RADIO SCREEN STAGE

VARIETY

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NAZIS BACKING DOWN?

Cleanup Drives Out All Grifters, Leaving Coast Only Three Carnys

Los Angeles, May 1.

Only three carny outfits remain on the Coast as compared to a dozen or so which made the territory six years ago. It's the survival of the squarest with the grift shows entirely out.

Those remaining are the Kraft Shows, traveling on 50 trucks and trailers; Foley and Burke, a 20-car railroad trick, and Levitt, Brown and Huggins, also a 20-car outfit. All are clean. The operators found out early in the drive against carnivals that if they planned to survive they'd have to operate on the square. Evidence that the latter policy is okay, despite yelling of carny people, is the advancement of the Kraft trick in the past three years, the three toughest seasons the outdoor shows have ever seen.

Grows to 50 Trucks

Orville Kraft, owner of the outfit which has six rides, 10 shows and 20 concessions, started 10 years ago with a two truck outfit. Three years ago his gilly show had grown to 30, and, in the past three years he has added 20 Macks. His present truck equipment is worth $75,000, no small investment for a carny man these days. Kraft is playing all still dates this year with the exception of two weeks, the Los Angeles and San Bernardino County fairs. Throughout the west fairs have been having poor gates for several years with the carnys getting the short end.

Foley and Burke and the Levitt-Brown-Huggins tricks, which have

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Church Pays Off

"The Tragedy of the Ages,' on the order of a Passion Play, was professionally presented at Mecca Temple, New York, for less than two weeks recently. It was sponsored by a priest. Business was bad Holy Week and the presentation closed that Saturday.

The priest paid the stagehands off with checks, explaining that Easter collections in his church would provide the money so that the checks would be honored. They were.

Actors were paid with money on deposit with Equity.

Jigsaw Gag a Bust

Minneapolis, May 1.

The city's first 'jig-saw jamboree,' staged in a loop hall, turned out a financial flop and will not be repeated.

Admission was 25c for adults and a dime for children and entitled patrons to compete for the Northwest 'jig-saw championship,' to work any of hundreds of jig-saw puzzles available or to watch others at work. The 'jamboree' is estimated to have grossed less than $300 on the week, despite good publicity.

Marvels of Science

Hollywood, May 1.

Local concern is manufacturing and distributing a new device to electrocute hot dogs.

The weiner electric chairs a dog into an edible condition in 45 seconds.

VANITY ANGLE IN RECORDS OFF ETHER

Substantial percentage of performers with network commercials out of New York are now given to the practice of having their programs recorded from the air. Motive is generally the vanity angle of collecting an album or a studious interest in probing the broadcast for defects or both. Most of those shelling out for these imprints are band leaders.

According to the fees charged for the service the freelance recorders engaged in that end of the business are reaping a neat profit. Scale in effect among most of them is $10 for a 15-minute program, $15 for a half-hour stanza and $25 for an hour's recording. Cost of the metal platters and the electricity for the quarter-hour stencilling comes to less than 75c.

$35 WEEKLY LOOKS TOP FOR CHI EXPO ACTORS

Chicago, May 1.

First reports from actors interviewed for positions in pageants, spectacles, and other shows at the Century of Progress Exposition indicate that salaries will be low. Bit players are being offered $16 a week for an all-day grind from about 10 a.m. to somewhere close to midnight.

Roles requiring experienced and able performers are quoted up to $35 weekly. That appears to be top for most of the jobs, although an actor to impersonate Abraham Lincoln was quoted at $100 a week.

A New High—4 for 15c

Syracuse, N. Y., May 1.

Patrons attending the Empire (Skouras) Friday night saw four first-run films for 15c.

Paying the minimum rate for the closing bill, 'Rome Express' and 'Humanity,' they could remain for the midnight opening of 'Be Mine Tonight 'and 'Bondage.'

POMMER BACK, KLITSCH OUT

Hitlerite Film Prejudices Being Modified, According to Word Reaching Picture Firms in N. Y.—Hugenberg and Klitsch Losing Influence in Nazi Cabinet

CONFLICTING REPORTS

German government has reinstated Eric Pommer as a film director and producer, Pommer starting back immediately to work on the Ufa lot, it was learned in New York yesterday (Mon). It's the first of several bits of news emanating from Berlin during the past week, which would seem to indicate that the anti-Jew headaches there are quieting down.

Further Ufa news, all brought into New York via the grapevine route because censorship there continues as strict as ever, has Dr. Ludwig Klitsch out as the Ufa president. Also mentioned as likely that Dr. Alfred Hugenberg, head of Ufa's board and chief stockholder, will be forced out of the Hitler cabinet within the next few days. He's Minister of Agri-

(Continued on page 54)

15 Acts at $15,000 New R. C. Roxy Policy; All Turns Do 4-a-Day

Fifteen acts of vaudeville on a four-a-day grind, and without pictures except for a newsreel, is the new policy for the 3,700-seat RKO Roxy in Radio City. Top will be 55c. Plan will be launched May 12, followir the theatre's final week of pictures and stage presentations.

Policy is the suggestion of S. L. Rothafel-(Roxy), and will be supervised by him. It was up for discussion some time ago but dropped. This time RKO has decided to try it, as it has tried about everything else at the smaller Radio City theatre.

Salary budget for the 15 turns weekly will be $15,000 which, it is figured, will give the booking office enough leeway in obtaining quality support with possibly enough left over for a moderate priced 'name' if one is available. All acts will work all shows.

For its final presentation bill next week (5), house will repeat the 'Tabloid', stage production done at the Music Hall last week. Up to yesterday (Monday) the R. C. Roxy's final picture had not been set.

Keno Softens Up Hard Boiled Town, Wives Left Hubbies Flat to Play It

Hip! Hip!

Fifth avenue coutouriers predict that, with the beer thing, femme hips will become fashionable again.

Suds' tendency to put on poundage may force a compromise in the lissome form situation, it is prognosticated.

HOT SPRINGS' VERY QUIET DIVORCES

Hot Springs, Ark., May 1.

This locale of bubbling waters and pale faces is developing as an important rival to Chicago, Reno and other divorce centers for show people seeking surcease from matrimonial pain. But, unlike the other easy divorce capitals, there has been little publicity. A statement made by a high official of the municipality, and himself a divorce lawyer on the side, is that some 31 divorces were granted here in the last 30 days to persons with theatrical associations.

Gumshoe aspect is apparently one of the attractions of the Arkansas liberal residence requirements. All theatrical folks apparently don't like to rush into the rotogravure with their marital squabbles, and divorce actions filed under unfamiliar family names are not easily identified. Hot Springs gets the bulk of the divorce traffic in the state, being a health resort and a semi-hideaway at the same time.

TWIN CITY SOCIALITE GROUP'S ROAD SHOWS

St. Paul, May 1.

Group of St. Paul and Minneapolis young socialites has been formed with the idea of promoting and fostering legit and vaude shows to be presented here and on the road. Idea was hatched by Jimmy Enright, 21, son of a local flour merchant, and has a special committee of 15 headed by Betty Rugg, Sally Ordway and Angela Bowling, local debs; Julie Madison, band leader, and Ruth Dietrich of the University of Minnesota.

Plan is an organization of 2,500 members all under 30 years of age. Five shows will be lined up and all members are to pledge themselves to sell at least three tickets at $1 a throw. Shows will be spotted in the St. Paul Auditorium and the youngsters will operate a beer garden in conjunction with the theatre.

Los Vegas, Nev., May 1.

The concerted fury of the ancient order of home loving husbands in this festive burg has put the game of keno, once an innocent pastime of the gay '90's, on the list of strictly forbidden indulgences in and about the Boulder Dam bailiwick. Town which has survived all types of dam blastings, and which tolerates and legalizes practically every form of gambling, was almost wrecked by keno.

It's all because the women have developed a yen for it.

The tolerant hubbies of Los Vegas don't mind diversion for their wives, but they do like the old-fashioned custom of home-dunking after the day's labors. It seems keno, which the wives could and did indulge in at local amusement parlors, got such a hold on the fair ones that the men had to eat out of sardine boxes and tomato cans. Pleas were followed by threats, but when these were ineffective the embattled worst-haives repaired in a body to the Mayor to demand official action. His Honor was informed how the household duties were being neglected, and when he began to hem and haw, the hubbies threatened a recall unless drastic action was taken.

The Mayor was out on a limb, what with domestic troubles, political difficulties and what-not, so he finally saw the light and issued a ukase that keno was to be proscribed, on the ground that it was an illegal lottery.

Hence, domestic tranquility has again settled down with the keno addicts once, more back in the kitchen and over the laundry tub.

Current Box Score on Worst U. S. Show Towns

Birmingham, May 1.

Once slugged as one of the three worst show towns in the country, Memphis has done an about-face and now aspires to be regarded as one of the best show towns for its population.

This season Memphis has had as many, if not more, roadshows than a great many week-stand cities.

In the meantime, Birmingham, the other town proclaimed the worst show town, has gone from bad to worse.

Macabre Wire

Wiring funeral parlors for sound has become a Western Electric sales objective.

To help its salesmen W. E. has had recorded a series of disks with organ music and choirs.

Western's latest in reproduction equipment has a range of 16,000 cycles, and the company figures mortician parlors should be a disposable source, a field so far untapped by sound reproducing devices.

Femme Film Workers Protest To Legislature Against 8-Hr. Day

Sacramento, Cal., May 1.

Protest bearing the names of several thousand women employees of the motion picture industry against an Assembly bill which would limit the work of all females in California to a rigid eight-hour day, without exception under any circumstances, was today presented to the State legislature.

Petition of femmes led similar appeals from Hollywood declaring that if passed the proposed legislation, known as Assembly bill 1021, would threaten the jobs of hundreds of women in every major studio, and that it would disrupt present organization and production methods.

Objections were forwarded from Hollywood through the Producers' Association on the eve of scheduled action on the bill. They were based on the emergency nature of much of the studios' vital activities, and the special circumstances governing production methods. The contention is that because of these factors the matter of routining hours for women employed in pictures is much more difficult than in other industries.

The bill, introduced by Assemblyman Shaw of Los Angeles, would continue the present eight-hour California work-day for women so that additional hours would not be permitted even with overtime pay or bonus. It is designed, according to its sponsor, to correct some overwork abuses which have crept into the picture industry, as into other fields, especially during the recent depression. Those opposing the bill point out that overtime abuses may be severely dealt with under the present provisions of the Industrial Welfare commission.

No Opposition to Short Day

Spokesmen for the motion pic industry explained that the petitions from Hollywood were not to be interpreted as opposition against the national tendency toward a shorter work-day, or as support of the sweatshop abuses which might require additional legislation.

One of the studio spots in which effect of the proposed law would be most immediately felt, and where jobs of present women employees assertedly would be threatened if confined rigidly to eight-hour days, is the story department. The stenographic personnel of Universal, Paramount, Fox, Metro and Warners-First National, to single out the majors, total in normal times between 1,000 and 1,500.

To meet the speed requirements of getting out scripts, once they are put into work, a majority of these girls would have to be replaced by men, the studios declare, if the proposed California legislation is passed.

Alvarado's Return to Pix

Hollywood, May 1.

Don Alvarado is back in pictures after a long absence. He started Saturday (29) in Radio's 'Morning Glory.'

Actor is in the legit 'Dinner at ight,' current at the Belasco.

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Knifing Prices

Hollywood, May 1.

Steve Clemente, only knife thrower entrusted to heave stilettos at actors by the picture studios has issued his new price list. For throwing a knife at an extra it's $15. Featured players come higher at $25. Stars, according to their standing, run from $50 to $100 per throw.

Nothing extra if Steve misses.

Schultz Exonerated, Suit Is Withdrawn In Nazi Charge Case

Hollywood, May 1.

Proceedings against Harry Schultz, character actor, brought by Joe Barton, actor, before the City prosecutor charging assault, were withdrawn by Barton today. Barton explained to the Prosecutor's office that he misunderstood Schultz's attitude regarding the Hitler situation and had harrangued him about it for a considerable period to the time that Schultz assaulted him.

Schultz told the prosecutor that he had his mother and three brothers in Germany present, that they were all born and raised as Jews, and that he himself for the past six years has been attending a Hollywood synagog.

He said that considerable talk was always going on around Hollywood regarding what Hitler was doing. He declared that he told the talkers that they should use a little discretion and stop stirring up trouble here as it would only kick back on the Jews in Germany, but that it had been twisted around through talk and that Barton was always calling him a Hitlerite until he could stand it no longer.

Doctors at the Emergency hospital aver that Schultz did not offer Barton $15 to call the matter quits and declare that Schultz told them he was a Jew and had gotten into numerous messes defending his co-religionists.

Schultz has served in both the German and American armies.

Hollywood Trek East Under Seasonal Way

Los Angeles, May 1.

Santa Fe's crack train, the Chief, pulled out last Tuesday night (25) with two through cars to New York.

This is the first time in months, according to officials that two cars, instead of one, have been required. Picture people were partly responsible for the heavy haul, among those departing on the train being Will Hays, Nicholas and Joseph Schenck, Chico and Groucho Marx, Pat Casey, John Zanft, Arthur Sheekman and Nat Perrin.

Marie All Set

Hollywood, May 1.

Marie Dressler and Wallace Beery, following 'Tugboat Annie,' go into 'Ferike as Guest,' being adapted from the Hungarian play by Herman J. Mankiewicz at Metro.

Following that production Miss Dressler is set for 'Soviet,' which Al Lewin will tackle again this summer, Clarke Gable also to be in the cast.

IRENE (AHLBERG) WARE OUT

Hollywood, May 1.

Fox has taken up June Vlasek's option for another six months.

At the same time, studio dropped Irene Ware, on the lot for the past year. She was Irene Ahlberg, Broadway showgirl.

Wylie Off Paramount Staff

Hollywood, May 1.

Phillip Wylie is off the Paramount writing staff after six months.

His last script was 'Fifty Years From Now."



WILL MAHONEY

This Week, Capitol, New York

The Los Angeles 'Record' said:—Will Mahoney brought down the house with his dancing, his inevitable falls and his marvelous Mahoneyphone.'

irection
RALPH G. FARNUM
1560 Broadway

Starke Alleges Fraud in Action Against Her Ex

Hollywood, May 1.

Pauline Starke filed suit in Superior court last week to set aside the property settlement with her former husband, Jack White, claiming that the settlement was obtained through fraud. Suit is directed against Jack, Sam, Lewis, Fannie and Jules White and Edward R. Brand and H. A. Goldman. Latter two brothers-in-law of White.

Suit accuses the White family of conniving to deceive Miss Starke and fraudulently conspiring to prevent her from getting an equitable settlement. Complaint alleges that three former Superior court judges, since recalled, aided in the coercion. Claim is that Miss Starke agreed to take as her share of the community property, said to have been $250,000, a note for $22,000 secured by a second mortgage on the couple's Beverly Hills home. This only came after White and his entire family swore that he was broke, according to the action. Miss White claims that she has been able to collect only $400 so far from White.

Action asks for a dissolving of the property settlement; appointment of a receiver for the property; a declaration that any property transfers by White to any of his relatives be declared fraudulent; that the court make a division of the pair's community property; and an order restraining the defendants from making any conveyances of title of White's property until the receiver is appointed.

White filed answer Monday (1) denying all allegations in Miss Starke's suit on unfair property settlement with his attorneys on Tuesday to make a motion for judgment on the pleadings. In accordance with her complaint, asking that property settlement be set asi he is agreeable to this as he wants her to have equal division.

Defendant also denies Miss Starke was not represented by counsel at the time the property settlement was made. He claims that W. I. Gilbert represented her on property settlement, also in the divorce case. Defense states property settlement amounted to $40,000 instead of $22,000, and included jewelry, cash, property and mortgages. Harry Goldman is attorney for White.

Al Lewis' Vacash

Hollywood, May 1.

Al Lewis, Paramount producer, sails May 3 on the S. S. Monterey for a three week vacation in Honolulu with his wife.

His next production, 'Great Magoo,' now in script form, is being held in abeyance, owing to threatened litigation by E. Ray Goetz, against Gene Fowler and Ben Hecht its authors.

Paging Colman

Hollywood, May 1.

Metro is trying to locate Ronald Colman in the Orient to get him to play the lead opposite Garbo in 'Christina,' scheduled for production May 15.

Academy Amending Rules, Retaining Producers in Fight with Radicals

Hollywood, May 1.

A move on the part of some ments in the Academy to throw out the producers and cement the organization into a purely employee body was thwarted at a meeting of the board of directors and executive committee of the branches at which it was agreed to amend the constitution to embody some of the radical departures that have been demanded by the employee units.

Three of the branches—actors, directors and technicians—went into the meeting with formal demands for changes and, while no action was taken for their acceptance, the sense of the meeting was that such departures will be accepted.

Chief among these were a future refusal to accept the annual subsidy from the Producers' Association; the institution of a dues system whereby members will pay a percentage of their salaries for membership to cover the lack of the producer cash, and an immediate election following acceptance of the new constitution, which will give every member a right to vote on officers in place of the present system of director and executive committee control.

Committee on Changes

Changing of the constitution was placed in the hands of a committee of 11, comprising two members of the five branches, plus J. Theodore Reed, the new president, who was elected following the resignation last week of Conrad Nagel under charges that he was 'working too close to the producers.' Louis B. Mayer, B. P. Schulberg and Lucien Hubbard, alternate, are the producer members of this committee.

While in many respects the ultimatum for changes from the actors, technicians and directors were the same, the actors filed the largest list of squawks. These included:

1. A clearer defining of producers affiliation in the Academy; the refusal of the subsidy and some system whereby the companies will pay for benefits to be accrued from Academy research.

2. Confining of Academy conciliation machinery only to members.

3. Modifying membership so that almost everyone engaged in picture work can become a member in place of the present system that holds membership an exclusive proposition.

4. Providing penalties and expulsion for violation of the by-lays and ethics of the profession.

5. Limiting the powers of the board of directors. (This is an echo of the recent wage cut episode in which the board went on the pan for accepting the original producer-instituted slash without an okay by the body as a whole).

Demand Recall

Technicians in their ultimatum demanded some arrangement whereby the constitution will provide for recall of officers if they are found not to be working to the best interests of the members.

At the meeting Mayer took exception to the other branches in relation to producer affiliation and took the stand that all the four employee groups were working for changes, but had overlooked the employers in the set-up. He wanted to know whether or not the other groups considered the producers stepchildren.

'If such a condition continues I shall be in favor of not only withdrawing financial support, but also of the producers withdrawing as a body from the Academy,' he said. His plaint, however, was all patched up before the meeting was over.

The committee which will draft the new constitution for the Academy held its first meeting today (1), for the purpose of organizing and deciding the procedure.

It looks like at least three weeks of sessions before a draft will be submitted to members for approval.

Over Heated Script

Hollywood, May 1.

Joe Roach is rewriting a story assignment for Universal but not on orders from the studio.

Scribbler was working on the yarn at home and while out for a breath of air and inspiration, fire broke out, gutting the house and leaving a mess of ashes where his brainchild had been.

D'Artagnan Spirit Pervades the Coast; Studios Co-operate

Hollywood, May 1.

A fraternal spirit has taken hold of studio execs since the east-west conferences of members of the Hays organization, the idea being that through centralization of plans more than $100,000 can be saved weekly, bringing an annual slash in the overhead to over $5,200,000.

Group insurance, exchange of sets, a patent pooling, player loans and access to story libraries are among the items which the producers believe will result in budget decrease.

Emanuel Cohen and Harry Cohn represent the studios in the insurance undertaking, with home office and theatre interests to name committees to work a plan whereby $50,000 can be saved each week on this end.

Under the set loan agreement one studio will be compelled to loan scenery to another studio member of the Hays association, although a reasonable clearance will be allowed. Pictures of sets will be kept on file for access by the different studio art directors. No rental agreement has yet been reached.

Companies also under the committeeship of Louis B. Mayer and B. B. Kahane, are working out a plan of patent pooling.

There have been meetings of casting directors and scenario heads to discuss loans and sales of players, and of scenario heads for an exchange of ideas on stories now in libraries suitable for various studios' stars.

Up for Extras

Hollywood, May 1.

Extra placements climbed back a thousand to 3,547 during the past week. Of this total, 600 were U. S. C. students called for stadium scenes in 'College Humor,' Paramount picture. Because of weather conditions, they were dismissed with a quarter check, 75c, and their lunches and will be called later.

Biggest day was April 24, when 1,262 people worked.

Levee Sues 'Variety'

Hollywood, May 1.

Suit has been filed in Superior Court here by M. C. Levee for $500,000 alleging libel by Variety, Ltd., and Arthur Ungar.

Ungar is in charge of 'Variety's' Coast office. Levee, formerly a Paramount studio executive, is now an agent.

SAILINGS

May 3 (L. A. to Honolulu) Al Lewis (Monterey).

May 2 (New York to Paris), Karl K. Kitchen (Bremen).

April 29 (Paris to New York), Douglas Fairbanks (Aquitania).

April 29 (Los Angeles to New York) Verree Teasdale, Mr. and Mrs. Richard Barthelmess (Santa Elena).

April 29 (New York to London) Joe Friedman, Ignace Paderewski, J. H. Seidelman, Ike Blumenthal Arturo Toscanini, Bebe Daniels, Ben Lyon, Sally Eilers, Lily Damita, Agnes De Mille, Brian Ahearne (Ile de France).

April 29 (Capetown to New York) I. W. Schlesinger (Winchester Castle).

April 28 (New York to Los Angeles), Edwin Justus Mayer, Leo Birinsky (Santa Paula).

March 31 (Adelaide to South Africa), E. J. Tait (Ceramic).

March 30 (Sydney to Vancouver), Violet Vanbrugh (Aorangi).

Fairbanks Home to Get Prelims of China Film

Douglas Fairbanks arrives in New York Friday (5) on the Aquitania to begin making arrangements for his next picture.' Picture will be made in China.

Immediately on arrival here Fairbanks will start for the coast to pick up a technical crew and head right back for the Far East.

SCIENTIFIC B. O. THE NUTS

Broadway Just a Haze as Winslow Goes Hollywood

Hollywood, May 1.

Max Winslow has forgotten all about Broadway, Saul Bornstein and Irving Berlin. He is now a dyed-in-the-wool motion picture executive and already functioning in production work at Columbia.

Winslow's initial duties to learn motion picture making are to read scripts, sit in on story conferences, which he does every day, and work with directors in the cutting of pictures whose scripts he is familiar with.

Winslow is taking the job seriously and only plays golf on Sunday, providing nothing is going on at the studio. His hours are from early morning to long past midnight and Winslow is not squawking.

WARNER MUSICAL WILL GLORIFY F&M IDEAS

Hollywood, May 1.

Fanchon & Marco's mass production of stage shows will be glorified, although not by name, in Warners' musical, 'Prologue.' Leading character is that of a stager of the vaude units. Story is based on F&M's system, before dividing its Hollywood production center in favor of locally built shows.

Manny Seff and James Seymour are on the story, which is to be released this fall. In '42nd Street,' Warners glorified the stager of a musical show.

Par Drops 2, Adds 3

Hollywood, May 1.

Malcolm Stuart Boylan and Harvey Gates who have been on the Paramount writing staff for the past two years went off it Saturday.

Studio has added the following new writers', Dink Templeton former technical advisor to go on westerns, Edward Venturini, former director, on foreigns, to work on 'Fifty Years From Now,' and Bradley King, returning to complete script on 'Torch Singer'.

Peter Adrian Gets a Col Contract and New Handle

Hollywood, May 1.

Peter Adrian, legit actor from New York, arrived here Friday (28), and after a test was immediately given a term contract by Columbia, Adrian's last legit appearance was in 'Philip Goes Forth.' He came west for a test for 'A Man's Castle.'

Adrian not only gets a termer but a new cognomen as Harry Cohn doesn't care for the actor's present moniker.

March, Hopkins, Montg'y Vice Coward and Lunts

Hollywood, May 1.

Frederic March, Miriam Hopkins and Robert Montgomery (borrowed from Metro), will head Paramount's cast in 'Design for Living.' Ernst Lubitsch directs.

Piazza's Duo Down

Hollywood, May 1.

Metro's casting department is short two people this week. Frank Rinaldo, assistant to Ben Piazza, was stricken with appendicitis on Saturday and rushed to the Hollywood hospital where peritonitis set in. On Sunday, Jeannette Banks, secretary to Piazza, was riding a bicycle at Palm Springs, fell off and fractured her skull. Brought to Cedars of Lebanon hospital where her condition is said to be serious.

Oh, Madame!

Hollywood, May 1.

Two comics who worked together in shorts and were continually trying to top each other have continued their battle in the courts. One of them recently went into bankruptcy, listing Hollywood's most prominent madame as a creditor for $150.

The second comedian, not to be outdone, has just filed his bankruptcy papers, listing the first comic as a creditor for $50 and the madame as one for $185.

—From 'Variety's' Hollywood Bulletin.

U Taking No Chances With the Nazis on Its $450,000 Production

Hollywood, May

Universal has instructed its German office to keep the negative of 'S. O. S. Iceberg' out of German territory to avoid possible seizure by the Nazis. It is understood that the $450,000 negative is in Switzerland, where the company has been making some ice stuff.

The Swiss shooting is concluded and Tay Garnett, its American director, and the non-Jewish members of the cast went to Berlin to complete the interiors. The Jewish cast and production staff members are remaining in Switzerland until this is done and the unit can head west.

Joan-Doug, Jr., Split Timed for News Break

Los Angeles, May 1.

Widely publicized, and long anticipated, Joan Crawford-Douglas Fairbanks, Jr., divorce suit broke here Saturday (29), with the filing of a Superior Court action by Miss Crawford charging extreme mental cruelty. A concrete publicity plan to handle the story was laid out in advance to facilitate the proper planting of the story, with Saturday selected because it is a weak day for news, with the splitup thereby figured to rate a lot more space than otherwise.

Metro studio was notified Saturday morning by M. C. Levee, manager of Fairbanks, Jr., that the complaint was being filed and it would be okay to call the newspapers and wire services. However, when the city desks were buzzed, the studio found that they had already been tipped off to the whole story.

Jerry Giesler, attorney for Miss Crawford in this case, is also Levee's lawyer.

Inez Courtney Files Suit for Divorce

Hollywood, May 1.

Inez Courtney filed suit today (Monday) in Superior court for divorce against Stanley Paschal, whom she married about a year ago. Comedienne charges incompatibility.

Miss Courtney says they will remain friends, something they could not be while married. Paschal is enroute to New York.

Seiter Gets a Year

Hollywood, May 1.

William A. Seiter has been given a contract for one year, in which time he will direct four pictures for Radio.

First assignment is to meg Irene Dunn in 'Frivolous Sal,' a musical by Norman Huston and Howard J. Green.

BACK TOGETHER AGAIN

Hollywood, May 1.

Writing team of Allen Rivkin and P. J. Wolfson have been reunited and engaged by Metro to do the adaptation and dialog on 'Dancing Lady,' starring Joan Crawford.

THOSE GRAPHS GET THE LAFF

Motion Picture Research Council Has Lots of Gags and Gew-Gaws to Register Little Willie's Audience Reaction — Haysites Give It a Big Razoo in Reward — Showmen Suspicious of Any and All Scientific Film Analyses

HOW IT WORKS

Scientists are arraying themselves against showmen in an effort to prove that the picture industry will have to amend its ways if it is to enjoy complete box-office patronage. Specifically it's the Motion Picture Research Council versus the Motion Picture Producers & Distributors of America, Inc.

With such devices as the pneumograph, hypnograph, sphygmomanometer and the galvanometer, scientists are prepared to determine for American mothers just how little Willie reacts to the western and drama, and whether or not it would be better to keep the boy out in the baseball lot until he passes adolescence.

Psychologists had their opportunity to revolutionize Hollywood production, and the industry defenders see more reasons why scientific b.o. tests should be debunked even more rapidly.

The Hays office vigorously refutes the Council's figures that some 55,000,000 U. S. citizens aren't picture-minded. Picture business from the start has been able to calculate business only on attendance. It knows, according to official statistics based on box-office returns, checked against producer income, that in normal times at least 100,000,000 tickets are sold every week. If each ticket represented an individual from the attendance perspective, this would mean 85% of the country's entire population goes to the theatre at least once a week.

Neglected Kids?

Charges of the Council, which so far has been financed by the Payne Fund Research, that the industry has neglected the fields of child literature, visual education and intelligentsia, are refuted by the Hays office in the industry's record. Visual education, according to Haysites, is ready as soon as the schools can meet payrolls and afford film and sound equipment. Regarding intelligentsia, industry overseers hold that during 1932-33 the business has been criticized for alleged partiality to the tastes of the so-called 'intelligent' fan.

If the Payne Research can materialize the activities of its Council and staff of scientists by coming into the industry, producing and exhibiting, then Haysites take the stand they will be glad to welcome it as a member company and extend to it the co-operation of the major industry.

The Contraptions

Haysites ridicule the box office laboratory methods of testing film fan reactions. First, after mother brings her son to the laboratory, little Willie is visualized as being given the sphygmomanometer test. This apparatus is strapped to an arm, and if the heart-beats are abnormal then Willie's emotions were over-excited by the picture which he has just seen. Of course, it is added, the tests must be started immediately after Willie has seen a picture.

Then a belt is strapped around Willie's chest. If his breathing is rapid it's just substantiation of the emotion excess. That's called the pneumograph.

Now comes the galvanometer. Willie has to get a finger wet in this part of the test. He dips it in a cup of salt water. Haysites call this part of the test an excellent substitute for the picture preview—if it works. It is supposed to determine the status of body electrodes. If more than usual are generated then the picture can be counted at least a scientific success.

The oddest b.o. lab test is the hypnograph. Little Willie has to go to bed this time, since the hyp can function only during the hours of sleep. It is described as working somewhat like the seismograph, a detector of miniature mattress earthquakes. In the morning, if the hyp shows a lot of lines on the chart, since it is a complicated electric device designed to record every bed movement, then the picture Little Willie saw the night before must have been harmful to the lad.

Haysites, with not a scientist among them, remind that 'Little Willie, in addition to seeing the picture, just before the series of tests may have been running down the street, eating too much ice cream and pie, or carrying home Mary's books. And, they intend to ask American motherhood, was it the pie or the picture that caused the nightmare?

Asleep?

With all major company personnel back to pre-moratorium salaries this week, picture monitors now openly opine that Actors' Equity muffed the best chance is has ever had to invade the film field.

Had Frank Gilmore beaten Will Hays to the Coast right after the 50% cuts were announced, eastern picture men think Hollywood might have gone Equity to the extent of 90%. In such an event it was possible that Equity could have even supplanted the Academy, say the overseers, and at the time Equity probably wouldn't have needed anything but a round trip ticket and plenty of membership blanks.

Cagney's Personal App At Tom Mooney Rally Scared Frisco Exhibs

San Francisco, May 1.

Scheduled appearance of Jimmie Cagney at last week's Tom Mooney rally and trial didn't pan out when theatre men brought pressure to bear against Jack Warner and the Hays office to keep Cagney on his Hollywood lot.

Film men did a lot of long distance phoning to Fred Beetson, of the Hays office, and to Warner, claiming Cagney's appearance at the rally would detract from theatre biz and that identification of Cagney with the Mooney interests would brand him as a radical and hurt his local box office chances. Under his present WB contract Cagney must obey orders under penalty of forfeiting part of his salary. So, despite his sincere interest in Mooney's behalf (which is reported to include a financial donation for the defense fund), Cagney didn't show locally, though Lou Weitzenkorn and Sam Ornitz, studio writers, appeared at the rally and were in court when trial was postponed another month.

After Cagney's appearance was squashed Fox-West Coast upset a precedent by rushing 'Picture Snatcher' into the Fox Oakland across the bay, long before it was due for general release, and despite they had no paper, press material or pix on hand. Pic now playing there before its Frisco date, a procedure that has previously panned out to the detriment of Frisco grosses whenever the film hits this side of the bay.

Beery-MG Make Up

Hollywood, May 1.

Wallace Beery has made his peace with Metro, after preparing to ankle out of the studio after four years. 'Tugboat Annie' was to have been his last picture there.

He's signatured a new deal, tying him up for the next two years.

DIFF BETWEEN ENGLISH AND AMERICAN

New way of handling English pictures for the America[illegible]arket has been figured out by [illegible]l E. Meyer. Pictures will be dubbed into American on this side and put out as American dialog films.

Meyer, former New York exchange head for Columbia, has formed Helbur Pictures Corp. with that idea in mind, and has already started on the first of five films he is readying. He's also organized the General Pictures Exchange to distribute the films in New York. They'll be state-righted.

First picture is 'Faithful Heart' (Gaumont-British), with Herbert Marshall and Edna Best. All-American actors are making a new sound track for the film to be imposed on the old picture, thereby doing away with the English accent, and making the films more acceptable for general distribution in the U. S. Pictures will be picked up in the independent British market by Meyers as and when he wants them, and the studio work done in Long Island. First picture is expected to be ready within three weeks.

Al Selig has joined the company to handle publicity and advertising and assist on production.

BUCK JONES TO MAKE STAR SERIAL FOR U

Hollywood, May 1.

Universal has made a deal with Buck Jones to star in a serial on next year's program.

Deal provides for a four week guarantee at $5,000 a week, with pro rata over 28 shooting days. Production is scheduled to start July 5.

Jones made a series of westerns for Columbia last season.

PUNISHED

Premature Publicity Costs Berkeley His Berth

Hollywood, May 1.

For making premature announcement of 'Gold Diggers,' going into Grauman's Chinese, Busby Berkeley will not stage the prolog of the picture opening at that house June 15.

Berkeley had been instructed by Sid Grauman and Jack L. Warner not to make any public announcements that he was to stage the prolog. Instead his own p. a. flooded local papers, with result Grauman and Warner burned and Albertina Rasch will stage the dance numbers for the run.

Deiro's Italian Pix

San Francisco, May 1.

Guido Deiro from vaude is shelving his accordion to go into picture business.

He's president of Imperial Film Productions, Inc., which he has organized to make Italian talkers, and has written the story and music to a film in which he will be starred.

Has plenty of backing from wealthy local Italians, he says.

Clara Bow Has Pick Of 'Hooker' or 'Gallant'

Westwood, May 1.

Fox is preparing 'Sandy Hooker' and 'Marie Gallant' for Clara Bow, with the actress to take her pick of the two. Actress has already turned thumbs down on 'Hooker,' but Rian James is preparing a new treatment in which parts objected to are being eliminated.

Hays office has banned the title 'Sandy Hooker.' Fox bought the play with Miss Bow in mind. It ran three weeks in Philadelphia.

Decentralization and Theatre Turnbacks Mean More Salesmen In the Field to Sell the Exhibs

Producers' withdrawal from theatre operation is creating new jobs in distribution and twisting the sales map around in such a manner that the independent exhibitor, according to official announcement, will learn the full meaning of decentralization before the 1933-34 year is well under way. The indie may have to pay for the change which has made him again the big revenue factor in the field.

Until now New York has been the main market for film transactions. Sales managers could walk a few blocks and dispose of the bulk of their season's product to the circuits which then were bringing in most of the country's business. Now, with all of the producers possessing only 600 theatres which they can actually call their own, the field from coast to coast has to be canvassed as in the younger days of the business.

New Sales Army Necessary

As the result, the sales chief can no longer be counted upon to do the work of a fair size army of salesmen. The army has to be re-recruited. And a squad of highly paid assistant managers to close deals with shrewd indie circuit heads also must be provided with traveling expenses.

Decentralization is expected to see the independently controlled field demanding higher protection and greater run distinction than was the recent order of the day when the five big chains were in power.

Producers, generally, will have to get more money for their pictures, it is also declared. The breaking up of the theatre market necessitates that where only one contract was required, the demand now calls for a thousand, and more.

Distribution tricks to keep up that average revenue are already being contemplated in parts of New York. A favorite method which at least one company is known to be considering for '33-34 is to announce 10 or 20 more pictures than the company, itself, expects to produce. These are included in the contract. Some are low and some are high so it enables the exhib to take inventory and figure that with the lesser part of the program he can afford the average rental per picture.

Should sales warrant the extra pictures the company will produce them. Otherwise it will keep its activities within the bounds of its confidential release schedule. The exhib at the end of the season thus may find his average 20 or 30% above calculations.

Howard Smith East To Look Over Plays, Material for Zanuck

Hollywood, May 1.

Howard Smith, former Warner story editor who resigned to take a similar berth with Darryl Zanuck's Twentieth Century Pictures, left for New York April 29 to look over plays, pick up material and make eastern story-buying connections.

William Dover, Zanuck's assistant, goes on a week's trip to Mexico, returning to get production lined up for Zanuck who gets back from a northern hunting trip May 24. The Zanuck unit is temporarily housed in the former Caddo suite at United Artists.

WB Calls Powell for 'Prolog,' Personals Cut

Pittsburgh, May 1.

Dick Powell, WB contract player, will be forced to cut his scheduled 10-week personal appearance tour short, he said here over the week-end, as he has been notified to report back to the coast June 15 for work on 'Prologue,' which Warners plan as an all-star musical.

Powell, local fav is here for a two-day dance band engagement at Duquesne Garden. From here he goes to New Orleans, opening there May 4, and then to Capitol, New York, May 19, to be followed by three weeks in metropolitan area. William Morris office is booking.

Surprise!

First good picture turned out by a unit producer for a major company came as a complete surprise to the producer. None of his other films, on which he had devoted so much time and effort, had jelled satisfactorily.

When the success was ready to go into work, the producer was so tied up in serving the industry as a whole during one of its recent crises that he told the staff: 'I can't give this my personal attention, and, therefore, I don't expect it to come up to my standard of production.'

H'WOOD'S U.B.O. CLARIFIED EAST

Holding that propaganda, inspired largely by the agents, has caused a general misconception within the industry of the Artists' Service Bureau, Inc., highest authorities in the business, yesterday (Monday) presented the clearest definition of the bureau yet recorded. It is set forth that (1) the organization is analogous in every respect to the Central Casting Agency as a machine.

(2) Ace contract people, stars, writers and directors will not be affected by the bureau. They will be handled in the future as in the past, with negotiations between artist or representative and the producer seeking their services.

(3) Hollywood's middle class artists, i.e., the actor who has graded above the extra ranks, will function through the bureau.

Summer Start Likely

Likening its birth to the Central Casting Agency, which aroused a storm of protest at its inception and which fomented agitation in Hollywood ranks before it started to function, picture leaders admit that it may not be until late in the summer before the bureau actually opens doors for business.

The agency, it was reminded by way of stressing its success, has put to work on an average 700 extras every day during the past year. Hundreds of those people couldn't get by a studio gate before the agency's creation, and the same number in Hollywood's middle class art are predicted to find their own open gate through the bureau.

Paralleling the bureau to the United Booking Offices of vaude days was described as due only to a complete ignorance of fact. First of all, the vaude political picture was entirely different from that of the film industry today.

The charge that the bureau will be a price-fixing organization also met with partial denial in the very nature of its set-up.

Rowland Resigns

Dick Rowland has resigned from Fox, in which company he was a vice-president. Resignation was effective yesterday (Monday).

Rowland's future plans are unknown in detail. Reports have been that he is forming his own company which will stay within the picture phase.

Lupe, Signed by MG, Spotted for Musicals

Hollywood, May 1.

Lupe Velez has been given a five year contract by Metro, starting on conclusion of 'Strike Me Pink,' legit musical in which she is appearing in New York. Studio will probably spot her in musicals.

Before coming to the coast, Miss Velez will do several weeks of personal appearances in the east in Loew houses.

Par's Youngsters

Hollywood, May 1.

Paramount will attempt to build up its stock company from young players in New York legit and in summer repertory companies in the east.

Oscar Serlin, who has been assistant to Al Kaufman, leaves today (Monday) to start the search. He will headquarter at Paramount's home office.

Serlin will likely candidates and ship the film here for consideration of studio execs.

PAR SHOOTING 13 THIS MONTH

Hollywood, May .

Paramount is going into a pep program, putting before the cameras 13 pictures during May. It's a high for several months.

Going in are 'Stairs of Sand,' western; 'One Sunday Afternoon,' Gary Cooper; 'Mama Loves Papa,' Charles Ruggles and Mary Boland, and 'We Accuse,' C. B. De Mille film, May 8; Midnight Club,' Clive Brook, George Raft and Sir Guy Standing; 'Her Bodyguard,' Edmund Lowe and Wynne Gibson, and 'Torch Singer,' Claudette Colbert and Cary Grant, May 15; 'Three Cornered Moon,' Richard Arlen, Mary Boland and Lyda Roberti; 'To the Last Man,' western, and 'Chrysalis,' Miriam Hopkins, Fredric March and George Raft, May 22, and 'I'm No Angel,' Mae West, and 'Big Executive,' May 29.

Sales Tax Loophole In 7 States Looks to Save Films $5,000,000

Discovery of a loophole in sales tax legislation in seven states, whereby the ticket is now construed as a license and not a tangible and taxable item, means an estimated saving of $5,000,000 to theatre owners in these states during the next two years. In New York alone, where the discovery was first made, the saving is figured to run into $3,640,000.

So far theatres will pay a tax only in Utah, Washington and Oklahoma, where the new tax law specifically states that the tax on admissions will be the equivalent of that on theatres. In such wording there is no other construction except that the tax on tickets must be paid.

Among the states where theatres now are reported not affected by sales tax are North and South Dakota, Arizona, Oregon, Illinois, Indiana, Washington.

irmingham, May 1.

Alabama legislature failed to agree on a 10% amusement tax, and the bill went dead as the legislature adjourned last week.

OBSCENITY ARREST OVER W. & W. 'AFRICA' FILM

Wheeler and Woolsey picture, 'So This is Africa,' landed an arrest for one of Columbia's southern accounts, the mayor of Hattiesburg, Miss., going to a great deal of trouble deciding whether the manager of the local Saenger house should be taken in for 'exhibiting an obscene, vulgar and indecent picture.'

The mayor acted on numerous complaints and asked a group of citizens to act as a board of censorship to pass judgment on the picture. After an unfavorable decision, the police arrested Horace J. Hougland, Saenger manager, who's still howling.

RKO Economy Confab

H. B. Franklin and the RKO receivers, representatives of the Irving Trust, have called an executive economy session for Wednesday when the general operating costs of RKO theatres may be likely trimmed further, following the conference.

Home office overheads would be first affected.

Commercial Film-Making, RCA Sound School Angles, in Chi Expo Studio

One Touch of Nature

Hollywood, Maye 1.

Screen actress parked her coupe on downtown street while waiting for a friend. Glancing through the rear vision mirror she saw an elderly woman in a car beckoning to her. Alighting and walking back the actress asked if anything was wrong.

Replied the elderly matron: 'I just saw you light a cigar- , figured you were regular and thought you might like a drink.' Upon the actress declining, the other remarked: 'Well, at least I hope you appreciate the offer.'

NEW MD. CENSOR BD. CHAIRMAN LOOKS TUFF

Baltimore, May 1.

Something akin to a body blow was struck motion picture interests in Maryland by the unexpected appointment last week of a new chairman of the State Board of Motion Picture Censors. He is Bernard B. Gough, a member of the Baltimore bar, appointed by Gov. Albert C. Ritchie to replace Dr. George Heller.

In his first interview Gough frankly stated that he thought the 'movies have been too loose' in explaining that he has seldom gone to see pictures. Gough told newspaper men that he was 'rather narrow, though not a prude'. Gough stated that he will tighten censorship. Gough, formerly a police magistrate, admitted he knew of no crime that resulted from an immoral picture, though he stated, 'But I've heard a lot of people express such opinions. I have no doubt that immoral movies can cause trouble.' Gough said that marital infidelity or any instance of loose conduct should most certainly be banned. Gough belongs to the Knights of Columbus.

Maryland censorship has been causing much trouble to the exchanges in this zone. Pictures recently have been ripped to pieces. This follows a long debate in the State legislature during the last two months over censorship, one faction charging laxity to the censor board, while the other wanted the board wiped out entirely.

'Picture Snatcher', the latest James Cagney (Warner Bros.) flick, is the most recent picture to be sliced to pieces by the Maryland board. It was the fate met by 'Picture Snatcher' which was an important factor is inducing Warners to call 'Baby Face', the Barbara Stanwyck picture, back to the coast for cleasing retakes, since it is understood both films had similar themes.

illy Okes Sirovich

Philadelphia, May 1.

The M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, in a meeting last week, went on record unanimously, in favor of the Sirovich bill. The body decided, after a final speech by David Barrist, that investigation of Hollywood practices is in order.

Pete Harrison, attending the meeting to speak in favor of the bill, caused something of a furore by his fiery comments on Will Hays and his 'moral code'. Harrison called Hays' action 'hypocritical' and said he was just a 'front'. He also claimed that since the code was proposed three years ago, pictures have grown steadily worse from moral standpoint.

STEN FINALLY SET

On its first reading last week following return to New York of Sam Goldwyn, a story for Anna Sten was finally okayed. It's 'Nana,' Emile Zola classic, adapted by Edwin Justus Mayer and Leo Birinsky. On getting the o.k., Mayer and Birinsky sailed Friday (28) on the Santa Paula for the Coast.

Josef von Sternberg is slated to direct.

, May 1.

Grant Withers, whose name was associated with the first announcements Hollywood-at-the-Fair, will have no connection whatever with that enterprise. This is officially stated.

Further details as to the manner in which the studio will be operated indicate it's a proposition of varied tie-ups. RCA Institute, the school that trains sound engineers, will place crews and run the studio as part of the regular curriculum for its enrolled students. Meanwhile, Burton Holmes, who has one of the four new-style sound apparatus turned out by RCA Photophone, is installing it in the Hollywood-at-the-Fair studio. Sound equipment is valued at $50,000.

700 Capacity

There will be 700 seats for spectators, and it is contemplated that each 'take' or performance will last about 30 minutes. Admission to that part of the exposition grounds containing the Hollywood studio will be 25c. There will be about 20 permanent standing outdoor sets apart from the studio itself. Amateur groups desiring to use these sets may do so without cost by obtaining permission. It is also anticipated that the Burton Holmes organization, which operates a commercial film studio on the far north side of Chicago, will have commercial pictures in production at the Hollywood studio through the summer.

It is also part of the setup to use the whitewashed exterior of the studio as a screen and have a more or less continuous free show of motion pictures, probably including commercial footage photographed in the studio for advertisers.

Intention is to make the studio as close to the general type used in Hollywood itself as the handling of crowds will permit.

PAR BKPTCY MEETING IS AGAIN ADJOURNED

At the request of attorneys for the Paramount trustees, the meeting on the Par bankruptcy was adjourned yesterday morning (Monday) shortly after being called before Referee Henry K. Davis. Adjournment to Monday (8) at 10 a.m. was asked by Ethan D. Alyea of Root, Clark & Buckner, attorneys representing Charles D. Hilles; Louis J. Horowitz and Eugene W. Leake, Par trustees.

Alyea asked for the postponement to permit further time for an investigation of the deal under which $13,000,000 was loaned to Par by a group of 12 banks through setup of a separate subsidiary, Film Productions, as holder of 23 negatives representing security for the loan.

Samuel Zirn, lawyer representing minority bondholders, failed to show up before Referee Davis before the adjournment was granted. Justice Caffey earlier in the week had suggested he present his complaints attacking legality of election of trustees April 17 before the scheduled meeting yesterday (Monday).

Last Wednesday (26) Judge Francis G. Caffey heard motions presented by Zirn, persistent leader of the forces which from the outset have opposed equity receivership and voluntary bankruptcy proceedings of Paramount on ground an involuntary petition of bondholders he represents has precedence.

Judge Caffey denied the motion for order to show cause why Paramount's voluntary petition should not be nullified and the election of Hilles, Horowitz and Leake as trustees on April 17 should not be set aside. Court held that petitioners were hasty and that the complaints attacking the legality of the Par bankruptcy proceedings could come up at the next hearing, which was yesterday (1).

Since Zirn had asked the removal of Henry K. Davis as referee in the Par bankruptcy, Judge Caffey held that such a motion should follow the first meeting before Referee Davis, the court virtually leaving the door open for Zirn to continue his offensive against adjudication of the P-P company under its voluntary bankruptcy action.

PAR'S NEW EXEC CONTROL

Bob Kane Up as Fox Studio Contact On World Sale Quality of Stories

Bob Kane, former Paramount production chief in Paris, may go to the coast for Fox in a production capacity. If he does, as is believed likely, he will work in with Winnie Sheehan, on a new production angle. Idea would be for Kane to give the Fox pictures a more saleable international flavor. Decision on the thought pends the outcome of current upset conditions abroad.

As viewed by the Fox executives the company's output is not getting sufficient attention abroad. Schedule in past six months has been revamped somewhat with that in mind, feeling being that pictures can be good b.o. at home and still gather some profit in other countries. 'Cavalcade' started the new line. Fox, though having a good selling organization abroad, has never managed to get into the high money class outside of the U. S. because its pictures have been shaped to the domestic market.

With Kane going West he would technically be attached to the production staff, though working in close with the story end. Notion would be for him to steer stories in that are more likely to be received favorably abroad. Then, after the yarns are there, to watch them through the elementary stages to see that they're kept in the proper flavor for foreign favor.

Assignment would be only for a short term, with a year top, after which time Kane would go back to Europe to head Fox's production corps over there, to which could be fed from Hollywood acceptable program material for schedule padding there.

JOE SCHENCK EAST TO SET UA '33-'34 OUTPUT

Hollywood, May 1.

Joseph M. Schenck is in New York on a four-weeks' visit to set United Artists' distribution lineup for the 1933-34 season. Program calls for one picture each from Chaplin, Fairbanks and Mary Pickford, and for possibly 25 other features.

Samuel Goldwyn will probably deliver three, comprising Eddie Cantor picture, 'The Masquerader' (Colman holdover from this year), and one from Anna Sten.

Darryl Zanuck will produce a maximum of 12, but more likely eight; Howard Hughes probably two, and Edward Small, four.

Allen East for Money And Program Confabs

Hollywood, May

J. H. Allen, in charge of Educational's short production, hopped a plane for New York Saturday (29) to attend a one-day confab on next year's program and a new financial set-up for the company. He is due to leave New York tonight (Monday), flying back to Hollywood.

Educational's 1933-34 program calls for 52 two-reelers and 104 one-reel pictures for Fox release. Six two-reelers remain to be completed on this year's schedule, in addition to several single spool films.

'Try Out Torchy' starts shooting today (Mon.), with a Moran and Mack to start later this week.

Swanson Talking Biz

Hollywood, May 1.

During the past week Gloria Swanson has had conferences with Merian C. Cooper of Radio and Harry Cohn of Columbia, on possible picture deals.

Understood, however, that the actress still has a yen to produce two more features on her own, with a possibility of release through either Col or Radio.

Roxy Resumes Today

Amid a flower banked office, Roxy (S. L. Rothafel) will be back at his desk in the Radio City Music Hall today (Tuesday).

In resuming where he left off, Roxy immediately takes the helm of Radio City operation, with practically no change in the setup, H. B. Franklin maintaining overhead supervision as always in his capacity as president of all RKO theatres.

Before proceeding to take charge Roxy, with Franklin, held an informal confab with M. H. Aylesworth, RKO chief, on Saturday (29).

INDIES' OWN HAYS GROUP ON WAY

The leading independent producers are scheduled to meet tomorrow (Wednesday) in New York to discuss plans looking to the formation of an indie producers and distributors' association modeled after the M.P.P.D.A. Another meeting will be held later for the indie distributors and a third subsequently, at which exchange men will be represented.

After the three different groups have met, there will be a conference of the combined independent branches to draw up final organization plans and elect officers, should no hitches occur up to this point.

At one general meeting held so far, at which the formation of a Hays office was suggested, the reaction among those attending was favorable enough to warrant going futher on the proposal.

Tobias A. Keppler, of Keppler & Keppler, is leading the forces in favor of organizing the independents. He has been associated for years with pictures and show biz and might head the Indie Hays office if and when organized. All meetings are to take place in Keppler's office.

Hollywood, May 1.

Indications are that indie producers feel that they haven't problems worthy of group consideration. Independent Producers' Association hasn't met since March 9.

Subsequent scheduled sessions were called off because three members were out of town; because two members had colds, and the Thursday (27) meeting because the indies thought that a crisis requiring discussions might arise before this coming Thursday (4), the postponed date.

HAYS OFFICE ENFORCES TALENT INTERCHANGE

Hollywood, May 1.

Metro, at the reported request of the Hays office, will loan May Robson to Columbia for 'Mme. LaGimp.' Col. first made application to Metro and was turned down cold. It is understood that the studio asked the Hays office if the three-weeks-old deal to interchange players was just something for the trade papers, and pressure was brought to bear.

Miss Robson will report on the Columbia lot this week.

Garmes' London Assignment

Hollywood, May 1.

Lee Garmes goes to England June 1 to photograph the picture Gilbert Miller will produce there with Leslie Howard for Columbia. Cameraman has 12-week salary guarantee.

N. L. NATHANSON, LYNCH LOOK SET

Schaeffer Remains on Distribution—Frank Walker Palaver Cooling Off—Approved and Proven Showmen-Operators Are Wanted Back in the Company—Schulberg or Manny Cohen in Charge of Production, Mentioned

ZUKOR OVER ALL

New executive control of Paramount is imminent all along the line with the possible exception of only a few situati Adolph Zukor's position in Par doesn't look to shift with the new executive realignment, the Par prexy to oversee all per usual. George J. Schaeffer also looks to continue in charge of distribution. Announcement of the changes may come any day.

It is practically assured that N. L. Nathanson will be part of the new executive lineup. Also mentioned is S. A. Lynch, who is known to be under consideration as the likely reorganization chief for all Par theatre interests. This is the final say-so of bankers and others interested in the Par situation.

Nathanson is aimed to become a director of Par and to take over the supreme authority on all Par's Canadian holdings, a position he formerly held. Nathanson was in town the latter part of last week for confabs. He returned to Canada Saturday (April 29).

Not certain who will be named by trustees to head production in the company's reorganization moves.

Several names are stated to be under consideration, including Emanul Cohen and B. P. Schulberg. Latter, since relinquishing the pro-

(Continued on page 41)

ERPI's Side Lines to Offset Drop-Off in Theatre Equipment

Claiming that its status in show business is hampered by the economic aspects of the film industry, Western Electric's subsidiary, ERPI, is working itself to a position where side lines are admitted designed to make it virtually independent of the boxoffice and studio. ERPI is gradually becoming a specialist in cameras of all unique design, as well as acoustic technicians and public addressograph providers for all sorts of halls and auditoriums.

Its latest high speed camera is figured by executives as one of ERPI'S best bets and the greatest contribution so far to develop industrial fields on a wide scale. This camera shoots as many as 2,000 frames a second, almost 20 times the number exposed in the same period by the normal camera.

With such speed ERPI figures its new camera is capable of being invaluable to electric, medical and mechanical arts where the fraction of a second is necessary. While no price has yet been set on this camera, ERPI calculates that it will have to sell initially for at least $3,000. This in itself is more than the electrics are getting for their average theatre reproduction equipment.

The Kirby Precision Timer is another device which ERPI has been pushing, until now it is being used at the tape of almost all nationally important athletic events.

Erpi was not originally found to handle sound but all discoveries of the Bell laboratories not connected with the telephone industry.

Move by Schenck, Mayer, Et Al., To Regain Control of Loew's Stock Up Again; Fleischackers Interested

The Millennium

Hollywood, May

Winnie Sheehan is setting the pace among top execs in voluntary salary cutting. He is reported to have informed Fox that he will continue through July and August to take no pay whatever, as he did during the first four weeks of the cut period. He had previously deducted 25% of his stipend over a considerable period.

S. R. Kent also lopped his salary of $2,500 to $500 within three weeks after he joined Fox, and has been receiving that amount since.

W. B. - W. E. SUIT INTO OPEN COURT

Arbitration in the film industry is not binding. This precedent, regarded as one of the most far-reaching ever effected in the business, and one which makes the courts the only certain medium for future settlement of disputes, is established by the Federal Court in throwing out the Warner-Western star chambering and ruling that the Brothers have the right to try their $50,000,000 action against the Electric in open court.

Warners are now moving for an early trial, hoping that before the summer is ended most of the evidence will be on the court record.

The blow-up of the longest and most costliest piece of abritration in the history of the industry, where arbitrators were each paid $1,000 a day and where testimony of leaders of the industry was privately recorded for a period of over three rears, will wind up completely in the trash basket if Warner attorneys have their way. The Brothers want the arbitration record to be ignored by the court. They are set to resubpoena all witnesses who have already told their versions of the Brothers-Electric royalty arrangement in private.

Referee ay Hasten It

In order to expedite matters, Warners' next move will be to ask the Wilmington court to appoint a referee to take the new testimony.

Back in October Warners abandoned all hope of ever arriving at a decision in the arbitration courtroom.

They then filed suit in Wilmington to bring the royalty dispute into the open court. Western vigorously opposed it with the result that the Federal Court took six months before it came to its conclusion regarding the enforceable qualities of arbitration in such a case.

Western Electric executives did not attempt to conceal their amazement at the decision. They intimated that the Brothers would have lost out had they continued in chambers.

Answering these veiled charges, the Warners promptly countered with the declaration that the arbitration not only was getting nowhere, but was being recognized as a public scandal.' Brotherites ventured the prediction that it would be 'years to come' before they could expect a decision along the arbitration route.

M'NEILL TO EUROPE

San Francisco, May 1.

Golden State circuit's exploring execs are on the move again, as Robert McNeill, president of its indie chain leaves this week on a European jaunt.

Financial what may be a continuation of an old offer or else a new attempt by certain of the more powerful Loew chieftains, headed by Nick Schenck, company president, to regain stock control of Loew's through possible purchase of part or all the outside stock of the theatre outfit as held by Film Securities Corp. The offer presumably is based at the rate of $20 per share. Altogether it might mean an outlay of $15,000,000 if it could be had at that figure per share.

Intimated as connected with this offer is the influential Fleischacker financial group of San Francisco. An unofficial account has the Fleishackers willing to help underwrite such a purchase providing Louis B. Mayer remains as Metro's production head.

The Chase Bank interest in FSC amounts to around $3,000,000 in notes. These notes are part of the $20,000,000 issue extended at the time of the FSC buy from General Theatres and Fox of the Loew stock, for which that stock is up as collateral. It is conceded by unofficial observers that there is a chance that Chase would be willing to sell. Whether it would sell at $20 per share is another thing. Prevailing opinion downtown holds otherwise. The angle on Chase's willingness to rid itself of its FSC or Loew connection is stated to be in line with Winthrop Aldrich's policy of separating the bank business from the

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DISTRIBS OKAY 'HONOR' % DEAL

The major distributors are not in favor of cutting out percentage contracts but this coming season in selling 1933-'34 product may spring a surprise. In order to maintain the percentage method of selling, the distribs are going to place the exhib on his honor, calling off the checkers which now dot the country, numbering hundreds.

Paradoxically the distribs woul be protecting themselves to a reasonable extent at the same time, for on all percentage sales, the distrib would demand a guarantee and set the guarantee so high it would automatically serve as an out for the distrib should the rental returns reported by the account appear to be too low.

While the distribs probably would have trouble getting guarantee figues that exceed normal possibilities, it is pointed out that the average account should agree to a reasonable figure on every picture unless expecting to gyp. Fighting the guarantee might serve as a tip. Distribs unable to get a high guarantee then would recourse to a flat rental deal.

Would Affect Ross Service

The guarantee plan—trusting exhibs on the percentage side—would be a blow to the Ross Federal Service, national checking bureau, with representatives for every town where pictures are played on percentage. The Ross company was formed a few years ago after distribs, weary over the estimated losses through gypping, had decided reform must come. Company was largely sponsored by S. R. Kent, then with Paramount, and a prime leader in the campaign of three and four years ago agai percentage gypping.

The Ross men are bonded and under the Ross system there has been little complaint in the way checking has been handled. The distributors' desire for virtual elimination of checking is mostly in interests of economy.

Amusement Stocks Scarcely Stir In Boiling 6,000,000-Share Market; Loew Bonds Show Only Real Strength

By AL GREASON

Amusement stocks again failed to get into the inflation spurt that carried the market to the boiling point yesterday (Monday). Changes were for the most part fractional and not all on the upside, while the general price structure jumped in a wild opening to within a point or so of the very peak of last September in the index.

Loew's achieved a top at 16¼, apparently on a clique maneuver, but lost a good part of its early gains and finished the day net up ⅝. Loew bonds did better with a net advance of 2 points or more, and the senior Loew issue did likewise, although on unimportant volume.

Turnover in Loew's common was around 9,000 shares, which is not impressive considering that the day's dealings were more than 6,000,000 shares, second biggest full session since 1930. Ticker at one time was 15 minutes late, and quotations for the second time were taken from the bond tape for the leaders.

Commodity prices zoomed. Wheat was above 72 cents for May in the early trading, a new top not only for this year but also for '32. Cotton climbed as much as $2 a bale. These prices later were shaded. The dollar was conspicuously weak against all the foreign currencies, with sterling once going to $3.95.

Market Boils Over

Responding to the imminence of an inflationary movement in the United States, the market for common stocks late last week surged forward to a point just under, but

(Continued on page 22)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
400	Col. Pic...	10	9⅞	9⅞	
300	Con. Film.	3	2⅞	2⅞	+ ⅛
200	Do pf....	8¼	8	8	
5,000	East. Kod.	66	63½	64¼	— ¾
3,000	Fox F....	2¼	2¼	2¼	+ ¼
9,000	Loew's ..	16¼	15⅛	15⅞	+ ⅝
300	Do pf....	50⅝	50½	50⅝	+2
200	M-G-M pf.	10⅞	10⅞	10⅞	+ ⅛
3,100	Pathe	½	½	½	
600	Do A....	2⅝	2⅝	2⅝	— ⅛
142,800	RCA	7¼	6⅝	7	+ ⅜
1,800	RKO	2¼	2¼	2¼	
8,600	W. B.....	3	2⅞	2⅞	— ⅛
	BONDS				
$2,000	Keith	36	36	36	+2
4,000	Loew	68	66	68	+3
11,000	Par-F-L...	7½	6	7½	+1½
4,000	Par-P	8⅝	8½	8½	+ ⅛
35,000	W. B.....	25⅞	24¼	24¼	+ ⅜
	CB				
700	Tech.	3⅞	3⅝	3⅞	+ ¼
400	Trans-L ..	1⅞	1⅝	1⅞	+ ⅛

CHI THINKS IT SEES KATZ CHAIN GESTURE

Chicago, May 1.

Ascher Levy is taking over the Orpheum and Parkway theatres in Madison, Wisconsin. Associated with him will be Marcus Helman, it is understood. The take-over of the houses in partnership with Dr. Beecroft, the local landlord to whom RKO returned the properties some time ago, is accepted as the first step toward the building up of a chain of theatres through the midwest on behalf of the Sam Katz group.

Levy, who was RKO divisional director in Chicago for a number of months in 1932, has an independent fortune.

Five Coast Biz Agents East for Casey Confab

Los Angeles, May 1.

Five business agents of the I.A.T.S.E. are leaving for New York May 3 to confer with Pat Casey on May 10 regarding readjustments of studio employees' salaries. Those going are Harold Smith, soundmen; Howard Hurd, cameramen; Carl Kountz, laboratory and technicians; Lou Blix, grips and property men; Ernest Apperson, studio projectionists.

Besides them a number of officers of various unions are going along, making a party of 12.

Lightman's 32

M. A. Lightman, head of the MPTOA, becomes one of the leading indie circuit men in the country as the result of a deal with Publix Enterprises trustees whereby he takes over six Publix theatres, swelling his chain to 32 midwestern box offices.

For several years Lightman has had an operating interest in the Fort Smith, Ark., theatres. These include Mystic, Joy, Temple and New. The other two Publix theatres in Jackson, Tenn., are the Paramount and Gem.

N.W. ALLIED DOPES OUT WHAT TO SQUAWK ON

Minneapolis, May 1.

Directors of Allied States, northwest independent exhibitors' organization, at a meeting to be held Wednesday, will protest against $4,000 a week salaries and other allegedly exorbitant compensation being paid by picture producers to executives and actors. The meeting is for the purpose of mapping out a program of concerted action among all independent exhibitors in the territory to bring about a drastic reduction in the basic price of pictures for the new selling season soon to be launched.

Abandoning hopes to obtain readjustment of present film contracts, W. R. Frank, president of Northwest Allied States, announces that a drive will be started to lower 1933-34 season costs. Exchanges will be asked to co-operate with exhibitors to enable the latter to continue in business, Mr. Frank says.

Unless a substantial cut in operating costs can be effected, including much lower film rentals, many theatres in the territory will be compelled to quit permanently, he claims. The large salaries and other extravagances now throttling industry are passed on to exhibitors and the public, who no longer are able to pay the freight, according to Mr. Frank.

The year's program also will include a move to effect a large reduction in booth operators' scales and to modify zoning and other undesirable trade practices.

Stagehands Okay a Further Summer Cut

Stagehands have agreed to a spring and summer salary cut in and around New York City, following several meetings held last week with the circuits, cutting 7% off the stagehands' pay in the 'B' houses and 10% off in the 'A' spots. These cuts are additional to cuts already had by the unionites and amounting to 15% in the 'B' spots and 12½% in the 'A' spots.

The new scales go into effect the first pay day in May and expire around August 19. That's just prior to the immediate period when talks about the new season's terms will have gotten under way.

The new scale provides no cuts for any stagehand receiving $50 or less. That $50 is the minimum agreed upon. Under the new scale the stagehand pay is reduced to around $63 weekly, with around $73 weekly for departmental heads.

This marks a new condition between the unions and the circuits, indicating a willingness on the part of the laborites to co-operate in the alleviation of the burdens of the theatres. The new scales, although temporary and not lasting after the middle of August, average around a 33% cut in salaries the men received in 1932.

Deal with the operators has still to be worked out, but no adjustment is in sight and so far the operators are the only ones, so far as known, who have not taken any cut. They hold a two-year contract which has about another year and a half to go.

Previously the musicians had accepted a 20% slash.

'42d St.' 8 Wks. on B'way

After a solid eight weeks' run, '42nd Street' goes out of the Strand, New York, tonight (Tuesday). 'Central Airport opens May 3. It would have stayed an additional week or two but for complaint from Loew's that it should get the picture. Circuit now gets the musical for its New York houses May 19.

Loew's had dated '42nd Street' for this week, but at Warners it was said this was premature in view of holdover at the Strand and without permission of the WB company.

Sweeping Charges By Mpls. Indie Vs. Publix Over Film

Minneapolis, May 1.

Charging that Publix Northwest circuit, now in receivership, has a tremendous over-supply of first and second run pictures and, with the aid of five local exchanges, is controlling and monopolizing film product in St. Paul, S. P. Alpern, Minneapolis attorney, has filed a complaint with Judge M. M. Joyce in Federal District court.

The complaint, in behalf of Joseph Friedman, owner and operator of the Tower theatre, St. Paul loop first-run house. Alleges that the Publix Northwest Circuit has violated the Sherman anti-trust law and the Federal trade act by combining and conspiring with Paramount, M-G-M, Fox, Warner Brothers-First National and United Artists to monopolize and restrain trade. It also charges unfair competition.

Filing of the complaint is the latest development in Friedman's fight to compel Publix to relinquish some of its first-run product to enable him to keep his Tower open in competition with its own St. Paul houses. He asserts that the Tower is now without sufficient product to exhibit.

The complaint specifically asks that Publix's contract for all Warner Brothers First National product be terminated so that Friedman may enter into negotiations for the pictures.

Publix formerly operated the Tower and its receiver sought a new lease at a considerably reduced rent, the circuit desiring to retain the house. When no agreement could be reached, Friedman availed himself of a clause in the contract to take it back and announced he would operate it himself.

Prior to the last fall, Publix operated all St. Paul downtown first run theatres, excepting the Palace Orpheum.

Day-Date 'Diggers'

Warners' 'Golddiggers of 1933' goes into two houses in New York simultaneously, Hollywood and Warner, both now closed, at $1.65 top, probably May 10, when the picture opens at Grauman's Chinese, Hollywood.

1st Runs on Broadway

(SUBJECT TO CHANGE)

Week May 5

Paramount—'Story of Temple Drake' (Par).
Capitol—'White Sister' (Metro).
Strand—'Central Airport' (WB) (3).
Rivoli—'Bedtime Story' (Par) (3d wk).
Roxy—'Hello Sister' (Fox).
Music Hall—'Silver Cord' (Radio).
Mayfair—'Alimony Madness' 'Syndicate').
Rialto—'Circus Queen Murder' (Col).

Week May 12

Paramount—'I Love That Man' (Par).
Strand—'Ex Lady' (WB).
Rivoli—'I Cover the Waterfront' (UA) (15).
Rialto—'Forgotten Men' (Ind).

$2 Pictures

'Hell Below' (Metro) (Astor) (2d wk).
'Reunion in Vienna' (Metro) (Gaiety) (2d wk).

Foreign Films

'Return of Nathan Becker' (Worldkino) (Jewish) (Europa) (4th wk).
'November Night' (Capitol) (Polish) (Little Carnegie) (2d wk).

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Washington Loses Verdict

George Dewey Washington lost a $1,000 verdict in Superior court when that sum was awarded Winifred and Sol Reese, Jr., for the death of their mother in an auto accident.

In the Hospital

As a result of an accident during a mob scene for 'Strange Rhapsody' at Metro, John S. Peters, retired U. S. cavalry major, is in the Cedars of Lebanon with a fractured left knee. Mrs. George Fitzmaurice (Diana Kane) is recovering from an appendix op. at Hollywood hospital. Frances Selditz, sec. to Eddie Small, improving after an abdominal op. at the Cedars.

Producers Contri

Because the Motion Picture Relief Fund suffered from the eight-week salary cuts, Producers' association members have subscribed $5,000 to make up the loss incurred when the ½ of 1% tax was slashed in half.

On returning from a Northwestern hunting trip, Lloyd Bacon goes to Metro June 1 to do a musical, probably the Marion Davies casting office story.

Weil's $156,000 Suit Out

Suit of Jesse Weil for $156,000 against Ralph Spence for breach of contract was thrown out of Superior court because there was not sufficient cause for action.

Harry Webb will make 'Riot Squad' as co-op venture with his cast and staff. For Mayfair release.

Mascot Releasing Own

Mascot pictures denies report it will release four '33-'34 season serials through any but its own state right channels. Four are 'Three Musketeers,' 'Fighting with Kit Carson,' 'Mystery Squadron' and 'Laughin' Devil.'

James S. Tinling, director, lists debts of $4,062 against $750 assets in a bankruptcy petition.

Mabel Forrest replaced Ruth Clifford in Harry Langdon's Educational comedy, 'All Aboard,' on account of Miss Clifford being held at Fox for retakes.

Ruth's Beer Garden

Ruth Roland is completing a beer garden on her Wilshire-Fairfax subdivision. Garden will be ready, if local prohibition law is repealed, May 2. Currently, beer can only be sold in downtown L. A.

Rollo Lloyd engaged to direct, dialog and play a part in Radio's 'Fire Eaters.'

Robert Montgomery goes into Metro's 'Night Flight' with John and Lionel Barrymore, Clark Gable, Helen Hayes and Myrna Loy.

E. H. Griffith goes to Metro to direct 'Another Language' co-starring Robert Montgomery and Helen Hayes. Following this he returns to Radio to meg the first Francis Lederer pic.

Arliss Finishes

George Arliss, completing his Warner contract, left here with Mrs. Arliss for England. Actor is expected to re-sign with Warners for three pictures next season.

Par's 'Honor Bright'

Paramount has purchased 'Honor Bright,' an original by Jack Kirkland and Melville Baker. It's for Cary Grant and Claudette Colbert. Kirkland and Baker, now in New York, will be brought west to do the screen play.

Stories At a Bargain

Various major studios threw 115 stories on the market last week. Yarns went on the bargain counter at a meeting of story editors held at the Hays office in conjunction with a new plan for economy through centralization of activities.

Unable to get a rent reduction, F-WC has closed its de luxe Fox in San Diego. Fox, San Bernardino, closed Saturday (29) with the first-runs shifted to the West Coast.

Green on Vacash

With 'Rafter Romance' postponed, Al Green, borrowed from Warners by Radio to direct, will vacation for a month in Canada, returning to Radio July 1 for another assignment before going to his home lot.

Roy Obringer handling legal and contract matters at Warners, will become assistant to Jack Warner.

iller Not Milestone

Gilbert Miller, not Lewis Milestone as reported, will direct the English film starring Leslie Howard, according to Harry Cohn. Milestone is merely planning a vacash with Cohn in London, he says.

Connelly Advises

Jack Connelly, gen. man. for Pathe News was here for three days last week as technical advisor on Radio's 'News Reel.'

U Wants Farrell

Universal is negotiating with Charles Farrell for a part in 'Shoot the Works,' to be made in New York. Mary Brian will probably be the femme interest.

Paul Sloane assigned to direct 'Midnight Lady' for George Raft at Paramount.

Alan James, director, author to write 'Daring Danger,' Ken Maynard's third for Universal.

Sues U for Pay

Claiming Universal employed him for 121 weeks to work on a stereo-picture device and then refused to pay, G. L. Hill has filed suit for $6,050.

Al Cohn and Paul Gerard Smith are on the Warner lot to write an original baseball yarn for Joe E. Brown.

Broadway Theatres Inc. has been formed by H. L. Gumbiner, Lawrence Cohen and Mike Rosenberg to operate the President, Tower and Rialto theatres here.

Warner Reopening

Warner studio reopens June 12. Eight scripts are ready for production. Jack Warner and Hal Wallis will divide the productions and have

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EXCHANGE UPHELD ON BOOKING TERMS

Minneapolis, May 1.

Local film exchanges are celebrating the first court victory won by one of their number in a suit to enforce the terms of a contract broken by an exhibitor-customer. The suit was of the Minneapolis Metro exchange against Walter S. Bell and E. R. Johnson, owners of the Princess, Roseau, Minn., for failure to play or pay for half of the 1930-31 product which they had purchased.

The Federal court ruled that the stipulation requiring the exhibitors to adhere to a minimum admission charge did not make the contract 'unreasonable' and 'in restraint of trade,' as claimed in the defense. Distributors have a right to fix such a minimum admission, according to the ruling.

A number of other contract cases in the territory have been decided in exhibitors' favor. In these other instances, however, the successful defense was that the contracts' compulsory arbitration clauses rendered the agreements null and void.

Frau Sagan May Direct Wieck in 'Cradle Song'

Hollywood, May 1.

Leontine Sagan, woman director who megged 'Maedchen in Uniform' arrived here from Germany yesterday (30).

She has a possible one-picture deal with Paramount to direct Dorothea Wieck in Martinez Sierra's 'Cradle Song.' Miss Wieck just came over from Germany. She was the principal 'Maedchen.'

N. Y. to L. A.

Monta Bell.
Bobby Clark.
Paul McCullough.
Leonard Goldstein.
Ben Frank.

L. A. to N. Y.

Mr. and Mrs. Jack Robbins.
Jack Curtis.
Jack Connolly.
Lou Ostrow.
Trem Carr.
Howard Smith.
George Arliss.
Oscar Serlin.
E. H. Allen.
Harold Smith.
Howard Hurd.
Carl Kountz.
Lou Blix.
Ernest Apperson.

THEATRE PICTURE CHANGED

Fox Theatres' Turning Back 30 Is in Line with a General Reorg.

Over 30 houses around New York City and upstate New York were turned back to former owners by Fox Theatres last week. Latter firm has been in receivership for around a year or more and its presently undergoing reorganization. The operating component of Fox Theatres include Skouras Brothers and the Randforce Company (Rinzler & Frisch).

The biggest single batch turned back are the former Schine houses covering around 29 theatres in about 12 upstate New York cities and towns. These were taken out of the group operated by Skouras and turned back to the Schine people at midnight Thursday (27). By so doing, Charles Cabellero, who operated the theatres for Skouras on a partnership basis, found himself temporarily out of the fold.

In the Randforce group, so far, only one house, the Fortway, Brooklyn, has been proscribed as around May 15. Perhaps 10 or 11 additional Randforce houses may be thrown back to former owners eventually. This would cut the Randforce group, operating in Brooklyn and Long Island, to slightly over 30 houses, if and when this should be done. Presently the Randforce people operate around 49 former Fox theatres.

The splitting away of the Schine theatres from the Skouras operated

(Continued on page 42)

That Settles It

Hollywood, May 1.

Question arose at the Screen Writers' Guild as to whether applicants for membership would be able to pay the $100 entrance fee within the three years permitted.

Decision was finally reached that anyone who couldn't pay the 'century over that period was not a writer.

—From 'Variety's' Hollywood Bulletin.

Insiders Confident of Sirovich Probe Defeat Up in Congress Today

Although it was feared in the trade yesterday (Monday) afternoon that Congress today (Tuesday) would authorize the picture probe embodied in the Sirovich resolution, Washington contact men were confident that the movement will be defeated. Among those who predict its wash-up are executives who three weeks ago, when the measure was suddenly brought out of committee, saw no way in which it could be averted.

In those three weeks, however, the industry has had sufficient time to tell its own version of the resolution in Washington. What has made campaigning against the measure especially difficult, it was revealed, is the fact that many people within the industry, riled at salary cuttings and reorganizations, it is charged, have encouraged the probe.

B'KLYN PAR MAY BE DROPPED ALTOGETHER

Failing to reopen the Paramount, Brooklyn, Friday (28) as scheduled under a policy of straight pictures, Publix may drop the house permanently, throwing it on the open market. This became a possibility yesterday (Monday) when last week's intention to open this Friday (5) under the old de luxe stage show policy started wavering.

While it was said yesterday (Monday) a possibility still existed Publix would retain the theatre across the East river, it looked more likely that it would be taken over by someone else.

Prudence Bond Co., in control of the building and theatre, received several bids last week. It was reported that Milt Feld had looked over the house personally and might take it over for himself and Sam Katz. Other reported interested parties were said to be A. H. Schwartz, operating the Century circuit, and Fanchon & Marco.

Following closing of house by Publix April 20, Prudence Bond set as rent a straight 10% of the gross instead of the 8% Publix has been paying. Additionally, Prudence decided on a guarantee of $2,000 weekly for the summer and $4,000 during winter season against the percentage. A. H. Schwartz's Century circuit is said to have bid a straight $3,000 weekly rent for the Brooklyn Par. Other bi were not reported.

With the closing of the house, the entire staff was dropped, including Bob Weitman, manager; Ben Griefer, Harold Wiedenhorn and Robert Shapiro, assistants; Maurice Bergman, pub-ad director and Henry Spiegel, his assistant, and Robert Giers, treasurer. Weitman immediately was taken care of at the New York Par as assistant to Les Daily, manager. Whether he remains or returns to Brooklyn not yet set, but staff previously at house will return on its resumption, most likely.

Okla. Sales Tax Passed

Oklahoma City, May 1.

The 2% gross sales tax became law in Oklahoma last week, effective July 21. This tax, with the Federal 10% levy, makes 12% levy on all admissions.

Horse racing was also legalized in Oklahoma and provisions made for the appointment of a racing commission.

AGENTS IN ACADEMY FOLD NOW ASSURED

Hollywood, May 1.

Agency participation in the Academy, in a section of their own, was assured at a meeting tonight (Monday) of a committee comprising Academy members and representatives of the Collective Agents' group.

At a previous gathering last week the preliminaries were ironed out, but since then the various employee groups have made formal demands that agents be included in the new set-up which is in the works because of an agreement of the board of directors and branch executive committees that a new and modified constitution will be put into effect.

Several other agency meetings will be held before the code of practice under which the 10 percenters will function as an Academy arm is worked out.

'Cavalcade' Already Double-Billed in N. Y.

Only four weeks after it closed its Broadway $2 run at the Gaiety, 'Cavalcade' is being double featured in several Manhattan RKO houses. At the same time RKO is using it as the big draw for the Palace, on Broadway, on its first return vaude-film ensemble. Only a few blocks away, at Proctor's 58th St., it is doubling with 'Hold-up Man'.

'Cavalcade' was booked into the circuit to follow its three week tenancy at Radio City, and the Palace date was penciled in later. That's the booking office explanation of the arrangement whereby the Broadway house is asking the film to pull despite its appearance in the cheaper nabes.

LANDE LANDS WITH CURTIS

Hollywood, May 1.

Irving Lande, former New York legit producer, has joined the Jack Curtis agency here.

INDIE EXHIBS DOMINATE U. S.

Unembarrassed Chain Houses Only Total 600—That's Less Than 10% of the National Gross—1,400 Involved Chain Houses Represent 15% — Five Circuits Previously Dominated 50% of the National Gross Via 2,400 Houses

INDIES' $15,000,000

box offices, which are legally free and clear today, number 600. These are contributing a total of less than 10% of the national gross. Another 15% of the gross is represented in 1,400 other chain houses, the status of which is made uncertain because these are shrouded in bankruptcy and receiverships.

The independent is thus virtually in complete command of the U. S. box office, as he was over a decade ago. With the big circuits in the courts, the independent is now being counted upon for around $15,000,000 of the industry's present weekly gross.

WB, Loew's Clear

Warners and Loew are two of the five major circuits which are not involved. Fox, according to repeated declarations of S. R. Kent, is through with theatres and wants to enter the future strictly as a producing and distributing organization. None of the theatre specialists are hazarding predictions for Publix and RKO.

These same five circuits a year ago represented a total of 2,400 theatres, which were then credited with contributing in excess of 50% of the national gross. For that matter, two years ago, S. R. Kent was among the producers who estimated publicly that the independent could not be counted upon for over 15% of the industry's revenue.

Today, of the 14,000 lighted theatres, about 4,500 are estimated to be grouped into around 300 circuits.

HAYSIAN REPRISAL THREAT AGAINST W.U.

Meddling in picture politics may cost Western Union some of its biggest accounts in the film business. This threat was made directly to WU officials by the Hays office when it found that the wire service had been soliciting theatre owners to telegraph Washington and urge passage of the Brookhart bill or the Sirovich probe.

In a hurried investigation the h.o. found that several of the exhibs had okayed the formal wire under the impression that it was against the probe.

Wire services have played important parts in legislative battles several times during the past few years, sending thousands of messages at a time to various state capitals.

RKO's 52 for '34

Hollywood, May 1.

Radio will release 52 pictures this year with the 40 announced originally to be made on the Radio lot instead of being divided between there and Pathe studios.

Other 12 in negotiation are on for Kelly, Bischoff & Saal to make with possibility pictures will be produced on Pathe lot which they will take over on a rental basis.

Theatre Chains Envision an Ideal Coverage Via 60 Choice Key Cities

Coverage of 60 key cities, with a total of 300 theatres, representing a brick and mortar investment of $150,000,000, is being envisioned in big circuit quarters. In discussions so far this would be the goal of five major circuits, now operating 2,000 theatres, in the industry's new era.

Instead of depending upon their own box offices for major return from the industry, as has been the policy, producers would set up such theatres largely to afford their own product a show window in each city with a population of 100,000 and over.

With a house in such cities producers would be able also to retain a semblance of present strength to mould sales policies and keep up class distinctions. In addition, it is calculated by those familiar with box office performances, such key houses should average an intake of at least $10,000 weekly.

The Showcase Idea

In such spot locations theatre statisticians also figure the exploitation house would do more than three of the average metropolitan theatres. As an instance for the basis of such calculation it is pointed out that slightly over 500 theatres, spottily located in the east, are averaging about $2,000,000 weekly as their gross. The 300 keyplaced houses, on what is described to be a most conservative basis, would at least be expected to top that figure by $1,000,000.

In connection with the all-key plan it is known that no circuit, regardless of its size, has ever been able to cover the country's 60 heaviestly populated territories.

Haysian

Will Hays has the following slogan prominently displayed over his desk:

"It's not the size of the dog in the fight—it's the size of the fight in the dog."

Fraud Charges In Fox Midland K. C. Rcvrship.

Kansas City, May 1.

M. B. Shanberg and Herbert M. Woolf, former owners of the Midland Theatre & Realty Company, yesterday filed suit in the Federal court, asking that the recently appointed receiver for the Fox Midland Theatre Corp. be discharged and the voluntary petition in bankruptcy be set aside. Plaintiffs charge that the bankruptcy proceedings of the Fox company constituted a fraud upon them and was a scheme to defraud creditors of the corporation by the segregation of the choice assets of the concern.

Furthermore, the petition states, Fox Film corporation, of which Fox Midland is a subsid, has advanced a 'reorganization plan' which would jeopardize the rights and interests of creditors. Chase National Bank, of New York, which the petition recites has an interest of $115,000,000 in the Fox company, also is interested in the 'reorganization plan,' being one of the instigators, according to the petition.

Woolf and Shanberg are seeking to hold some 60 Fox Midland theatres in this section as security for an unpaid $486,476.77, balance due on the $3,476,888 sale of the theatre chain by the plaintiffs to the Fox interests in 1929. The petition recites that the plaintiffs accepted notes for part of the payment, extending over a period of five years.

Shanberg Wants Mgment

They contend that the Fox Midland company still owes them the amount mentioned. They also ask that the mangagement of the pledged theatres be turned over to M. B. Shanberg as executive operating officer, a provision that was written into the original purchase agreement to protect the Kansas owners in case of default in the payment to them.

It is reported that Shanberg was to receive $600 a week as operating manager but that some time ago he accepted $35,000 for the release of the contract employing him.

Several alleged breaches of contract involving large sums are mentioned as well as the charges that, at the time of the receiverships, four new subsidiary companies were formed by a group of New York lawyers, employed by Chase National and Fox Film and that these companies took title to a score of theatres formerly owned by the Fox Midland.

None of the transactions affect the Midland theatre in Kansas City, operated by Loews, Inc., under a separate agreement.

A large number of the leading legal firms of the city have been engaged in the case by the various interests, and the courtroom at the hearing looked like a meeting of the bar association.

The theatres in Kansas City affected by the litigation are the Plaza, Uptown, Warwick, Isis, Apollo, Lincoln, Linwood, Gladstone, Gillham, Boone and Mokan.

Minneapolis, May 1.

Asking that Fox-Midland Theatres of Missouri be continued as a going concern in order to protect their interests, Shanberg & Woolf, whose

(Continued on page 36)

REMBUSCH COMMITTED TO AN INSANE ASYLUM

On the eve of the trial of his $1,000,000 conspiracy action against the major industry, Frank T. Rembusch, indie circuit operator of Indiana, for 25 years a firebrand in insurgent movements, has been adjudged insane and committed to an asylum.

Judge James A. Emmert of the Shelby Circuit Court, Shelby County, Ind., determined that Rembusch was insane on April 21, it just became known in New York. He was committed to the Madison State Hospital after an application for the same was made by his son, Truman Rembusch.

Conclusion as to his derangement was made by two specialists. After separate examinations they told the court Rembusch had exaggerated ideas concerning business and legal affairs as well as hallucinations.

Up until about five years ago Rembusch was a prominent figure at all national and many state conventions of exhibitors. He held office for a long time in the Motion Picture Theatre Owners of America before that organization admitted producer-controlled theatres into its fold.

With no exhibitors to listen to him, Rembusch in the past few years developed a penchant for writing wild and sometimes threatening letters to the heads of major companies. The contents of these letters were generally known to the trade since he broadcast them extensively to exhibitors and newspapers.

Rembusch Enferprises, the of some 15 small theatres in Indiana, has for some time been under the supervision of the founder's family.

Col. Starts Quake Yarn

Hollywood, May 1.

First earthquake story to get under way since the March temblors is Columbia's 'The Wrecker,' starting this week.

Yarn is for Jack Holt, with Al Rogell directing.

Circus' Opposish Doesn't Bother L. A. Deluxers, but Nabes Affected; 'White Sister' Big 17G; 'Eagle' 12G

Los Angeles, May 1.

Box-office trade over the week-end pretty brisk in the downtown first runs.

With the circus playing in and around town, the edge was taken off trade very little in the first run spots but the neighborhood houses took considerable of a jolt. 'White Sister,' at the State, got off to a flying start at the opening day, with a 40c. top in a 2,000 seater drawing $2,450.

Rain sort of kicked into biz all over Thursday night, with the Paramount getting a fairly good start for 'Song of the Eagle.' 'Elmer the Great' did not get off at the usual pace the Joe E. Brown pix generally do in the Hollywood and Downtown, while 'Out All Night' at the RKO had rather a poor start for its session.

'Bondage' held over at the Rialto for a third week, went out Sunday (30) after two days.

Estimates for This Week

Downtown (WB) (1,800; 25-70)—'Elmer the Great' (FN) and vaudeville. Less than the average opening day take here and disappointing for a Joe E. Brown, but will hit around $12,000, good. Last week 'Central Airport' (FN) okay at $11,250.

Hollywood (WB) (2,756; 25-65)—'Elmer the Great' (FN). Also disappointing at this house; may reach around $7,800. Last week 'Central Airport' (FN) came home with $7,200, fair.

Los Angeles (Wm. Fox) (2,800; 15-25)—'High Gear' (Gold), and 'Strange People' (Chest). That double feature still magnet here, with take for double fare figured to hit $4,800, okay. Last week 'Shriek in the Night' (Allied), and 'Phantom Broadcast' (Mono) okay at $4,100.

Paramount (Partmar) (3,595; 25-40)—'Song of the Eagle' (Par) and stage show. Stage show most helpful asset to this beer story. Looks like an easy $12,000. Last week 'Bedtime Story' (Par), second and final week, $12,100.

Rialto (900; 25-40)—'Bondage' (Fox) (3d, final week). Pulled after two days of third week after doing even $1,000. Last week, which was second stanza, around $4,100, very good.

RKO (2,950; 25-40)—'Out All Night' (U). Not an unusually strong offering and will possibly hit $4,500. Last week 'Our Betters' (RKO) not hot at $4,500.

State (Loew-Fox) (2,024; 25-40)—'White Sister' (MG). Off to bang-up start and should easily hit close to $17,000, which is very big under present scale. Last week 'Cavalcade' (Fox), despite circus opposition, okay at $13,900.

K. C. IS VERY HOTCHA; PICKFORD, BROWN BOOM

Kansas City, May 1.

Looks like Loew's Midland is running away with the picture business. After tremendous crowds for 'White Sister' and 'Rasputin' it continues with 'Secrets' and the three weeks will show a record for admissions.

The two holdover pictures, 'Cavalcade' at the Uptown, and 'Kong' at the Mainstreet, failed to hold up and new pictures set in Thursday. At the Mainstreet 'Out All Night' is offered but will be out Sunday when the Whiteman-Jack Pearl road show is in for two performances at $2.75 top.

The Uptown took advantage of a lucky break, the presence of Joe E. Brown, here for the opening of the American Association baseball season, to see the local team, in which he has an interest, perform. His picture, 'Elmer the Great' was rushed in and Brown made a personal appearance, with the members of the Kansas City and Indianapolis ball teams, present. And did they draw; looks like a socko $5,000 on the week.

The Newman has 'Song of the Eagle' and has changed its prices to 25 and 40, the last house to get down from the 5c rate.

Estimates for This Week

Liberty (Dubinsky) (860; 10-20)—'Parachute Jumper' (WB) and 'Death Kiss' split. Attractive titles and nice lobby had good effect on the shoppers and business held up nicely. Should show about $2,200, fair. Last week 'Child of Manhattan' (Col) and 'Nagana' (U) ditto.

Mainstreet (RKO) (3,200; 25-40)—'Out All Night' (U). Not an awful lot expected from this one as it will lose Sunday night on account of Whiteman-Jack Pearl show. Will probably return around $6,000, fair. Last four days 'Kong' (RKO) ditto.

Midland (Loew) (4,000; 25)—'Secrets' (UA). Maybe it was Mary Pickford; maybe it was the 25c price and the exclusive publicity, and maybe it was just habit, but the crowds were there again and things look great for another big take; $14,000 is good. Last week 'Rasputin' (MG), a big $17,900.

Newman (Par) (1,860; 25-40)—'Song of the Eagle' (Par). Expected that the lowering of the top price from 50 to 40c will prove attractive. About $8,000, good, expected. Last week 'Ex-Lady' (WB) did not fare so well, $6,000, just fair.

Uptown (Fox) (2,040; 25-40)—'Elmer the Great' (WB). Got away to a great start helped by the personal appearance of Joe E. Brown. Hot comedy, looks close to $5,000, okay. Last four days 'Cavalcade' (Fox), $2,000.

Albee and Met Dominate B'klyn; '42d St.' 6th Wk.

Brooklyn, May 1.

Albee and Loew's Metropolitan are doing the business this week. Fox has 'Out All Night,' which may get $14,000.

Paramount is still dark, and latest dope is Publix may drop it.

Estimates for This Week

Fox (4,000; 25-35-50)—'Out All Night' (Fox) and stage show. Looks to get close to $14,000. Last week 'Infernal Machine' (Fox) did $13,000 okay.

Loew's Met (2,400; 35-55-75)—'Looking Forward' (MG) and vaude. Good business at $25,000. Last week 'Secrets' (UA) did $31,100, good.

Albee (3,500; 25-35-55)—'Cavalcade' (Fox) and vaude. Second week, $20,000, dandy; $25,000 last week.

Strand (2,000; 25-35-50)—'42d St.' (WB). In its sixth week now and should do $14,000, which is remarkable. Last week, $17,600.

SPRING IS HERE, PITT KNOWS ALL ABOUT IT

Pittsburgh, May 1.

Spell of midsummer weather, together with start of daylight saving time, likely to have its effect on takings all over town this week. Openings generally off, intimating that an ordinary session at best is all that can be hoped for.

'Today We Live' at Penn a cinch to lead the town, but won't be anything near what combination of Crawford and Cooper might ordinarily do. Around $15,000 indicated, and right, of course, but just the same a bit disappointing. Stanley has 'Elmer the Great,' but Joe E. Brown has never been on ace b.o. figure in the deluxers, and this one, despite timeliness and presence of a couple of Pittsburgh Pirates in the cast, will be lucky to gather $9,500.

Second week of 'Cavalcade' at Fulton, after great $10,000 for initial session, likely to slip to under half of first week's takings, with a $4,500 in prospect, while Davis entries, 'Rome Express' and 'Humanity,' hardly augur for more than $2,400. Warner has a weak programmer in 'The Accused Woman,' and will have to be satisfied with a despondent $3,900.

Pittsburgh down to five first-runs now, with Variety closed for the season, and there's only that one and possibly two more may fold

Estimates for This Week

Davis (WB) (1,700; 25-30-40)—'Rome Express' (U) and 'Humanity' (Fox). Good combo, but apparently no b.o. pull at this site and will have trouble gathering weak $2,400. Last week 'Cohens and Kellys in Trouble' (U) and 'Murders in the Zoo' (Par) down to $2,100.

Fulton (Shea-Hyde) (1,750; 25-35-50), 'Cavalcade' (Fox). Way off in second week to $4,500, maybe less, but still a bit profitable. First week great at $10,000, best here since 'Bad Girl.'

Penn (Loew's-UA) (3,300; 25-35-50), 'Today We Live' (MG). Cinch to lead town, and should hit nice $15,000, not up to what this could might do under ordinary conditions, but pretty good nevertheless. Last week 'Pick Up' (Par) not so hot at $8,000.

Stanley (WB) (3,600; 25-35-50), 'Elmer the Great' (FN). Timeliness should get it a break on a par with rest of Brown's pictures in downtown deluxer. Perhaps $9,000. Wide-mouthed star usually just fair downtown, but a mop-up in the nabes. Last week 'A Bedtime Stbry' (Par) around $10,500.

Warner (WB) (2,000; 25-35-50), 'Woman Accused' (Par). Just another picture and just another week's business, if that; $3,900, pretty poor. Last week 'Sweepings' (RKO) around $4,200, not much better.

SPRING'S COMPETISH TOO MUCH FOR PROV.

Providence, May 1.

Prospects for a comeback this week fading, with clear skies and warm sunshine keeping nearly everybody outdoors. This is the first real break in weather for the natives, and there's no trying to attract them to the theatre. Typical example of what weather is doing to the box office is exemplified in the switch of program at the Paramount, where 'Mussolini Speaks' was held for only two days and pulled out Sunday after terrible exhibition.

Switch followed big build-up by house for 'Mussolini Speaks.' House went through expense of staging special preview for residents of Italian extraction here. Also had Italian choir on stage, but response was biggest disappointment the theatre has had in years. Providence and nearby vicinity has an estimated drawing capacity of close to 150,000 Italo-Americans, and the bets were that the Paramount was all set for a nice week.

Majestic, the other outstanding picture house in town, is not faring well, either, despite a twin bill headed by 'Ex-Lady.' Of all the stands, this one rates the best chance for a pick-up later in the week, as the companion picture, 'Elmer the Great,' has drawing potentialities due to Joe E. Brown's popularity in these parts.

The RKO Victory, the third picture spot in town, yanked 'King Kong' (RKO) Friday (28) after two weeks' showing. Originally film was scheduled to play here for at least four weeks. Second stanza was big flop, and Saturday house opened with 'When Strangers Marry.'

Live entertainment is giving the town's three combo houses—Loew's State, Fay's and the RKO Albee—a better break, but business is not what it has been at these stands.

Loew's State, entering its third week of vaudeville and pictures, is slightly off as compared with previous two weeks, despite the fact that it has 'Secrets' on the screen and Lawrence Gray heading vaudeville. House is able to stick close to $13,500 there'll be no complaints, even though this figure is under the first two weeks of vaudeville.

The RKO Albee, which chopped prices last week and added two acts of vaude, is back again this week to five acts, but still hanging on to 40c top price, first instituted by Loew's. Feature picture, 'Out All Night,' not likely to help things at this stand, even though the vaude is best ever.

Fay's, which has the highest prices in town, expects to stage comeback this week, with Roscoe Ails on the stage, and 'Hello Sister' on the screen. Business has been off last two weeks, but pick-up is due this stanza.

Estimates for This Week

RKO Albee (2,300; 15-40)—'Out All Night' (U) and vaude headed by Babe Hagan and Thelma White. Stage show will have to do all the work, as picture not getting the comments; with opposish strong all around and weather to be reckoned with gross is not apt to go over $6,500 unless there is a biuld-up. Last week 'Kiss Before the Mirror' (U) showed remarkable strength, okay at $6,400.

Fay's (1,600; 15-55)—'Hello Sister' (Fox) and vaude. Roscoe Ails always gets the crowds here, and this week is not likely to tell a difference story, even though competition is plenty tough. Opened strong, and $7,200 gross not in doubt, good. Last week '42nd Street' (WB) was a surprise at $6,800 as picture was spotted in at least a dozen nabe houses during the week, and the odds were against it.

Majestic (Fay) (2,200; 15-55)—'Ex-Lady' (WB) and 'Elmer the Great' (FN). Bill oke, but no takers so first half. Chances of a sprint are fine, however, as Joe Brown has plenty of friends. Just now prospects look like $6,000, not so good. Last week 'The Keyhole' (WB) and 'Grand Slam' (WB) was no push-over at $6,500.

Loew's State (3,200; 15-40)—'Secrets' (U) and vaude. The ladies should go strong for this one, but far response hasn't been any too big. With all kinds of odds against it house will not be under $13,500, slightly off, but good at that. Last week 'Today We Live' (MG) close at $14,500, good.

Paramount (2,200; 15-40)—'Circus Queen' (Col) and 'Cheating Blondes.' Bill changed Sunday after 'Mussolini Speaks' was yanked after second day. New program to run through Thursday, and no indication that gross will be over $3,500, off. 'Mussolini Speaks' (Col) just about took in $800 for two days and a midnight preview. Last week 'Bedtime Story' (Par) was not so forte at $5,500.

RKO Victory (1,600; 10-25)—'When Strangers Marry' (Col) and 'Our Betters' RKO). Five-day run only with prices chopped in half after 'King Kong' should show a boost at $2,300. Last week 'King Kong' (RKO) was very poor at $2,200 after swell first week at $7,500 with 55c top prices.

'Today We Live' Alone Alive in Col., $11,000

Columbus, May 1.

Nothing too forte on the books for the week, but all houses except Palace getting better than the average play despite almost summer weather which is aiding the golf courses rather than the show houses. The week-end saw particularly light theatre trade.

Joan Crawford's latest at the Ohio seems to have everything to gain. Palace, showing a minstrel Fanchon & Marco unit together with 'Kiss Before the Mirror,' is also doing fairly.

Grand opened heavy on 'Be Mine Tonight' with critics lavish in praise of the tenor but not holding up well. Looked upon as a class production too good for the average buyer of today, the weather k. o.'d its chances still further.

Estimates for This Week

Palace (RKO) (3,064; 25-40)—'Kiss Before Mirror' (U) and F&M unit. Not so forte at $6,500. Last week 'Christopher Strong' (RKO) and 'Desert Song' (stage) $8,700, oke.

Ohio (Loew-UA) (3,000; 25-40)—'Today We Live' (MG). Very neat $11,000 in sight, and may build beyond that. Last week 'Secrets' (UA) failed to make the grade to better than $7,000.

Broad (Loew-UA) (2,500; 25-40)—'Sailor's Luck' (Fox). Just coasting and will come in with little to spare at $4,000. Last week 'Cavalcade' (Fox) mighty nice at $10,000.

Grand (Neth) (1,100; 25-40)—'Be Mine Tonight' (U). Got off mighty heartily but the weather dentd this worst of all; only $3,500 in prospect.

Last week 'The Keyhole' (WB) low and lower at $3,200.

'KONG' HOLDING 'EM OUT IN 2 SEATTLE HOUSES

Seattle, May 1.

'King Kong' tops the town, with Hamrick advertising 'too big for any one house,' playing simultaneously at both Music Box and Blue Mouse with combined seating around 2,000. Will take $5,000 from each house. Lines at both stands an inspiring sight and the best bally possible in itself.

Jensen-von Herberg comes back for this Roxy with the line for 'So This Is Africa' that 'it is big enough for two theatres but no picture is too big for the Roxy.'

Paramount is also to the front with 'Looking Forward' where Lionel Barrymore is the main draw, aside from timeliness of the pix.

All houses are offering stronger attractions than in long while. Fifth Ave. has Chevalier in 'Bedtime Story' and using big ads, as well as some unique advance exploitating, Baby LeRoy drawing on his own. Liberty has a thriller in 'Air Hostess.'

Biz on the whole is rolling along nicely. Vaude at Rex is aiding a trifle at the b. o. and Hamrick is figuring using burlesque starting next week, but with State theatre's recent experience with censors and police, this house being dark now, ostensibly for lack of paying license, Rex will freely bathe burley before showing it that far uptown.

Competition is sharper than ever. There is talk of vaude going into one of the topnotch Evergreen theatres, and Orpheum is connected with the rumors. Status of Paramount ownership is hanging fire again.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40)—'Bedtime Story' (Par). Chevalier strong appeal for femme trade in the ads; looks $7,500, big. Last week 'White Sister' (MG) went for oke $7,300.

Roxy (J-v. H) (2,300; 25-35)—'So This Is Africa' (Col). Wheeler and Woolsey getting big notices. No stage fare this week. Madame Schumann-Heink next week; this looks around $7,000, all right. Last week 'Child of Manhattan' (Col) and stage show a big $7,800.

Paramount (Evergreen) (3,106; 25-40)—'Looking Forward' (MG). Below expectations although $5,500 is fair. Last week 'Central Airport' (FN), and 'Pleasure Cruise' (Fox), dual, slow for $3,900.

Liberty (J-v. H) (2,000; 15-25)—'Air Hostess' (Col). Steady trade, $4,500. Last week 'Officer 13' (Mas), 'Midnight Warning' (Cos), dual, $4,300.

Music Box (Hamrick) (950; 25-35)—'King Kong' (RKO). Also playing across street at Blue Mouse; big ballyhoo having its excellent effect with holdouts at both stands for the same pic. A nifty $5,000 certain. Last week '42d Street' (WB), fourth and final week, still big at $4,200, making four weeks' gross over $23,000. Record dough-getter in year.

Blue Mouse (Hamrick) (1,000; 25-35)—'King Kong' (RKO). Duplicating the M. B. draw. Also $5,000 in view. Last week 'Our Betters' (RKO) only $2,200.

Coliseum (Evergreen) (1,800; 15-25)—'Sign of the Cross' (Par). Already roadshowed here and also week at Fifth Ave., lasted only four days to poor trade. 'King's Vacation' (WB) and 'Whistling in the Dark' (MG), dual, roundcd out the week. A bad $2,500. Last week 'State Fair' (Fox) excellent at $4,000, almost a record.

Rex (Hamrick) (1,400; 15-25)—'Telegraph Trail' (WB) and five acts vaude. Better at $3,000. Last week 'Girl Missing' (FN) sagged to slow $2,000.

JOAN, MAE, CHEV FRISCO'S BIG DRAWS

San Francisco, May 1.

Crawford and Chevalier are leading the field, Mae West is running competition to herself in three houses, and 'Be Mine Tonight' is in an okay third week as the entire rialto stays on its toes for this session.

'Today We Live' is a surefire seat seller for the Warfield, house getting on its way to a swell seven days. Its nearest competition is from Chevalier in 'Bedtime Story' at the Paramount, French star retaining much of the popularity that three years ago sent his 'Innocents of Paris,' into 19 weeks on Market street. 'Bedtime' will not set a record at the Par but its take will be satisfactory.

Mae West in her first picture, 'She Done Him Wrong' is nothing short of uncanny in this town. Film played the Paramount six weeks ago to good biz. Last week it went out to the naborhoods showing at both the Mission and Fillmore and getting holdovers. Currently it's at the Alexandria and Alhambra in the districts and Fox-West Coast has brought it back downtown simultaneously with its district runs at the indie houses, putting it into the St. Francis along with 'Employees' Entrance' (first run), double bill at 40c. There's no outdoor paper left in town on the film, but it's playing to great biz in all spots. 'Roosevelt, Man of the Hour' is added at the St. Francis.

'Be Mine Tonight' has clicked decisively in Frisco, opening two weeks ago at United Artists to pretty good biz, building to an even better second week, and continuing neatly for its present and third stanza.

Big Fox continues to hurt entire town, particularly subsequents with its two first run pix at 15 and two bits. 'Unholy Love' and 'High Gear' are holding it up to average, which means an approximate average attendance of over 50,000 people.

Embassy has again changed its policy, going from tab to burlesque to the current 'Jig Saws' revue with Eddie Lambert and John T. Murray which is in at 65c top after one week at the Curran when it played to fair biz at $2. With show is another Franklin D. Roosevelt film, 'The Fighting President.'

Zasu Pitts and Slim Summerville in 'Out All Night' going swell at the Golden Gate where take will hit a healthy $14,000. Next opening day is Wednesday, house cutting its second week of 'King Kong' to five days.

Estimates for This Week

Embassy (Markowitz) (1,700; 25-35-65), 'Fighting President' (U) and revue 'Jig Saws' on stage. Higher prices but doing fair at $5,000. Stage show in for 65% of gross. Last week's burlesque policy with 'Night Club Lady' on screen got $3,800, best yet.

Fox (Leo) (5,000; 15-25), 'Unholy Love' (Allied) and 'High Gear' (Coop). Continues to average biz, around $11,000. Last week same money on 'Unwritten Law' (Maj) and 'Iron Master' (Allied).

Golden Gate (RKO) (2,844; 30-40-65), 'Out All Night' (U) and vaude. Pitts and Summerville big and new Wednesday opening day lessens competition. Will get around $14,000, very good. Five days of 'King Kong' (RKO), second week, took $9,000.

Paramount (Fox) (2,700; 30-40-55), 'Bedtime Story' (Par). Chevalier still big with the gals and matinees nearly as good as nights. Maybe $15,000, as compared to $12,000 on 'Central Airport' (WB) last week.

St. Francis (Fox) (1,500; 25-40), 'Employees' Entrance' (WB) and return to downtown of 'She Done Him Wrong' (Par). West pulling 'em and good at $8,500. Last week 'Lady's Profession (Par) and 'Men Must Fight' (MG) okay at $7,500.

United Artists (1,400; 25-35-50), 'Be Mine Tonight' (U)—(3d-week). Has built up almost daily this week's $9,500, almost up to the $10,500 on second week, which, in turn, was bigger than first stanza.

Warfield (Fox) (2,700; 35-55-65), 'Today We Live' (MG) and stage show. Crawford biggest draw of the week to $21,500. Last week Morton Downey in person and 'Keyhole' (WB) pulled swell $20,000.

10-20-30 Vaudfilm Grosses $7,000; 'Cavalcade,' Oriental, $14,000, Oke

Chicago, May 1.

First sample of spring warmth and sunshine was no help to grosses here. It was the spring slump following the Lenten let-down and nobody is very sanguine of the immediate future on the basis of impending attractions.

Meanwhile, Balaban & Katz wants to retire the Oriental from competing with other B&Kers. House may adopt an all-flesh policy.

Al Steffes opened the World Playhouse for foreign films on Michigan Boulevard Saturday. Another 500 seats to an already over-seated downtown area.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) 'Barbarian' (MG) and stage show. Estimate is for eight days of 'Barbarian,' seven days of stage show which opened on Friday according to regular schedule. Figure $27,000, fair. Last week 'Central Airport' (FN) was yanked after six days, with $18,500 in the till. Barthelmess not strong here. First time Chicago has yanked a picture in several years.

Majestic (Gregory) (1,996; 10-20-30) 'Midnight Warning' (Mono) and vaude. Doing okay; figure $6,500 this week. Last week Listerine empty cartons contributed about $600 for somewhere around $7,000. House playing to good crowds at cheap scale and will affect rest of loop.

McVickers (B&K) (2,284; 35-55) 'Sweepings' (RKO). Fair $7,500 indicated for long week. Picture played Palace as first-run three weeks ago. Shoved in here when 'Mussolini Speaks' (Col) flopped and was withdrawn after four days and $3,200. Tiny Castle took 'Mussolini' for follow-up to cash in on publicity.

Oriental (B&K) (3,200; 35-55-75) 'Cavalcade' (Fox). So many touted pix have failed to get over in this house that auspices always skeptical. 'Cavalcade' started slowly and $14,000 will be deemed okay. Final week of Chevalier's 'Bedtime Story' (Par) was disastrous at $6,900.

Palace (RK) (2,533; 40-65-83) 'King Kong' (RKO) and vaude. Didn't come within $6,000 of expected $30,000 first week. If holdover beats $16,000 after last week's $24,000 will be okay. Cheap vaude bill to support help. First time Palace has ever retained attraction second week. Distributor insisted on two week booking, hardly warranted here.

United Artists (B&K) (1,700; 55-75) 'Working Man' (WB). Arliss picture opened Saturday. Maybe $8,500 or so on week. 'Secrets' (UA) scrammed with $7,600.

'KONG' IN TWO HOUSES, 'AFRICA' WOW DENVER

Denver, May 1.

First attempt at first run day and date at two houses since 'City Lights' ran day and date at the Tabor and Aladdin saw 'King Kong' opening the eight days just lukewarm but getting hot and now doing strong trade at both the Aladdin and Orpheum. Neither house alone could have handled the crowds.

Denham also is going like a house afire with holdouts daily and 'So This Is Africa' will be held at least three days over the week. Both 'Kong' and 'Africa' getting exceptional amount word-of-mouth boosting with many of 'Africa' gags becoming standard around town. Paramount doing only fair on latest Barrymore film. Heavy rain Saturday and also Sunday night helped hold grosses down. New stage unit at Tabor getting off to good start, and will do better than $5,000.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) —'King Kong' (RKO). Day and date with the Orpheum. Big at $5,500. Last week 'Destination Unknown' (U) did fair with $2,800 on the finish.

Denham (Hellborn) (1,700; 15-25) —'So This Is Africa' (Col). With 35-piece philharmonic orchestra on Tuesday only. Getting plenty of b. o. attention; $5,100 likely. Last week 'Death Kiss' (WW) finished fair with $2,700.

Denver (Publix) (2,500; 25-35-40-50)—'White Sister' (MG). Mild at $5,500. Last week 'A Bedtime Story' (Par) turned in a fair $5,100.

Orpheum (Orpheum) (2,600; 25-30-40)—'King Kong' (RKO). Day and date with the Aladdin. Also getting beaucoup customers judging from the $8,000 pace. Last week 'Great Jasper' (RKO) got off to a great start on account of heaviest snow of winter and finished with around $5,500.

Paramount (Publix) (2,000; 25-40)—'Looking Forward' (MG). Fair at $3,200. Last week 'Blondie Johnson' (FN) $2,500.

L. B'more and Joe Brown Combo Top N.H.'s Ok Biz

New Haven, May 1.

Roger Sherman's double bill looks like the topper this week, with the Lionel Barrymore-Joe Brown combo a big draw, although nice business is indicated all around.

Little Cinema, which has hopped back and forth between stage and screen attempts, will try once more as a foreign film exhib on weekly change policy.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'Supernatural' (Par), and 'Love Is Like That.' Slipping to $3,500 this week, mild. Last week 'Terror Abroad' and 'Under Tonto Rim' (Par), okay $4,600.

Palace (Arthur) (3,040; 35-50)—'White Sister' (MG). Third week of single feature bills finds trade still holding up to satisfactory level. This week should get nice $7,500. Last week 'Rasputin' (MG) drew a swell $8,100.

Roger Sherman (WB) (2,200; 35-50)—'Sweepings' (RKO), and 'Elmer the Great' (WB). Will shoot this one to around $8,500, big. Last week 'Secrets' (UA), and 'Most Dangerous Game' brought managerial smiles with $7,600.

College (Arthur) (1,565; 25-40)—'Looking Forward' (MG), and 'Circus Queen's Murder.' Should reach a fair $2,000. Last week 'Payment Deferred' (Par), and 'Fast Workers' (MG), were moderate at $1,700, despite favorable word-of-mouth.

MAY MOVING DAY IS A SOCKO FOR MONTREAL

Montreal, May 1.

Close on 100,000 Montrealers moving over the week-end in the annual May house trek in this city will make a deep dent in grosses all along the Rialto currently. Theatremen recognize the condition by handing out repeats and pix that are just average, using the reduced debits to offset depleted credits. They may get by, if weather improves after a wet cold snap last week.

Palace holds over 'Cavalcade' following a remarkably good $14,000 last week, and George Rotsky is hoping for at least $11,000 currently, but Saturday's crowd fell off from average. Capitol has 'Keyhole' and 'Grand Slam,' maintaining its good general average, and may make the heavy grade this week with $10,000. Loew's cuts out one act of the seven in its vaude bill and features 'King of the Jungle,' a combo which should make up later in the week what it drops on Saturday-Sunday-Monday biz. Estimate is for $11,000. Princess, after a very good previous week, will likely fall off to $55,000 for 'Oliver Twist' and 'Sailor Be Good.' Imperial runs its last week on French pix before switching to Italian opera. Hard to see much above $1,200.

Nabes have been getting the benefit of thin times downtown and should continue that way during moving week.

Estimates for This Week

His Majesty's (Ind) (1,600; 20-75), 'Three-Cornered Moon.' Stock company legit. Will feel conditions like the rest and may get $3,000. Last week 'Animal Kingdom' starting Tuesday grossed $3,500.

Palace (FP) (2,700; 50), 'Cavalcade' (Fox) (2d week). Gross may not exceed $10,000. Last week big for $14,000.

Capitol (FP) (2,700; 50), 'The Keyhole' (WB) and 'Grand Slam' (WB); $10,000 is about best to hope. Last week 'Be Mine Tonight' (U) and 'Mind Reader' (WB) held average at $11,000.

Loew's (FP) (3,200; 60), 'King of the Jungle' (Par) and six-act vaude bill. This combo is a fair insurance against conditions and should get by with $11,000. Last week 'Clear All Wires' (MG) and seven acts vaude one of the annualest, fastest programs since Loew's opened in this city, spoiled by weather, grossing only $11,000.

Princess (CT) (1,900; 50), 'Oliver Twist' (Mono) and 'Sailor Be Good' (RKO). Cannot see higher than $5,500, although pix not the reason. Last week 'Rome Express' (U) and 'There Goes the Bride' (U) had packed houses every night and grossed $8,000, most of it on 'Rome,' best in many weeks.

Imperial (France-Film) (1,900; 50), 'Mirage de Paris' (French). Just another French film with gross around $1,200. Second week of 'Les Deux Orphelines' grossed $850.

Cinema de Paris (France-Film (600; 25). Closed down for next two weeks for repairs. Last week 'Sa Meilleure Clients' in its second week grossed $500.

N. O. UP

'White Sister' and 'Made on Broadway' Best as Grosses Spurt

New Orleans, May 1.

Biz showing upturn locally and both Saenger and Loew's State will better recent grosses. Former has 'White Sister' and latter 'Made on Broadway.'

St. Charles rather light, with Strand getting into the first run class once again on Thursday.

Estimates for This Week

Saenger (3,568; 40)—'White Sister' (MG). Gable-Hayes combo seems safe for $10,000. Last week 'Cavalcade' (Fox) did nearly $11,000.

Loew's State (3,218; 40)—'Made on Broadway' (MG) and good stage show, featuring Joe Laurie. Helping returns to $9,000. Last week 'Looking Forward' (MG) ditto.

St. Charles (1,800; 25)—'Parole Girl' (Col). May just pass even $1,000, off. Last week 'Big City Blues' (WB), $1,200.

MPLS. IS QUITE PASSIVE AT B.O.

Minneapolis, May 1.

The Rialto is back in the dumps again, the present slump starting a fortnight ago, with the first touch of spring. Even outstanding attractions haven't been able to deliver.

Last week George White's 'Scandals,' a whale of a show for 55c and expected to hit the $18,000 mark at the RKO Orpheum, wound up with a measly $14,500, not nearly enough for entertainment of this caliber even in depression times. And 'Cavalcade,' coming into the State at 55c six weeks after it roadshowed for $1.10 at the Lyceum and carrying the critics' acclaim as one of the greatest pictures ever, was only able to cop an extremely disappointing $7,000 instead of the $14,000 indicated at the start of its engagement. With a 25-piece orchestra, conducted by Lou Breese, a supreme favorite here, and two singers, the Lyceum, in its opening week as loop first-run screen opposition for Publix and RKO, virtually starved, getting but $3,500, a mere pittance.

'White Sister' should build at the State, but started off lightly. Other current film fare isn't calculated to cause a box-office scramble. The Orpheum, Century, Lyric and Lyceum attractions will be lucky to pull a total of $12,000, pretty slim takings for an aggregate of more than 8,000 seats.

An exception to the off trend is 'Be Mine Tonight,' which, in its second week at the 300-seat World, foreign talker house, continues to hold 'em out day and night and has started a third week.

Estimates for This Week)

State (Publix) (2,200; 55) 'White Sister' (M-G). Started mildly, but Gable and Helen Hayes should build and finish with a fair $7,200. Last week 'Cavalcade' (Fox) $7,000, inexplicably bad and very disappointing.

Orpheum (RKO) (2,890; 40) 'Sweepings' (RKO). Lionel Barrymore usually a pretty good card here and this picture well received, but even good exploitation not bringing 'em in; maybe $4,000, poor. Last week 'Vampire Bat' (Maj) and White's 'Scandals,' $14,500, far under expectations, with 'Scandal' entirely responsible.

Century (Publix) (1,600; 40) 'The Keyhole' (WB). Kay Francis and George Brent not so hot as cards, and only $3,000, poor. Last week, 'Secrets' (UA), $3,900.

Lyceum (Clifford) (2,400; 40) 'Big Cage' (U) and Lou Breese 25-piece orchestra. Picture not suited for house and won't appeal to type of patronage theatre is seeking. Around $2,500 indicated, poor. Last week, 'Kiss Before the Mirror' (U), $3,200, light.

Uptown (Publix) (1,200; 40) '42d Street' (WB). First neighborhood stand after two immense weeks in loop; looks very big $4,000. Last week 'Kid From Spain' (UA), $3,500, big.

Lyric (Publix) (1,300; 35) 'Murder in the Zoo' (Par). Opened a day ahead of schedule and will run eight days. Manager Bob Le Fevre has real zoo, including wild cat, bears and monkeys, for ballyhoo and it's attracting plenty of attention, but not enough onlookers are depositing their shekels at the box-office. About $2,200 indicated, light. Last week, 'Hello Sister' (Fox) pulled after bad six days $1,900.

Grand (Publix) (1,100; 35) 'Kid From Spain (UA). Second loop run and remaining full week. Should top $3,000, big. Last week, 'She Done Him Wrong' (Par), second loop run, and 'Lady's Profession' (Par), first run, split, $1,500, poor.

Aster (Publix) (900; 25) 'Crime of Century' (Par), 'Sign of Cross' (Par) and 'Frisco Jenny' (FN), second and third loop runs, split. About $600 indicated, light. Last week 'King Kong' (RKO) extended loop first-run with scale boosted to 40c, picture having been moved here directly from Orpheum, $2,000, good.

Some Good Shows Around, but 'Tis Spring on B'way, Too; 'Budapest' Nice 75G; Cap 48G; 2 $2 Pix Oke

Daylight saving, in effect Sunday (30) and warm weather will have the effect of knocking down what otherwise would have been a reasonable showing by box offices this week, particularly where the attractions have more than the average draft. The lost hour on time ordinarily hurts mostly on supper shows and first evening de luxe performances by keeping people out of doors.

Weekend takings were affected by the balmy spring weather, both on Saturday, when a new high in temperature of 76 was registered, and on Sunday, with cars getting an airing and such places as Coney Island playing to huge crowds. Business yesterday (Monday) also off.

The Radio City Music Hall with 'Zoo in Budapest,' which opened strong, and the Capitol, exhibiting 'Looking Forward,' looks like the town's leaders this week. Most of the theatres despite the opposition existing on weather, daylight saving, etc., will get by.

Music Hall looks to garner around $75,000 on the Jesse L. Lasky picture, first made for Fox under his deal. 'Looking Forward' on screen at Cap, together with Will Mahoney, Edwin C. Hill and others on the stage, ought to lure a good $48,000 or better.

While the big house over in Radio City continues to do profitable business, playing each week to a tremendous number of patrons, the RKO Roxy stays considerably under $50,000 right along. It's a question of policy there. This week the RKO Roxy plays George White's 'Melody' show on rostrum, which is being plugged heaviest in ads, with Wheeler and Woolsey in 'Diplomaniacs' on the film spools. House will do under $30,000.

That other Roxy house, over on Seventh avenue, which since getting nut down to around $16,000 has been disporting itself in black pretty consistently, again will stay out of the red. House has John Fogarty back on the stage after a recent good showing here, screen revealing 'Past of Mary Holmes.' Between the two, b.o. indications are for $20,000, okay.

Paramount, very hard hit of late, will get only around $19,000 on 'Song of the Eagle,' with Edwin Franko Goldman, bandmaster, George Givot and holdover of Jane Froman, in person.

Only other new picture on street is 'Reunion in Vienna' trying a two-a-day run at the Gaiety. 'Reunion' opened Friday night (28) and starts out its first week enterprisingly. Earlier last week, Tuesday (25) Metro brought 'Hell Below' into the Astor. Given good notices, it also begins its engagement strongly.

Holdovers include 'Bondage' at the Mayfair, for five days; 'Bedtime Story' at Rivoli in its second week, 'So This Is Africa' at the Rialto and '42nd Street' in its final (eighth) week at the Strand. All are on the okay side of the ledger.

'Bondage,' which got a good $11,900 on its first week, should wind up five days at about $7,500, not big, but oke.

The Chevalier picture, getting a nice play, will be in the money nicely at $21,100. '42nd Street' falls to $17,500 on its final week of a very outstanding money run, ending tomorrow afternoon (Wednesday). 'Central Airport,' long in waiting, is the new attraction Wednesday night (4).

The Wheeler-Woolsey comedy, held for a second week at the Rialto, is keeping Arthur Mayer happy by dragging down $10,500 or over for a non-squawk profit. Picture on Rialto booking has represented a nice profit to Columbia.

'Cavalcade,' pretty well drained by now after its run at Gaiety, first pop price engagement at Music Hall, and then RKO Roxy, might top $10,000 at Palace, but doubtful. Picture is actually a fourth run, counting the roadshow date at Gaiety, and nearly everyone around New York has seen it. That leaves most of the enticement for the Palace to its vaude show, which rehouse on its reopening Saturday at a 55c top.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20)—'Hell Below' (MG) (1st week). On strength of good reviews and word-of-mouth, submarine picture opened its $2 engagement strongly and looks to live down the poor showing of its predecessor, 'White Sister.'

Capitol (5,400; 35-75-99-$1.65)—'Looking Forward' (MG) and stage show. A draw and headed for $48,000 or better, with possible holdover, depending on how business holds. Last week, second of 'Today We Live' (MG), take dropped to $38,000.

Gaiety (811; 55-$1.10-$1.65)—'Reunion in Vienna' (MG) (1st week). Opened two-a-day date Friday night (29) and is capacity at this small Broadway stand. Fairly good run looked for.

Mayfair (2,200; 35-55-65)—'Bondage' (Fox) (2d week). After a good first week of $11,900, falls normally on holdover to $7,500, for five days, okay considering. 'Alimony Madness' opens Thursday (4).

Palace (1,700; 25-40-55-75)—'Cavalcade' (Fox) and vaude. Reopened Saturday (29) on a combination policy, indications point to about $10,000. Picture has been in New York since before Christmas and its draft is exhausting itself on downtown engagements.

Paramount (3,664; 35-55-75)—'Song of Eagle' (Par) and stage show. Picture of beer and racketeers, plus stage show of Edwin Franko Goldman, George Givot, Jane Froman, others dropping house to around $19,000, poor and under the $23,300 taken in by 'Supernatural' (Par) previous week.

Radio City Music Hall (5,945; 35-55-75)—'Zoo in Budapest' (Fox) and stage show. First Jesse L. Lasky pix for Fox exhibiting nice draft and will get big R. C. house $75,000. Last week 'Working Man' (WB) just under $80,000, below expectations.

Rivoli (2,200; 40-55-75-85)—'Bedtime Story' (Par) (2nd week). Holding up well, Chev and the baby set a pace for a good $21,100 on second seven days. First week $35,800, very nice.

RKO Roxy (3,525; 35-55-75)—'Diplomaniacs' (RKO) and George White's 'Melody' on stage. White musical hung out as main bait this week. House looks to under $30,000, disappointing. Last week 'Cavalcade' (Fox) on second run after playing Music Hall two weeks, only $34,100.

Roxy (6,200; 25-35-55)—'Past of Mary Holmes' (RKO) and stage show. Seventh avenue Roxy again in the black, a habit lately, at gross of $20,000. Preceding week, 'Humanity' (Fox), with aid of a fashion show, the b.o. result was $19,500.

Strand (2,900; 25-55-75) — '42nd Street' (WB) (8th week). Musical hit goes out tomorrow night (Wednesday) after a final week's take of around $17,500. 'Central Airport' opens Wednesday night (4). Seventh week of '42nd Street' was $19,400.

Rialto (2,000; 25-40-65)—'So This Is Africa' (Col) (2nd week). Surprising little Wheeler-Woolsey holdover ought to kiss $10,500 for a nice profitable week. Initial seven days picture got $17,500 very good.

Darby Day in L'ville Has 'Em All Keyed Up

Louisville, May 1.

Price war on as Loew's announces a reduction to 25 and 40. Strand and Brown may follow suit, although managers somewhat skeptical after failure of cut prices to help out Alamo's trade some months ago.

Rialto's 'Follow Through' tab and 'Ex-Lady' at 25 to 60c is packing 'em in.

Kosair vaudeville held over two days at National after fairly good week at 39c. a head.

Barney Rapp's orchestra drawing at the Brown hotel.

Gentry Brothers bring trained animal show to Louisville for first time in 20 years beginning on Sunday. Shipwreck Kelly still standing atop Gayety as crowds watch him from Jefferson street. City beginning to feel feverish Derby spirit already. Night clubs opening up, preparing for influx of big spenders and gamblers.

Estimates for This Week

Loew's (3,400; 25-40)—'Today We Live' (MG). Cooper-Crawford combination good for $6,000, fine. Last week 'Secrets' (UA) did a pleasing $5,000.

Rialto (Fourth Ave.) (2,700; 30-40-60)—'Ex-Lady' (WB) screen and tab version 'Follow Through' on stage. Doing phenomenal business, $8,000, thanks to tab. Last week 'Bedtime Story' (Par) put 'em to sleep to tune of $3,500.

Strand (Fourth Ave.) (1,786; 25-35-50)—'Kiss Before the Mirror' (U). Just fair, $3,500. Last week 'Central Airport' (FN), $3,000.

Brown (2,000; 15-25-40)—'Hello Sister' (Fox). Dunn popularity and ad plugging without avail; pull only $1,800, blah. Last week 'Private Jones' (U) id sweet business at $2,400.

Alamo (900; 15-25-40)—'Parole Girl' (Col). Weak at $1,000. Last week 'Under Tonto Rim' (Par) better at just twice that.

Flock of New Filmies in Philly, but No Outstanders; Cagney Mild $7,500

Philadelphia, May 1.

of changes in the downtown film houses at the week-end, but not a great deal of activity at the box offices. Even Chevalier's 'Bedtime Story,' figured as a good bet, won't show more than $14,000, and at that rate there is some doubt about a second week.

'Secrets' at the Boyd got a panning from most of the critics and is hardly likely to get more than a day or so over a single week's engagement.

Locust has another independent—'The Phantom Broadcast'—with the same grind policy instituted for 'Oliver Twist.' If it gets $5,000 it will be lucky.

Cagney's 'Picture Snatcher' is getting some sexy exploitation and may be helped somewhat by that, but no more than $7,500 is figured for the week.

The Fox's picture, 'Zoo in Budapest,' received swell notices, and the stage show, headed by N.T.G., was also liked. Combination should be good for $18,000 or $19,000, the week's best possibility.

The Earl started miserably with 'A Lady's Profession,' which drew critical raves, but is very badly spotted in this lowbrow house. Stage show has Benny Rubin headlined; not over $14,000 expected.

The Karlton ought to get some money with second run of 'The White Sister.'

Last week had few headlights. 'Cavalcade' was far from holding up in its second week at the Fox. Only got $18,000 instead of the expected $23,000. 'Central Airport' at the Stanley was another bust; just grazed $10,500 as against the $14,000 indicated.

Some new lows were observable in the daily intake at the Locust for 'Oliver Twist.' Picture did less than $4,000 on the week—terrible!

'King Kong' disappointed for a second time. Moved from the Stanley to the Karlton, it got only five days at the latter house and grossed under $3,500. 'Ex-Lady' had a pale $7,000 at the Stanton.

Estimates for This Week

Arcadia (600; 25-40-50) — 'Men Must Fight' (MG). Second run, average $2,800 figured. Last week, 'What! No Beer?' (MG). Only $2,350, disappointing.

Boyd (2,400; 40-55) — 'Secrets' (UA). Finishes a week's stay tomorrow (Tuesday) and may hold for another day or so, but no more. Full week's figure won't hit house weekly average, $14,000.

Earle (2,000; 40-66)—'Lady's Profession' (Par) and vaude. Benny Rubin headliner. Picture too classy for this house, weak $14,000 expected. Last week, 'Out All Night' (U) and vaude, disappointed with only $15,000, despite such names as Borrah Minnevitch, Dorothy Stone and William Demarest on bill.

Fox (3,000; 35-55-75)—'Zoo in Budapest' (Fox) and stage show. Critics raved, but b. o. activity somewhat doubtful. N.T.G. heads show and that should help. Between $18,000 and $19,000 indicated. Last week 'Cavalcade' (Fox) slumped sharply to $18,000, five grand under expected figure and not enough to warrant the third week expected.

Karlton (1,070; 30-40-50)—'White Sister' (MG). Should get some trade here on second run; $5,000 not unlikely. Last week, 'King Kong' (RKO) disappointed and was taken off after five days; under $3,500.

Keith (2,000; 15-25-35)—'Soldiers of the Storm' (Col) and pop vaude. Usual $7,000 indicated. Last week 'West of Singapore' (Mono) and vaude. $7,500, a little over average.

Locust (1,300; 25-55)—'Phantom Broadcast' (Mono). Another indie in on house's new grind policy. Not over $5,000 likely. Last week 'Oliver Twist' (Mono) dropped under $4,000 in second week, terrible.

Stanley (3,700; 40-55)—'A Bedtime Story' (Par). Notices mixed and start Saturday not so exciting. May not get more than a week; $14,000 indicated. Last week 'Central Airport' (FN) disappointing with only $10,500.

Stanton (1,700; 30-40-55)—'Picture Snatcher' (WB). Cagney picture doesn't look very strong; $7,500 likely. 'Ex-Lady' (WB) only $7,000, mediocre.

Local Note of Pride

Hartford, Conn., May 1.

Katherine Hepburn's mother doesn't think the 24-sheets did her daughter justice. She registered complaints with manager of local theatres where the star's picture, 'Christopher Strong,' is current.

Managers had artists take special care with all art work for the feature.

Thus does the city honor its daughter.

'Cavalcade's' $3,000 Brightest in Lincoln

Lincoln, May 1.

Grosses can surely look up this week over the past six-day performance. For no apparent reason and with average pic product, the whole town felt a good 25% slip in nightly tallies last week. Two sure-fires are on the program this week with the Stuart's long ballyhooed presentation of 'Cavalcade' and the Lincoln bringing Joe E. Brown's 'Elmer' to town.

The fight for beer is slowly progressing in the legislature, but local exhibs aren't concerned about it either way. Lincoln has always been as dry as a fish on the statutes and even if the state did get it, they'll have to import a lot more suds drinkers to lean the poll in favor.

George Monroe is wavering between vaudfilm or vaude and stock for the Rialto. Several stock companies have been dickering with him over the past week. The dime gated Liberty (stock) got ritzy last week and tried raising the ante which scared 'em away, and their successful run of the past two months showed red, too.

School is almost out and the amusement parks are slated to open next week, so the filmers look pessimistically at the near future. When the 10,000 college studes leave town, it means another 10% cut for the theatres here, and that's somethin'.

Estimates for This Week

Colonial (LTC) (650; 10-15-20) 'Man Against Woman' (Col) and 'Pack Up Your Troubles' (MG) split. Appears to be a likely week $700. Last week 'Dangerously Yours' (Fox) and 'Prosperity' (MG) only fair, $550.

Lincoln (LTC) (1,600; 10-15-25) 'Elmer the Great' (WB). Should bring this house out of the dumps to neat $2,500. Last week 'Ex-Lady' (WB) well liked, but fair at $1,800.

Orpheum (LTC) (1,200; 10-15-25) 'Air Hostess' (WB). Can't help the lethargy of this house. $600. Last week 'Fast Workers' (MG) dawdled along to slow $550.

State (Monroe) (500; 10-15-25) 'Kiss Before the Mirror' (U). Facing stiff competish and so-so in nature, but due for nice $1,000. Last week 'Oliver Twist' (M) proved to the boys that Dicken's doesn't mean much nowadays, lucky to get $700.

Stuart (LTC) (1,900; 10-25-35-55-60) 'Cavalcade' (Fox). Looks prosperous for a good $3,000 gate. Last week 'Gabriel' (MG) didn't resurrect even normal b.o. fans, thin take of $2,400.

'TODAY WE LIVE,' 12G, 'ELMER,' TOPS IN CINCY

Cincinnati, May 1.

All new product at leading filmeries, and the combined biz is showing neat gain over last week, despite summer temperature over weekend. 'Today We Live' is leading the current screen parade, and 'Elmer the Great' boosting the gate at Keith's.

Last week the box offices felt competish of annual University of Cincinnati musical in the school's auditorium, which grossed $6,500. This week there is opposish from 30th biennial May musical festival at Music Hall, with four night and two afternoon performances. Eugene Gossens is conducting, and there are nine soloists and chorus of 400.

Estimates for This Week

Albee (RKO) (3,300; 30-55)—'Today We Live' (MG). Crawford-Cooper combo loud speakered and echoing $12,000, oke. Last week 'Cavalcade' (Fox) $9,500, fair.

Palace (RKO) (2,600; 30-55)—'Secrets' (UA). Pickford and Howard heavy typed over title. En route to $8,000, okay. Last week 'So This Is Africa' (Col) $9,900, big.

Lyric (RKO) (1,285; 30-55)—'Christopher Strong' (RKO). Katharine Hepburn hooked in ads. Should hit $7,000, all right. Last week 'White Sister' (MG) in second week got $5,600, oke.

Keith's (Libson) (1,500; 25-40)—'Elmer the Great' (FN). Joe E. Brown's followers and baseball bugs coming at $7,000 gait, good. Last week 'The Keyhole' (WB) and 'Roosevelt, Man of the Hour,' short built up to a dandy $6,300. Heavy femme patronage reflected local popularity of Kay Francis.

Capitol (RKO) (2,200; 25-40)—'Murders in the Zoo' (Par). Not strong enough to divert traffic from mazda lane, although this house is only one block from the beaten path. Not over $3,000 in sight, poor. Last week 'Strictly Personal' (Par), $1,800, poor; suffered from same reason.

Grand (RKO) (1,025; 25-40)—'King Kong' (RKO). Second run and admish boost from regular 15-30 scale, management announcing advance made necessary by contract with producer, which, by the by, is also the exhibitor. Pulling $2,500, fair. Last week 'Ich Will Nicht Wissen Wer Du Bist" (foreign) and 'Circus Queen Murder' (Col), each playing three days, $1,400, sad.

Strand (1,160; 15-25)—'Phantom Broadcast' (Mono) and vauue topped by Beverly Allen's Collegians. Five-act bill is best lineup theatre has had since adding Gus Sun bookings; $3,200, fair. Last week 'Gigolettes of Paris' (Maj) and vaude, Nat Mann's Revue headlining, $3,000.

Family (RKO) (1,000; 15-25)—'Soldiers of the Storm' (Col) and 'After the Ball' (Fox). Split week, $2,500, fine. Last week 'California Trail' (Col) and 'Hell's House, $2,200, average.

B'ham's Already Dusting Off Those Electric Fans

Birmingham, May 1.

With summer coming, the afternoons are better and nights are fair. Matinees in Birmingham are usually pretty good during hot weather, especially in the houses with cooling plants. That means only the Alabama this summer; Ritz, only other large house with a cooling plant, is closed. Other first runs depend on fans.

Estimates for This Week

Alabama (Wilby) (2,800; 25-35-40)—'White Sister' (MG). Fairly good for around $7,500. Last week 'Rasputin' (MG) around $7,000.

Empire (BTAC) (15-25)—'King's Vacation' (WB). Another Arliss picture good for around $2,000, oke. Last week 'Hello Sister' (Fox), $1,500, blah.

Strand (Wilby) (800; 25)—'Sign of Cross' (Par). Held over two days from last week's second run of picture; to be replaced with 'Bondage' (Fox) through Friday, week $1,900. Last week 'Perfect Understanding' (UA) was jerked when started slipping and 'Cross' put in to finish week, $1,400.

Galax (Wilby) (500; 15)—'Smoke Lightning' (Fox). In the vicinity of $900. Last week 'Jungle Killer' (Cent) poor at $800.

Weather and Politics Serious New'k Opposish, But Crawford, 15G, Big

Newark, May 1.

At last Loew's is getting a break, and 'Today We Live' may run as high as $15,000. Formerly the best paying house in Newark, it has been having the jitters lately.

Summer weather is spoiling the week, but worse than that it is the steadily increasing competition from the city election with a week to go. It is reported that some candidates are spending over $200,000 apiece and offering every sort of free entertainment for a job that at the best can't legitimately pay over $30,000 in four years. And there are some 15 candidates.

The Rialto opened according to schedule with 'Broadway Frolics,' classed as musical comedy, but really burlesque. The Shubert relights next week with 'Counselor-at-Law.'

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Be Mine Tonight' (U) and 'Fast Workers' (MG), lock in bookings forced double bill, but this week ends troubles. Probably weak at $7,000. Last week second of 'Central Airport' (FN) slipped to $6,500.

Capitol (WB) (1,200; 15-25-35-50)—'Rasputin' (MG). Dropped uniform bills for a film that doesn't warrant the distinction, judging from first run at Loew's. Maybe $4,000. Last week 'Woman Accused' (Par) and 'Cohens and Kellys in Trouble' (U), fair at $4,600.

Little (Cinema) (299; 15-25-40-50)—'Friederike' (Amropa). Going tough here, maybe $600. Last week 'Perverted Jew' (Capitol) faded in three days with $200.

Loew's State (2,780; 15-75)—'Today We Live' (MG) and vaude. Should be around $15,000, dependent on weather; fine. Last week 'Secrets' (UA) approached fair $11,000.

Newark (Adams-Par) (2,248; 15-99)—'Murders in the Zoo' (Par) and vaude. 'Hollywood Restaurant Revue' on stage getting heavy ballyhoo, but will hardly beat $8,000. Last week 'A Lady's Profession' (Par) died with $7,100.

Proctor's (RKO) (2,300; 15-75)—'So This Is Africa' (Col) and vaude. Wheeler and Woolsey have a certain draw here, but hardly enough to beat $9,000 by much. Last week 'Christopher Strong' (RKO) came near $10,000.

Terminal (Skouras) (1,800; 15-50)—'Cavalcade' Fox) 2d week). Good for a nice $6,000. Last week film was grand with over $9,000.

CALL OF THE HIGHWAYS DENTS HUB DOWNTOWN

Boston, May 1.

High point this week is the sudden slump due to the competition of first balmy spell of weather. Week-end saw highways threaded with traffic into the open spaces which simply took 'em away from all theatres.

'Cavalcade' was the keenest disappointment of the season last week. Accounting for this can only be the fact that the Fox epic had a record run of six weeks last winter at roadshow prices which probably drained the market.

Best of the new crop this week is 'Looking Forward,' which should build as word of mouth is all in favor. 'Song of the Eagle' should also please, though beer and racketeer angles won't help.

Estimates for This Week

Keith's (RKO) (4,000; 35-50), 'Kiss in Mirror' (U) and 'Prosperity Jubilee' vaude. Bill Raynor did a great job exploiting, but sunny spring weather was against him for the start-off anyway. Nancy Carroll is a Hub fave, and stage bill is fine, so biz should hit $10,000, which is just mild, like the weather. Last week, 'So This Is Africa' (Col) and nine acts vaude for $14,900.

Boston (RKO) (4,000; 25-40-55), 'Sweepings' (RKO) and jubilee vaude revue. Raynor exploitation expert here also. Only $7,200 in sight. Last week, 'Out All Night' (U) and nine-act vaude revue, excellent considering, $10,000.

Orpheum (Loew). 'Today We Live' (MG) and six acts vaude. Crawford and Cooper big draws. Seasonal expectation $14,000. Last week, 'Oliver Twist' (Mono) and vaude, $11,500.

State (Loew) (3,000; 40-50), 'Looking Forward' (MG). Pleasing all patrons, and should build up biz. Possibility of $11,000. Last week, 'Secrets' (UA), keen disappointment at $10,500, for Pickford was looked on as surefire.

Met (Publix) (4,330; 35-50-65), 'Song of the Eagle' (Par) and stage show. Good bill, but film isn't pulling big. Doubtful if take will be $19,000, which is under the mark. Last week, 'Cavalcade' (Fox) got into swanky strut, packing them in; then biz went flooey; probably combination of weather and previous long run of the film at nearby house. Anyway, instead of expected record, house had to be content with $24,800.

Scollay (Publix) (2,800; 25-35-40-55), 'Central Airport' (WB) and eight acts vaude. Ballyhooing appearance of winners of last week's seven-day bike races. Biz takes a fall for first time in many weeks; should hit $11,000, which has plenty of velvet. Last week, 'Pick Up' (Par) and eight acts came through for $12,400.

Paramount (Publix) (1,800; 25-35-50), 'Mind Reader' (WB) and 'Terror Aboard' (Par). Dependent almost wholly on Warren William magnetism, maybe $5,800. Last week, 'Central Airport' (WB) and 'Hello Sister' (Fox) got $8,800.

Banks Loosen Some Coin, But No Help to Det. B.O.'s

Detroit, May 1.

Two holdover pictures and nothing else sensational offer little to combat the spring weather over the week-end, when they gave the golf courses their first Sunday break. Banks have paid off, but not much of it is filtering back to the theatres, especially with this sort of weather.

'No other alibi to fall back on except the lethargy of the theatre going public. Lack of downtown stage shows is continuing to hurt the situation. The Fox again is double billing and tie-ups seem to be making a few dollars on a starvation budget.

Navarro in a remake, 'The Barbarian,' at the Michigan, doesn't seem to be able to get going. The Downtown with 'Below the Sea' is getting a few men, but women spell box-office success. The State is finding 'Rasputin' a mild success. 'White Sister' is too sad an opera to do much; its second week is weak.

The Fox with 'Cohens and Kellys' and 'Fighting President' is just a double bill. 'Looking Forward' at the Fisher also ran.

Last week 'Today We Live' got the best break in biz. A fair $12,000 was okay at the Mich. The Fox with its second week fell off much more than expected and was just fair at $8,000. 'White Sister' at the UA was a little better than previously at $9,400. 'Bedtime Story' at the State failed to hold up in its second week and on 10 days got total of only $10,000. The Downtown with 'Out All Night' nearly broke even with $5,400, while the Fisher with 'Blondie Johnson' fell to $3,900.

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55)—'The Barbarian' (MG). Poor at only $9,000. Last week 'Today We Live' (MG) fair at $12,000.

Fox (Inde) (5,100; 15-25-35-40-55) — 'Fighting President' and 'Cohens and Kellys-in-Trouble' (U). A mild $6,000 likely. Last week 'Cavalcade' (Fox) in its second week fair at $8,000.

Downtown (RKO) (2,750; 15-25-35-40)—'Below the Sea' (Col). Away off at $2,500 on week. Last week 'Out All Night' (U) only $5,400.

State (P-P) (3,000; 15-25-35-40-55)—'Rasputin' (MG). Looks to get $10,000 or over. 'Bedtime Story' (Par), on 10 days, $10,000, mild.

United Artists (PP) (2,018); 15-25-35-40-55)—'White Sister' (MG). Second week passive, $6,000. Last week $9,400.

Fisher (PP) (2,665; 15-25-35-40)—'Looking Forward' (MG). Topping gross a little to $7,000. Last week 'Blondie Johnson' (WB) mild at $3,900.

PORTLAND'S B.O. LIKINGS ARE SIGNIFICANT

Portland, Ore., May 1.

Better product and intensified exploitation are actually routing the seasonal spring weather depression, with grosses generally climbing rather than falling. Everything depends on product for results in the local b.o. market. Such major pictures as 'Cavalcade,' 'Kong' and '42d St.' put three houses back into b.o. ratings of a year ago.

Peculiar reaction to 'Cavalcade' merits attention. Picture came at a time when the public mind is changing. Demand is for showmanship rather than sex stories, but 'Cavalcade' was about two jumps ahead of the demand. Picture was difficult to sell locally on that account, but registered amazingly. Indications are that another picture of equal merit would click as terrific b.o. hit, although 'Cavalcade' warranted only one good week and not worth holding.

'42d St' has high exploitation angle and looks good for three, possibly four weeks, at Hamrick's Oriental. First week put that house from fourth place into top spot of the burg's grosses. Second week's biz also above average house gross.

J. J. Parker's booking of Norma Talmadge and George Jessel in person at the Fox-Broadway proved a big winning scoop. Duo played three days to near-capacity biz. Picture was 'Bedtime Story,' which registered well and would have connected for strong results even without the Talmadge-Jessel attraction. Chevalier film was held for 10 days.

Odd quirk of the public mind at present is the demand for quality in pictures and trash in flesh shows. Hamrick's Music Box burley still doing a phenomenal biz, equal to the average at several major picture spots. Show has been tamed appreciably, but still reeks of smut which gets laughs but drives away mixed patronage. If that sort of appeal isn't checked pronto, burley is doomed within a few weeks.

'White Sister' lasted for one strong week at the Fox-United Artists, but failed to hold, although getting about 25% above average biz.

Indications of a new legit opposish for the burg. Forrest Taylor, stock producer, dealing with Fox-Parker to play wheel legit shows in the Fox-Rialto. Taylor's wheel will have several northwest houses, probably linked with California spots. Plans are for a number of legit troupes to rotate on the new legit circuit. The burg is ripe for the idea if well produced; and indications are that Fox may go for the scheme.

Estimates for This Week

Broadway (Fox-Parker) (2,000; 25-40), 'Central Airport' (WB). Looks good for another winning week, about $5,000. Last week 'Bedtime Story' (Par) with Norma Talmadge and George Jessel in person for three days getting capacity biz. Picture held 10 days and gross boosted up to $9,600, big.

Orpheum (RKO) (2,000; 25-40-55), 'Out All Night' (U) with stage band and vaude. Picture not a strong draw and $5,000 light. Last week 'King Kong' (RKO), $5,400.

United Artists (Fox-Parker) (1,000; 25-40), 'Today We Live' (MG). Looks in line for an okay $5,500. Last week 'White Sister' (MG) well above average and did nicely at $4,400.

Oriental (Hamrick) (2,500; 25-35), '42d St.' (WB). Now in its third week and may go four. Third week should get $4,000, big; second strong $5,800. First topped the burg's gross list with a bumper $6,200.

Liberty (Fox-Parker) (2,000; 15-25), 'Hello Everybody' (Par). Doing about average, around $3,000. Last week 'Grand Slam' (FN), fair $2,500.

Rialto (Fox-Parker) (1,500; 15-25), 'Sailor's Luck' (Fox). Poorly for about $2,000. Last week 'Hell to Heaven' (Par), $2,200.

'Barbarian,' World Premiere in Balto, Mild 13G; Hip, 12G

Baltimore, May 1.

Biz slowing up again. After a brief respite the theatres are back again trying to clip off pennies from the expense account. Houses which formerly wouldn't unbend from the fiercest dignity are now accepting any angle that figures to add a couple bucks to the exchequer and hang the dignity. They are talking that good-will and policy doesn't mean anything any more, and, what's more, they proceed to prove their point by discarding everything that used to be called essential for proper operation.

In the race for whatever honors are lying loose this week are 'Christopher Strong' and 'Looking Forward,' with the former likely to get the break because of the aid of the excellent vaude show at the house, the Hippodrome. 'Forward' labors under the handicap that every picture suffers at the giant Stanley. More and more it becomes evident that the house is spotted badly out of the theatre traffic zone.

'Barbarian,' on its first date in the world, got away slowly at the Century, and vaude isn't much help to it. Milton Berle on the stage is a quick repeat in town, having shown a couple of months ago with the 'Vanities' on its pop price booking.

Auditorium, legit spot, relights next Saturday (6) for one week of activity with 'Uncle Moses,' Yiddish talker.

Estimates for Thi Week

Century (Loew-UA) (3,000; 25-35-40-55-65)—'Barbarian' (MG) and vaude. Not making much headway against a week which is unaccountably flabby throughout the town. Notices are weak. Though working without even a press-sheet, local group turned out a neat job of exploiting, on request of Loew home office, which wanted a campaign for the flick's press book. May get $12,000, not up to mark. Last week Olsen and Johnson, hindered by the weak 'Mind Reader' (WB), only $14,700.

Hippodrome (Rappaport) (2,600; 25-35-40-55-65) — 'Christopher Strong' (RKO) and vaude. Noble Sissle orchestra on stage is helping in a house that has always done well with band acts. Indicates $12,000, fair enough. Previous session okay at $12,500 for 'Sweepings' (RKO).

Keith's (Schanberger) (2,500; 30-40-50)—'Rome Express' (U) and 'Fighting President' (U). Billed and exploited as a double feature, which makes another first for the house. Heading for $4,500, good, considering.

New (Mechanic) (1,800; 30-40-50)—'Zoo in Budapest' (Fox). Looks like a weak one from all reports at the box office, particularly after fine showing made by 'Cavalcade' in its preceding holdover, which took a fine $8,500 for its lengthy stay. Current flick may be $3,000, on the wobble.

Stanley (Loew-UA) (3,400; 25-35-40-55-65)—'Looking Forward' (MG). Overdose of Lionel Barrymore may be the item that's holding this one back from fulfilling its pre-opening predictions. Looks hardly better than $10,000, weak at this big house. Previously 'Secrets' (U) fell even under the low expectations, doing a miserable $8,700, woeful at a 3,400-seat house.

'Secrets' 12G, 'Rasp' 8G; Weather Buffs Buffalo

Buffalo, May 1.

Good outdoor weather the squawk this week. It's holding business down generally. Pickford's 'Secrets' taking Buff to $12,000.

Great Lakes is the outstander, looking for $8,000 from 'Rasputin.'

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55), 'Secrets' (UA) and stage show. Mary Pickford not drawing out here; answer, $12,000. Last week 'White Sister' (MG) and stage show brought best gross in weeks, $16,800.

Great Lakes (Shea) (3,400; 25-40), 'Rasputin' (MG). Doing nicely, $8,000 or just under. Last week 'Central Airport' (FN) $4,900, under average.

Century (Shea) (3,400; 25), 'Sailor's Luck' (Fox) and 'Secrets of Wu Sin' (1st Div). Should beat previous week's bill, getting $6,000 or better, okay. Last week 'Wax Museum' (WB) and 'Lady's Profession' (Par) turned in $5,500.

Hipp (Shea) (2,400; 25), 'Strictly Personal' (Par) and 'Trick for Trick' (Fox). Not so good $4,800 from this brace. Last week 'Hallelujah' (UA) and 'Forgotten' (Chest) $5,200.

Lafayette (Ind) (3,400; 25), 'Constant Woman' (WW) and 'Men Are Such Fools' (RKO). Pace suggests average $6,500. Last week 'Mussolini Speaks' (Col) and 'Soldiers of the Storm' (Col), after two-day flop, pulling takings to $6,000, 'Mussolini' was yanked.

'AIRPORT' 18½G, 'CAV' STRONG IN CAPITAL

Washington, May 1.

First pop price run of 'Cavalcade' and holdover of 'Warings' Pennsylvanians are doing the business this week. Opposition is light and the money is likewise.

Pennsylvanians ran up usual beautiful figure last week, for Earle helped out with 'Elmer the Great.' Joe E. Brown packed in younger element. Slow week at other houses and open date prompted trial at repeat. 'Central Airport is swell assistance, Barthelmess getting shoppers who weren't attracted last week.

'Cavalcade' is demonstrating once again that folks are waiting for pop prices nowadays. Run last winter at National at $1.50 top was only so-so, but opening Friday at Palace is heading week for near record with another week practically assured. Road show is more help than hindrance to pop price follow-ups by lending prestige without taking away trade.

Fox is light again. Olsen and Johson on stage can't beat Waring at Earle. Picture, 'Zoo in Budapest,' is handicapped by title. Town is fed up on animal-jungle stuff and all the love copy in ads can't convince them this isn't just another one.

Keith's took a second nosedive this week after yanking 'Mussolini Speaks' in favor of 'World Gone Mad,' ads were spotted to sell 'Mad' as indictment of big business, figuring to cash in on timely economic situation, but boys and girls found out it was just a gangster pic after all and left it cold. Coming out tomorrow (Tuesday), which will give it full week's run and a figure dangerously near the house low.

Met trying second week of 'Bedtime Story.' Last week was pretty good and word of mouth on Baby LeRoy is keeping the b. o. up with the nice old ladies. Figure that it will last even after straight Chevalier trade is through.

Loew experiment with playing westerns at Columbia proved o. k. again last week with 'Big Stampede.' House is in ideal location among first-run spots and with prices just under others and fact that overhead is practically nil, it's a big help to local Loew budget.

Estimates for This Week

Earle (WB) (2,424; 25-35-50-60-70)—'Central Airport' (FN) and vaude. Barthelmess getting class of trade Waring's Pennsylvanians missed, and between the two, repeat week for Waring is going over with a bang. Should see $18,500. Last week 'Elmer the Great' (FN) went big, Joe E. Brown especially clicking with visiting college crowd; a beautiful $21,000.

Fox (Loew) (3,434; 15-25-35-50-60)—'Zoo in Budapest' (Fox) and vaude. Olsen and Johnson on stage aren't able to drag 'em into a house with a pic using an animal title. Light with hopes for $21,000. Last week 'Pleasure Cruise' (Fox) and Benny Davis revue also light; $15,900, weak.

Palace (Loew) (2,363; 15-25-35-50-60)—'Cavalcade' (Fox). First run at pop prices is doing very big $19,000. Last week second of 'White Sister' big with $11,000. Helen Hayes' trip home to see sick dad gave nice tie-up and was big help.

Keith's (RKO) (1,830; 15-25-35-50-60)—'World Gone Mad' (Maj). Shoved in after four-day flop of 'Mussolini Speaks' (Col). Nosedive continued when gangster angle got noised about despite ads to sell it as indictment of big business. Ran out week to turn in $4,500 which is near house low. Bringing 'Below the Sea' (Col) in tomorrow (Tuesday). 'Mussolini' slid out with bad $2,500.

Met (WB) (1,583; 15-25-35-50-60-70)—'Bedtime Story' (Par). Second week, Baby LeRoy word of mouth helping Chevalier. Hoping for average $4,000 on repeat, but it's only a chance. Last week was o. k. with $8,000.

Rialto (U) (1,853; 15-25-35-40-50)—'Out All Night' (U). Summerville and Pitts doing usual o. k. trade. Maybe $6,500. Last week second of 'Be Mine Tonight' (U) got by with fair $4,000. Distinctly class pic and those who liked it came twice.

Columbia (Loew) (1,232; 15-25-35-40)—'Bondage' (Fox). Better than average show at little house and should see $3,100. Last week 'Big Stampede' got usual $3,000 for western.

Givot-Judels WB Series

Warners' is teaming George Givot and Charles Judels for shorts with a view of building them up for starring in the two-reeler field. Both will do dialect.

Team is set for a starting series of six at the WB Flatbush studio, going into production this month.

Col. Buys '9th Guest'

Hollywood, May 1.

Columbia has bought the screen rights to Owen Davis' 'Ninth Guest,' a play produced three years ago.

It's a mystery yarn laid in a radio station.

Indpls. Grosses Steady; Pickford Best, $8,000

Indianapolis, May 1.

Biz is rather steady, but nothing big to yell about. Circle had bad luck with 'Mussolini Speaks' and pulled it out after two days, and substituted 'Parole Girl,' and it did only fairly well.

Amos 'n' Andy at the Indiana for two days wowed 'em. 'Girl Missing' was just fair the rest of the week. Lyric, one of two houses owned by Fourth Ave. Co., Louisville, policy unannounced. Formerly used vaude and film. A. J. Kolberer, former manager of Lyric, who has been on west coast, returns as manager.

Estimates for This Week

Apollo (Fourth Ave (1,100; 25-40) 'Christopher Strong' (RKO). Will garner $4,000, good. Last week 'Kong' (RKO) did around $2,500, fair.

Circle (Circle) (2,600; 25-40). 'Bed Time Story' (Par). Will get $6,000, maybe more. Last week 'Mussolini Speaks' (Col) and 'Parole Girl' (Col) at $2,800, very mild.

Indiana (Circle) (3,300; 25-40) 'Crime of Century' (Par)). Will get $6,000, maybe more. But will have to climb considerably.

Loew's Palace (Loew) (2,800; 25-40) 'Secrets' (UA). Looks best this week, maybe $8,000. Last week 'Today We Live' (M-G) got $5,500.

ALL THEATRE CHAINS BACK ON WINTER PAY

All the major theatre chains have returned personnel to their pay as before the bank moratorium. There was some doubt concerning Publix theatres, in view of Paramount's bankruptcy, but this chain and Loew's during the past week made the restoration final and complete.

While Metro returned its cuts the week before, the theatres waited until Saturday (29) to restore the former pay basis.

Warner Bros. extended cut elimination to theatres a week before, while RKO gave back the 25-35-50% weekly as of April 6.

Walsh Walks, Butler In On '5-a-Glass' Remake

Hollywood, May 1.

After looking at '5c: a Glass' Raoul Walsh walked out on the remake assignment at Fox. David Butler is the latest to get the assignment, but may pass it up. Both directors figure that making a picture out of it is too tough a job.

Feature was originally magged by Frank Craven.

'Kong' Answers to Circus Bally for $5,000, Tacoma

Tacoma, May 1.

'King Kong' here this week at Music Box day and date with house showings in Seattle, with cumulative advertising an aid. Looks headed for major kale here. Burlesque at Blue Mouse dipping some after the first week's grand rush.

Roxy playing Beverly Hillbillies on stage first part of this week. General conditions about the burg so-so.

Estimates for This Week

Music Box (Hamrick) (1,400; 25), 'King Kong' (RKO). Big blasts p.a. dope helping; will garner a sweet $5,000 as a result. Last week 'Cavalcade' (Fox) disappointed with scant $3,800.

Roxy (J-von H) (1,300; 15-20), 'When Strangers Marry' (Col), but Beverly Hillbillies on stage mean most. Great at $5,500. Last week 'Phantom Broadcast' (Shef) okay for $4,200.

Blue ouse (Hamrick) (650; 25-35), 'Hell to Heaven' (Par) and 'Scarlet River' (RKO). Split week, with burlesque, around $2,800. Last week 'Broadway Bad' (Fox) and 'Crime of Century' (Par) split, with burlesque, fair at $2,500.

Youmans' Film Score

Hollywood, May 1.

Vincent Youmans will come here May 13 to write the score for Radio's picture, 'Flying Down to Rio.'

Feature will be produced by Lou Brock, who has charge of the studio's short production.

'SPOT CHANDLER ROBARDS

Hollywood, May 1.

Helen Chandler and Jason Robards get the leads in the next George Weeks-Angelus picture, 'Dancehall Hostess.'

Interiors are being made on the Larry Darmour lot.

Going Places

By Cecelia Ager

Momentary Madge

Madge Evans, faced with the necessity of acting a girl who lives for the moment in 'Hell Below,' has figured out that she would be like a nice girl, only with more earnestness.

She would be so earnest, in fact, that soon she'd become a bore. She would smile dutiful, would say 'no' with measured, decreasing sincerity, then most conscientiously would abandon herself. Whatever this girl who lives for the moment might do, she would do it punctilliously.

She would get herself a tidy new coiffure with neat strands of hair wrapped flat around her head, so that, when she is to be distraught as a result of running from an air raid, she might carefully disarrange it. Her jeune fille ball dress, with ruffs of stiffened organdy sprouting like the wings of a fledgling angel from her shoulders, would serve nicely, too, for the requisite distrait fingering, and as for Miss Evans' forthright blue eyes—they could gaze steadily at something or other and so register passion, pity, fear and love with fine impartiality.

The way Miss Evans sees it, it's really no trouble at all to live for the moment. No temperament is needed, and very little spontaneity. Hard work, staidness and sobriety are the important things, on a foundation of inwardly unruffable placidity.

Loretta Goes Wistful

Loretta Young has her fling at wistfulness in 'Zoo in Budapest,' takes to it so smoothly she threatens the pre-eminence of the itsy bitsy girls in the field.

Wistfulness is not a matter of height, she proves. It's open to tall girls, if they have grace of line, too. What really counts is unaffectedness, a sort of quiet composure that can be interpreted as complete trust in the people always at hand to help a wistful girl. The outer aspects of wistfulness, awkward cotton dresses, white cotton stockings, clumsy black shoes and round straw hats on the back of the head—are now uniform. Miss Young merely cloaks herself with the standard trappings, remembers not to assert herself, and it's done.

Her large wide set eyes are an advantage, of course. She can be called a timid gazelle and make good. Her long neck helps the illusion, and the simple middle-part coiffure, too. She does not dart about as much as a gazelle does, but she hides amidst the shrubbery well, becomes a part of the photographic composition nicely. She makes as little trouble as possible, is gentle, obedient, dependent. That's wistfulness. The little girls don't behave any differently about it.

All But the Boots

The Music Hall is demonstrating this week to all those who never knew it, because they're seldom granted the opportunity to find it out, that a picture house stage show can look chic, smart and interesting as easily as the sophisticated revues. It's a matter of judicious use of stylized simplicity, of taste-dictated restraint.

The sets are content this memorable week to serve as devoted frames for the Roxyettes and Ballet Corps. There is no battle between the girls and their backgrounds for audience attention. Distracting fripperies have been swept aside, replaced by color, lighting and pictorial composition. The Music Hall company carries on unhampered, its antics gaining enormously in distinction through the discriminating quality of their surroundings.

The Ballet Corps, first transparent oilskin-clad waltzing maidens, then complex zebra-ponies doing high-school circus horse formations, have been awarded, in the latter capacity, costumes whose good ideas must combat the tendency of their knee-length boots to increase the size of their legs. Black and white diagonally striped leotards, striking gold headdresses in the form of stylized equine manes help, but shiny leather boots do not jibe with the slimness of the Ballet Corps' figures in leotards.

The Roxyettes, conventional circus ladies in brief little white ruffled skirts sprinkled with gold, little tilted white hats with white feathers swooping flatteringly up in the air and around their faces, perform with their usual explicit verve. Natalie Bodansky sings, surrounded by a huge period bouffant costume of green transparent oilskin; and Sarine's white net costume, with a pleated ruff at its long circular hem, scorns the petticoats that would obscure the excellent lines of her figure. The girl of Gine, DeQuincey and Lewis finds molded satin useful for her comedy adagio.

Violent Vamps

Marjorie White and Phyliss Barry, 'Diplomaniacs,' vigorous sirens, lunge after their victims never daunted by rebuff, but 'Diplomaniacs' is a comedy—and does not ask the flaps to take Miss White and Miss Barry's methods seriously.

Alive to the younger femme film audience's propensity for imitating what it sees, 'Diplomaniacs' prudently forbids its sirens success for all their aggressiveness. Flocks of flaps set loose, tearing after their men, tripping them, wrassling with them, jumping on them and kicking them, is too much of a responsibility for any picture. Miss White and Miss Barry, in the interests of motion picture action, hurtle through such antics, but the picture is careful to point out, it doesn't get them anywhere.

There's something for the flaps, however, in the chic Miss Barry's acquiring in each succeeding picture, in the restraint about costume Miss White has learned. Miss Barry presents the worthwhileness of keeping one's figure trim, should one be called upon to wear the svelte sequin sheaths with leopard skin shawl collars that betoken a comedy vamp. She also gets behind the current mode for checked jackets and caps with plain colored skirts, and proves the esthetic value of long slim legs when upon occasion farce is stymied about what to do next.

Miss White's hair is still faithfully blonde and fluffy, but her skirts are slimmer and longer, her 'comedy personality' tempered and here vivacity beneficently curbed.

She's Different

As part of its refreshing emancipation from motion picture cliches, 'Looking Forward' presents in Benita Hume a new kind of villainess, a lady who wears her villainy casually, gracefully, becomingly, a genuine person motivated by credibly human selfishness—instead of the usual false menace whose wickedness for wickedness' sake is so manifest that in reality she'd scare everybody away.

Miss Hume's role, that of a disloyal wife and unfeeling stepmother, abounds with histrionic pitfalls, opportunities for melodramatic exaggeration, for hisses and sneers, but she is too intelligent to traffic with such obvious means. She knows that a villainess is as polite as the next person, as quiet, as charming. She realizes that true villainy is much too clever to show its hand, that real lady menaces behave like good people, plot their villainy in private.

Only by her self-centered expression, her inner arrogance, the

(Continued on page 36)

THAT'S ONE WAY TO GET RID OF A 'SICK' HOUSE

Refusing to lose any more money in Akron, the RKO people have decided to shut down the Keith theatre in that town beginning Friday (5). The landlord can have the theatre if he wants it.

After vainly trying to put up with the spot, which has been losing over $1,500 weekly or so, and being unable to get any feasible adjustment from the landlords, the shutdown order looked like the only way out for RKO.

BERKE ON THIRD INDIE

Hollywood, May 1.

William Berke is preparing 'No Down Payment' as his next indie effort, with filming to start at Educational in three weeks. C. Edward Roberts is on the script.

Picture is third of four in Berke's contract for state right distribution with William Pizer.

ruise' Story Buy

Hollywood, May 1.

Paramount has bought 'Cruise to Nowhere,' original by Walton Hall Smith, for next year's program.

Talking Shorts

'THE COUGAR'S MISTAKE'
Animal Novelty
13 Mins.
Loew's 175th St., N. Y.
Educational

Novelty subject dealing with capture of a cougar, inhabiting the western U. S., which gets himself pursued by knocking a farmer's chickens. Better made than the average of its kind and having sufficient appeal to please the masses.

Felix Adler does a well-worded and recorded narrative which tones up audience interest in the chase of the cougar by farmer, his plucky daughter and a bunch of mountain lion hounds. Looks like the cougar was a 'controlled animal' for picture purposes, but not obvious enough to bring complaint.

Short takes action from farmer's chicken yard, where cougar made his raid up to animal's capture after being treed by the dogs.

Harold Austin credited as producer. *Char.*

CLARK AND McCULLOUGH
'Hocus Focus'
Comedy; 17 Mins.
Translux, N. Y.
Radio

If this subject is another criterion Radio figures any old thing in the nature of action and the spoken word oke for C. and McC. And as such, it is that and nothing more. Strictly the names and a time user for the average program.

Phoney photographer's studio above solariums for men and women. Nothing happens except window fall-outs and near-contacts with scantily clad girls.

No pie or vase throwing, for a change. *Waly.*

SCREEN SOUVENI
Novelty
9 Mins.
Paramount, N. Y.
Paramount

Diggers-upper of old film from the archives found what purports to be the first attempt at talkers, by Thomas A. Edison in 1913. The talk probably isn't on the level, but has been dubbed in, yet the effect is okay. Any program's asset.

The supposed Edison talker is called 'Jack's Joke.' It's more or less pointless and the dialog is poor and only partly understandable. The oldtimer, 'In a Vampire's Toils,' closing, is far more entertaining.

Balance of short consists of a shot of George Dewey at Manila and Fifth avenue in the gay 90's. *Char.*

SCREEN SOUVENI
Novelty
10 Mins.
Loew's 175th St., N. Y.
Paramount

Of the pretty popular Par Screen Souvenirs series made up of oldtime film. This particular release is better than average.

Subject opens with a dancing orgy of swains and sweeties of 1900, follows with an address of W. J. Bryan in Washington, opening of New York subway in 1904, portion of a 1905 comedy, 'The Hoodoo Car,' and winds up with an almost complete miniature production of the early days, 'All for a Lassie.' Along the titles cut into 'Lassie,' it's a near panic.

Offscreen narrative adds laughs to the material in explaining and kidding action. *Char.*

'BONE CRUSHERS'
Sport Short
6 Mins.
Capitol, N. Y.
Metro

Paul Gerard Smith does the chattering on this Metro sport short, heretofore a Pete Smith assignment. The new Smith doesn't click as well as does Pete, although P. G.'s rep as a humorist should have stood him in good stead.

This is a wrestling subject and it must be conceded that the grunt-and-fall racket isn't particularly conducive to much variety. It shows divers locks and holds, with good closeups on several, but the comedy obviously can only run along the same general lines, hence Smith was under wraps on the wise cracks.

There have been better Metro sport shorts, but this won't exactly chase 'em out of the theatre. It runs only six minutes, which is something. *Abel.*

Miniature Reviews

'Reunion in Vienna' (M-G). Slightly denatured version of Theatre Guild success. Unlikely money film outside a few of the larger cities.

'Diplomaniacs' (Radio)—Wheeler and Woolsey in baddie. Rhymed dialog and songs no help for inane plot.

'Hell Below' (M-G). Action picture, not $2, as at the Astor, N. Y., but okay for general release. Montgomery, Huston, Evans, Young and Durante marquee names. May be more to the men's liking, but enough romance even if forced.

'Zoo in Budapest' (Fox-Lasky). Picture that will cause talk. Carries appeal for all classes with artistic buildup to thrill finale of wild beasts loose in a menagerie. Subject of great photographic and pictorial beauty.

'Song of the Eagle' (Par). Topical film fare on beer. Fair entertainment with a bad title.

'Looking Forward' (M-G). Timely and human. Packs heart appeal but dodges being maudlin. Lionel Barrymore starred with Lewis Stone an unofficial co-star.

'Revenge at Monte Carlo' (Mayfair). Good acting and production nullified by pattern story and lack of action. Second runs.

'Past of Mary Holmes' (Radio). Over-acting keeps this Rex Beach classic from rating anything above outside grinds.

'Savage Girl' (Freuler). Cheap copy of 'Tarzan' and 'Trader Horn' for the very small town and dime trade. Capable of being house fronted for 10c appeal.

'Love Is Like That' (Chesfield). One of the season's poorest indies.

'Drum Taps' (Fox). Regulation western with Ken Maynard and a probably useful tiein to Boy Scouts. For western spots only.

REUNION IN VIENNA

Metro-Goldwyn-Mayer production and release. Features John Barrymore and Diana Wynyard. Directed by Sidney Franklin. From stage play by Robert E. Sherwood. Screen play by Ernst Vadja and Claudine West; score, Dr. Willney Axt; photography, George Folsey. Blanche Sewell, film editor. At Gaiety, N. Y., for $2 run, April 28. Running time, 97 mins.

Rudolf.....John Barrymore
Elena.....Diana Wynyard
Anton.....Frank Morgan
Father Krug.....Henry Travers
Frau Lucher.....May Robson
Foffy.....Eduardo Ciannelli
Isle.....Una Merkel
Kathi.....Bodil Rosing
Musician.....Bela Loblov
Musician.....orris Nusebaum
Countess von Stalnz.....Nella Walker
Count von Stalnz.....Herbert Evans

Metro's own slant on 'Reunion' is probably to be found in the fact that entering two road shows on the same block within three days of each other, the Astor, the producers' permanent show window, was given the melodramatic 'Hell Below,' while the Theatre Guild play was put into the Gaiety, a house under temporary lease. 'Reunion' should play to satisfactory business for a time in New York. It doubtless will clean up, though not at road-show prices, in a limited number of the larger cities, but here is a feature that is liable to do better by the producers than the exhibitors, for it is not a picture for wide general consumption, and yet, because it will be highly praised by the daily press and fan publications, exhibitors will play it even at a loss. It is not a play of general appeal outside of a few key cities.

In deference to the Hays code and the fear of censorship, the story has been denatured to the extent that Rudolf no longer presumably spends the night with his former mistress. This was the very foundation of the Sherwood play; the psychiatrist who realizes that his future happiness will best be conserved by permitting his wife to rid herself of a fixation for her once royal lover, now reduced to taxi driving. Somewhat of the situation remains in that the nerve and mind specialist forces her to go to the party which the former Archduke attends at the risk of his life, but it is now his sole argument that the sight of his debacle will cure her lingering regard. Rudolf spends the night, as in the play, but he explicitly states that the husband, Dr. Krug, has taken unfair advantage by placing him under such obligation that honor requires his forbearance. Revision robs the play of its sole claim to novelty of appeal and reduces itself to the level of the 'Zenda' stories. It's like diluting vintage wines to 3.2 and still maintaining it's wine.

Apart from this the story follows closely Sherwood's text, making but small use of the ability of the camera to shift locale. There is some elasticity in the treatment. More than one room is shown in each sequence, but the story is practically told in three acts, with the film lacking the advantage of the entre acte, which permits the drama spectator to adjust himself to the change in tempo in the three divisions. For this reason the action seems to sag following the gaiety of the ball which formed, and still forms, the second act. There is a distinct letdown for which the scenarists have provided no effective substitute.

The only major change is the opening of the picture in which Ferdinand Gottschalk (unprogrammed) conducts a party of sightseers through the old palace, where Elena forming one of the gaping crowd. She leaves the party to reminisce, with a vision of the old glories providing opportunity to present Barrymore earlier in the picture than he appears in the play. For the rest the original script is trailed, but with little suggestion of the underlying atmosphere of sadness as these frowsy gentlefolk, reduced to poverty, relive for a brief moment their old days of grandeur. Here and there comes a flash of this basic idea but it quickly fades.

All that is left is an opportunity for Barrymore to display his clowning in an emulation of Jim Cagney's face and posterior slapping. Barrymore takes full license and works feverishly to demonstrate for the customers his prowess as a comedian. He seems a bit self-conscious at times; merely a somewhat elderly actor acting a part instead of losing his identity in the character. He is always Barrymore, and never the Archduke. Diana Wynward contributes a finely sensitive performance. She seems to realize better than most of the screen players the value of minute expression and byplay.

Frank Morgan contributes one of the film's most sincere performances as the mental specialist. He is always the professional man, gaining his effects adroitly through subtle emphasis instead of overaction. Henry Travers plays the old Krug with the same technique he used on the stage, with the result that he frequently gets out of focus and becomes somewhat tiresome though amusing in a clownish way. Eduardo Ciannelli, another from the stage cast, is more successful in adopting the screen acting technique and makes much of a bit. May Robson is somewhat handicapped by her assignment as the hotel keeper. Una Merkel does well with a bit.

Picture is splendidly mounted, with the highly modernistic home of the successful practitioner providing contrast to the faded glories of the once prosperous hotel. Lighting and photography are excellent, and the sound is generally even, though occasionally Miss Wynyard's voice seems improperly monitored. The scenes are nicely directed, but in spite of an infinity of pains the spirit of the play is not wholly transferred to the screen. *Chic.*

DIPLOMANIACS

(With Songs)

RKO-Radio production and release. Wheeler and Woolsey starred. Directed by William Seiter. Story by Joseph Mankiewicz and Henry Meyers; music, Edward Eliscu and Harry Akst; dances, Larry Ceballos. Edward Cronjager, photog. At RKO Roxy, N. Y., week April 28. Running time, 59 mins.

Willy Nilly.....Bert Wheeler
Hercules Glub.....Robert Woolsey
Dolores.....Marjorie White
Fid.....Phyllis Barry
Winklereid.....Louis Calhern
Chinaman.....Hugh Herbert
The Captain.....Richard Carle

Even a natural two-reeler when stretched to feature length usually contains about one reel of quality entertainment, but 'Diplomaniacs' is hardly a two-reeler in value. There was a main idea that wasn't so good in the first place, and about all that has been done to help it is the insertion of a couple of crossfire gags and the turning loose of Wheeler and Woolsey.

These boys are practically tossed into a tank and told to give themselves their own swimming lessons. It doesn't pan out.

So desperate was the crew for material, they reached back for the vaseline-crying and sandwich-eating bit from the days of Bert and Betty. Wheeler, Everything's in but the horn tooting, and the egg Chinese proverbs from Hugh Herbert, in the background, make up for that oversight.

Rhymed dialog in song comprises the picture's bid for special attention. There's also a line of girls for a couple of dance numbers and a reverse make duet by Wheeler and Marjorie White. The latter, slimmer than formerly, makes some headway despite the material handed her. But as far as material is concerned, everybody in the cast has a squawk coming.

In the story Wheeler and Woolsey are handed a million bucks apiece by the Indians to go over to Geneva and make the peace delegates stop fighting long enough to talk peace. And it's as nutty all the way.

Any and all business will have to be drawn solely by the Wheeler-Woolsey billing. And that attendance will be disappointed. *Bige.*

HELL BELOW

Metro-Goldwyn-Mayer production and release. Directed by Jack Conway. Adaptation by Laird Doyle and Raymond Schrock from the book, 'Pigboats,' by Comm. Edward Ellsberg. Dialog, John Lee Mahin and John Meehan; camera, Harold Rosson; film editor, Hal C. Kern; technical advisor, Lt. Commdr. Morris D. Gilmore, U.S.N. (retired). At the Astor, N. Y., for $2 run April 25. Running time, 105 mins.

Lieut. Knowlton.....Robert Montgomery
Lieut. Comdr. T. T. Toler.....Walter Huston
Joan.....Madge Evans
Pitonaine.....Jimmy Durante
Macdougal.....Eugene Pallette
Lieut.-Walters.....Robert Young
Herbert Standish.....Edwin Styles
Lieut. Nelson.....John Lee Mahin
Lieut. Radford.....David Newell
Seaman Jenks.....Sterling Holloway
Sergeant.....Charles Irwin

Not a $2 picture, but will be more than oke in the grinds, especially when that 105 minutes is cut. There's room for plenty shearing. Femme appeal is debatable, although there's enough basic action to compel more than ordinary box-office attention.

The compromise for the femme trade, involving Montgomery and Madge Evans, is not always convincing. The dramatic conflicts are predicated on a free relation which Montgomery idealizes all through the footage, to the degree that the climax sees him committing an altruistic form of hari-kari in order to leave the coast clear for Miss Evans and her wounded but now convalescing husband.

Almost completely submerging this appeal is the celluloid exposition on the lesson of 'discipline.' The tutor is Walter Huston, Miss Evans' screen father, who is a commander of the submarine on which Montgomery is second in command. The recalcitrant Montgomery, in altruistic resentment at his buddy being deserted into a special lifeboat foray, while the sub decides to submerge and dodge an attacking phalanx of destroyers, discharges the four torpedoes figuring to destroy all four of the German destroyers. Two reach their marks, but the other two German destroyers almost annihilate the attacking American submarine.

It is in this sequence, below decks, and with Huston enlisting all his naval skill to escape the enemy, that the object lesson in discipline is enacted. A number of the sub's crew perishes from escaping chlorine gas, when one chamber of the submarine develops a leakage, and Huston is shown in cool, skillful command of the situation despite some of his men literally succumbing before his eyes.

For this insubordination Montgomery is placed under arrest and ordered to his quarters, later being cashiered out of the service.

In viewing this confliction of authority, none but the veriest tyros must realize that Montgomery's countermanding of his superior's orders, and ordering the attack, constitutes treason on the high seas, and engaged in active duty, and is generally recognized as subject to capital punishment. That Montgomery is merely discharged from the service for having brought about a foolish and foolhardy situation, which damaged the American sub and loses eight lives of the crew, seems light enough recompense.

There are sundry other free deviations from the actual, including the stowing away by Montgomery on the sub which essays an almost suicidal foray in destroying a crucial fortress. However, had the technical advisors adhered to the reality it would have obviated the climax which directly parallels the finale of 'Today Is Live,' a recent Metro release, showing Montgomery and Young cast in similar idyllic palship. As in 'Live' the men do a heroic suicide by here guiding the dynamite-laden submarine under the bridge of the key-position fortress and being blown to pieces along with the enemy.

While typed pathically relegated to third billing, next to Huston and Montgomery, Jimmy Durante, for the Broadway showings, is an unofficial star, for his schnoz dominates all ad copy and everything else in the exploitation. His technical billing about indicates his importance in the film, for it is about his only appearance with Eugene Pallette as comedy relief in the sub and almost dragged into the footage.

Schnoz is a novitiate molar extractor when not the sub's cook, and his dental predilictions are climaxed by a forcible extraction on a limey service man who had been razzing Durante during the latter's fight with the boxing kangaroo. This and a bit with a femme Durante, also flashing a Pinnochio physog, are the meagre comedy highlights.

Huston's performance of the hard disciplanarian who, off the high seas, evidences a soft spot, is an excellent interpretation. Miss Evans is just adequate in a role that calls for moderate restraint, while Montgomery's interpretation is unevenly paced, off keel with the uncertainty of the script's general shortcomings, along the romantic aspects. *Abel.*

Lita's Screen Comeback

Lita Grey Chaplin, out of films for about five years, faces the camera again shortly in a Warner short.

It'll be a one-reeler with music.

ZOO IN BUDAPEST

Jesse L. Lasky production and Fox release. Features Loretta Young and Gene Raymond. Directed by Rowland V. Lee. Story by Melville Baker and Jack Kirkland; adaptation, Dan Totheroh, Louise Long and Rowland V. Lee; photography, Lee Garmes. At the RCA Music Hall, N. Y., week April 28. Running time, 82 mins.

Eve.....Loretta Young
Zani.....Gene Raymond
Dr. Grunbaum.....O. P. Heggie
Paul Vandor.....Wally Albright
Heinie.....Paul Fix
Garbosh.....Murray Kinnell
Katrina.....Ruth Warren
Karl.....Roy Stewart
Elsie.....Frances Rich
Mr. Vandor.....Niles Welch
Miss Murst.....Lucille Ward
Toski.....Russ Powell
Rosita.....Dorothy Libaire

Jesse Lasky's first for Fox starts under happy auspices. It has expert commercial film angles, treme beauty in its physical production and good action that will carry interest to the generality. The probabilities are that its very deliberate reach for wide appeal will prevent it from becoming a notable artistic achievement, but its return promises to be satisfactory. Put it in the 'fair' column on its boxoffice side.

In spite of its manifold merits the picture has the defect common to many class releases that its interest is scattered. There are things in it that will prove profoundly moving to film followers of fastidious tastes, but that probably will be lost on the gum chewers. There are flamboyant excesses of cinematographic melodrama that will in like manner leave the hithats cold, but will win the acclaim of the more native ones after strong-arm thrills. The picture has both these elements and they unquestionably will clash in the general appraisal of the picture's worth. Both extremes of the scale of fan tastes will feel that the story was scattered.

Seemingly what Lasky has tried to do is to make a picture which has in it something of the strange fascination of romance and atmosphere of 'Liliom' and at the same time an element of Hollywood punch. He has gotten both things and they don't blend. But both things have to be weighed in a commercial appraisal of the subject. The argument here is that if Lasky had carried out the 'Liliom' theme solely and logically he would have perhaps produced a highly artistic picture, but at the same time would have limited his audience.

If he had built his earlier passages along frankly melodramatic lines to fit in with its fast and effective windup, however, he would have had just another thrill picture, doing well enough by its maker in the end, but meriting no attention except as a routine film release. Picture business being picture business, one may only congratulate the maker upon his commercial judgment, feeling that 'Zoo in Budapest' falls short of the picture and wishing that there was a better market for the highest grade of product.

Besides the warring elements of a 'Liliom' theme and a dramatic finish, the story has still another facet, the development of a submotif of bitter social satire in symbolic suggestions of similarities between the animals in the zoo and some of the people that cross the screen. This slant is but vaguely suggested and is never worked out satisfactorily. Probably it would better have been left out altogether, since in its present shape it merely irks by its incompleteness and fogs an already complicated audience reaction.

However, there can be no two views of the picture's pictorial beauty. There are several sequences of night falling over a lake in the zoo peopled with strange creatures, where an escaped orphan girl is hiding as the evening mists gather, that is a knockout for photographic smash. Character types have been boldly and vividly built and when the story gets into its stride—this unfortunately takes much footage—the auditor's sympathies are caught and carried along surely to the end. Whatever else the picture lacks, it certainly has a sustained human grip.

As an added asset, the picture is one of the few of recent release that has possibilities for foreign exploitation, which, the international situation being apparently on the eve of an important revival, may prove of real worth.

Playing by the two leads is eminently good. Role of the terror-stricken orphanage refugee proves a happy one for Loretta Young's talents, while the opposite character, that of a wild youngster brought up in a big town menagerie, friend and play-fellow of the beasts of the cages, turns out to be one of those once-in-a-blue-moon for Gene Raymond, a new-comer from legit of only one or two pictures, but here proving that he has star material in him. *Rush.*

Protecting Genius

As a protection against lifting of ads, exploitation ideas and campaigns on pictures, Warner Bros. is having its press books copyrighted.

This is a departure for the pub and ad matter.

SONG OF THE EAGLE

Charles R. Rogers production and Paramount release. Features Charles Bickford, Richard Arlen, Jean Hersholt, Mary Brian and Louise Dresser. Directed by Ralph Murphy. Based on story by Gene Towne and Graham Baker. Adaptation, Casey Robinson and Willard Mack; photography, Henry Sharp. At Paramount, N. Y., week April 28. Running time, 65 mins.

Nails Anderson	Charles Bickford
Bill Hoffman	Richard Arlen
Otto Hoffman	Jean Hersholt
Elsa Krenzmeyer	Mary Brian
Emma Hoffman	Louise Dresser
Mud	Andy Devine
Gus	George E. Stone

Fairly good programmer and timely. What hurts is the title. It says nothing and in no way appears to fit the story. Ads should make it clear that this isn't a musical. Remember 'Animal Kingdom.'

Beer, before the war down to its return and the effort of racketeers to control it after legalization, form the basis of the story. Interest is highest in the first half before the racketeer sequence. After that it's formula gang stuff. Difference lies mainly in that the rodmen are now trying to control the flow and sale of legal brew.

Opening portion of the picture is smart entertainment, well written and produced. Moving fast, a lot of ground is covered in the expanse of years with the 18th Amendment, closing of saloons, speakeasy era, war, etc., highlighted in an effective manner. Against this background the story builds up a strong father and mother love around a brewery proprietor and his family, but pays little attention to romantic interest between the son and the girl he marries.

On the sentimental side yarn scores from leader to leader as the lean years of prohibition and the racketeering after legal brew wipes out the founder of the beer plant and almost his son, who succeeds him in its operation. 'Jean Hersholt, in playing the proud old German who won't align with racketeers, makes much of it. Louise Dresser, as the missus, also develops an accent and builds up intense sympathetic interest. She shoots Nails (Charles Bickford), the former employe of Hoffman breweries who rises to power via bootlegging, while Richard Arlen, carrying on his dad's business, leads the vanguard of soldiers wiping out the mob.

One mistake in the continuity is mention of the Jess Willard-Jack Dempsey fight in Toledo. Prior to this the story has dragged in the speakeasy. Prohibition didn't arrive until after the Willard-Dempsey scrap.

Directorial job on picture excellent. Same goes for cutting and camera work. *Char.*

LOOKING FORWARD

Metro-Goldwyn-Mayer production and release. Stars Lionel Barrymore in Clarence Brown's production. Brown directed. Features Lewis Stone, Benita Hume, Elizabeth Allan and Phillips Holmes. Harry Rapf, associate producer. Adapted by Bess Meredyth and H. M. Harwood from C. L. Anthony's play, 'Service'; camera, Oliver T. Marsh; film editor, Hugh Wynn. At Capitol, N. Y., week April 28. Running time, 70 mins.

Benton	Lionel Barrymore
Service Sr.	Lewis Stone
Isobel	Benita Hume
Caroline	Elizabeth Allan
Michael	Phillips Holmes
Geoffrey	Colin Clive
Birkenshaw	Alec B. Francis
Mrs. Benton	Doris Lloyd
Felton	Halliwell Hobbes
Willis	Douglas Walton
Elsie	Viva Tattersall
Bencott	Lawrence Grant
Tressitt	George K. Arthur
Burton	Charles Irwin
Barker	Billy Bevan

A timely box-office entry. Essaying the same contemporaneous human documentary aspects as 'Gabriel Over the White House,' this saga of the world's slump shapes up as something more vital and closer to reality than the fanaticism of 'Gabe.' Its simplicity is its strength. Lionel Barrymore is starred.

Devoid of all of the fanfare of 'Gabriel,' this unassuming human exposition of present-day economic relationships can't help but find a parallel in the existence of almost every picture-house patron.

Bowing its title from President Roosevelt's book—with appropriate credit before and after each screening—action of 'Looking Forward' is wisely retained in the original London locale. Its analogy is obvious and none of the effect is lost as a result.

When Lewis Stone, as head of the ancient Service's shop in London, must give Barrymore the sack after 40 years—Barrymore's father had worked for Service's 30 years before him, and his grandfather an equal length of time, as well—there is no recrimination or bitterness, but a loyal understanding of what conons have brought about. The same sense of loyalty is reflected throughout the store's personnel even unto a resentment at the ancient and honorable Service's being sold to an upstart competitor whose popular-priced policy has temporarily eclipsed the demands for approved quality.

Stone's family, being the motivating centre of the entire footage, it is little wonder that Stone is the unofficial star of this picture. Barrymore's usual tip-top interpretation by no means is overshadowed on histrionics alone, but perforce becomes secondary owing to the necessarily greater footage revolving about the mental and domestic travail besetting the head of the house of Service. Incidentally, the coincidental given name of Gabriel Service, Sr., has some psychological effect in linking up both of Metro's recent celluloid expositions on contemporaneous economic conditions.

Harry Rapf's billing as associate producer, a departure on the Metro lot, is meritorious recognition for an excellent effort.

Clarence Brown's direction of his own unit production is likewise highly meritorious, and a well-nigh flawless cast does handily by every aspect of the cinematurgy. Barrymore and Stone are tops in the male assignments. Benita Hume as the disloyal stepmother, and Elizabeth Allan and Phillips Holmes as the youngsters, handle the other principal assignments well. Colin Clive is also prominent and effective. *Abel.*

Revenge at Monte Carlo

Fanchon Royer production and Mayfair release. Features June Collyer. Directed by Breezy Eason. Story by Frank E. Fenton, John T. Neville. Dialog by Neville. Albert Benham; production mgr.: Ernest Miller, camera: Earl N. Crain, recording; Bill Billings, asst. dir. Cast: Jose Crespo, Wooden Shoe Hyman, Dorothy Gulliver, Ed. Earle, Lloyd Ingraham, Clarence Geldert, Lloyd Whitlock. At Loew's New York, N. Y., one day, April 25, on double bill. Running time, 63 mins.

Independent producers are getting to the point where they'll spend more money on a release and sit up nights nursing it along, but they still seem to feel that a $50 script is good enough on which to spend $15,000 or $20,000. This picture offers some excellent acting, not alone in the leads, but the supporting ones apparently has been spent for settings, and the lighting is adequate, resulting in good photography. But the picture talks itself to death. This keeps it down to second-run bookings, whereas with a better and faster plot it might have hoped, in the present shortage, for a few solos on the better time.

Sound recording is faulty in spots, complicated by a Spanish lisp in the hero's accent, but it is not bad enough to matter importantly. What does matter is that the people mostly sit around and talk.

Director and cameraman make an effort to lift the curse by cutting around, but there are not many places possible when two people merely converse. Toward the finish there are a few moments of more or less spirited action. There are two minor, but important, bits in the earlier progress of the story, but mostly it is two or three people at a time in 10-minute sequences without saying much of importance.

It's all about the usual political plotting with 'the paper' this time a document which would send a number of important persons to an unpleasant end. It falls into the hands of an international crook, and the efforts of rival factions to obtain its return forms the plot. Picture takes title from the fact that part of the men who is implicated was brutal to Boris in the Foreign Legion. Comedy relief is a New York gangman who pals with the crook and not at all badly played by Wheeler Oakman, who might easily have become a pest.

June Collyer is good to look at, but comparatively unimportant in the lead, and Jose Crespo does nicely by the hero, making him almost plausible. Edward Earle and Lloyd Ingraham also stand out for moments. In a better story this might easily have become a money-maker, in spite of a lack of marquee names. *Chic.*

GHOST TRAIN

(Hungarian Version)
(HUNGARIAN MADE)

Budapest, April 15.

City production and release, remade with portions of the original Gainsborough Pictures production. Scenario by Laszlo Bekeffy, based on Lajos Biro's original. Direction, Lajos Lazar. Photography, Istvan Eiben. Sound, Ferenc Lohr. Music, Michael Eiscmann. Decorations, Szirontay Lhotka. Production manager, Erno Gal. Cast: Jane Torzs, Marika Roekk, Lajos Ihasz, Ella Gombaszogi, Oscar Beregi, Margit Ladomerszky, Gabor Kertesz, etc. Made at Hunnia Studios, Budapest.

This semi-Hungarian production came about in this way—A new independent producer, the company owning the City theatre, bought Gainsborough Pictures' English version of 'The Ghost Train,' cut out all the dialog and individual acting portions but retained all group and outdoor scenes, and made retakes of all the others here with local cast in Hungarian.

Of course the director was unable to exercise his imagination freely but had to keep strictly to the original, somewhat to the disadvantage of the picture. The dialog sections, rather lengthy in places, lack action and highlights. Some of the best Hungarian actors are in the cast, but most of them have to do without adequate parts. Marika Roekk, young musical comedy star, who is the season's ace in Budapest, featured in the part of Mary, has no chance of showing what she can do. Oscar Beregi, Torzs and Ella Gombaszogi just show that they deserve really important parts in a big picture some day.

Past of Mary Holmes

RKO-Radio production and release. Bartlett Cormack, associate producer. Directed by Harlan Thompson and Slavko Vorkapich; adaptation, Edward Marlon Dix and Edward Doherty, from story by Rex Beach; camera, Charles Rosher. At the Old Roxy, N. Y., week April 28. Running time, 70 mins.

Mary Holmes	elen MacKellar
Geoffrey Holmes	Eric Linden
Joan Hoyt	Jean Arthur
Pratt	'Skeets' Gallagher
Jacob Riess	Ivan Simpson
Etheridge	Clay Clement
Brooks	Franklin Parker
Flanigan	Edgar Kennedy
Klondike	Rosco Ates
Kent	Carroll Nalsh
Kinkaid	John Sheehan

As 'The Goose Woman' this film made quite an impression as a silent. The story is there, good writers and good actors handled it, but it now evolves as a lifeless, unbelievable piece of screen fare. For the small houses.

Louise Dresser was 'The Goose Woman' in the silent. Helen MacKellar does it here. Miss MacKellar might have been able to handle the part were there somewhere around the studio a gently restraining hand. So she goes berserk with a vengeance. And Eric Linden, not to be outdone, goes Hamlet 100%.

Story is that of a former opera star who's lost her voice and takes it out on guzzling gin, living in a sty and making her son miserable. A man is killed and the boy condemned by his mother's fake story to the court, that fake story being brought about by a desire to see her name in the papers. The guilty man eventually confesses.

The motivation is not made entirely clear, and it's tough enough to find some sympathy for the mother at best, without having her painted in quite such dark strokes.

About the best performance comes from 'Skeets' Gallagher as a newspaperman again. Jean Arthur and Ivan Simpson are suitable support. *Kauf.*

A WOMAN BRANDED

('Gefahren der Liebe')
(GERMAN-MADE)

Producer unbilled. Madison Pictures distribution in U. S. Features Toni Van Eyck. Directed by Eufen Thiele; music, Leo Leux; musical supervision, Dr. O. Guttmann; English editing and titling, W. K. Hedwig and F. A. Huber. At the Criterion, N. Y., one performance, April 27. Running time, 70 mins.

Ilse Thorn	Toni Van Eyck
Dr. Kurt Rehmann	Hans Stuewe
Counselor Ringlau	Albert Bassermann
Supt. Bodde	Adalbert v. Schlettow
Dr. Wendel	Kurt Lilien

New York censors have rejected this film in toto, so the distributors showed it at an invitation performance to get audience reaction and asked the guests, sociologists, newspapermen, etc., to write in their opinions. On viewing the film, it becomes apparent the censors are not likely to pass it under any circumstances. If they could, there won't be so very much lost from an audience standpoint.

This is a cold, lifeless, and not very inspiring sex film. Not especially shocking and with a fairly clear thesis. An above-average cast of featured players gives it some strength from a Teutonic standpoint. But Americans are not likely to be shocked or inspired by it. Chances are, had the censors simply passed it, it would have gone into a German nabe, died quickly and been forgotten.

It's the story of a girl whose fiance goes away on a long trip and allows her to become lonesome. She goes to a party, drinks too much and dances with a man. He has an easy time forcing his attentions on her, drags her to another room and mistreats her. She learns that she's to become a mother, and also finds out she has contracted a disease (the syphilitic term is used throughout the film).

Her fiance is coming home; she's afraid to face him; goes to the man who's to blame and asks him to protect her. He scorns her, so she kills him. Then an elongated court scene, during which the medical phase is brought out, and the film ends with her defense attorney's speech to the jury asking them to judge whether she's guilty of a crime or not. For America a still of the lovers is used after the actual finish to imply the happy climax.

Overabundance of medical terminology, in the simplest and most obvious words, and medical scenes, is used. It's handled with no imagination whatever and in Teutonic methodical fashion. The actors are good, but they can't overcome their roles.

Only hope for it is as an out-and-out sex picture, with the usual ballyhoo that sort of film needs. English titles are poorly handled. *Kauf.*

SAVAGE GIRL

Freuler production and Monarch release. Features Rochelle Hudson. Directed by Harry Frazer. Story, Brewster Morae; photo, Edw. Kull. Cast: Arthur Byron, Harry Myers, Adolph Milar. At the Cohan, N. Y., half week commencing April 28 on double bill. Running time, 64 mins.

Released last December, this picture is just getting a B'way booking at the Cohan, where they now sell two features for two bits. Played up as offering a topper to Mae West, Lupe Velez and Clara Bow, but that's on the front of the house and not on the screen. Not for first or second runs.

Picture probably was suggested by 'Tarzan' and 'Trader Horn' without even remotely approaching either other than in idea, which has been developed with little imagination and less skill. Dialog is very poor.

Myers, in his familiar stew impersonation, listens to Byron's lecture on Africa. He gets the bright idea of heading an expedition to Africa to capture gnu for his Westchester estate. In Africa Byron picks up Milar, and they head into the interior, where they capture a beautiful white girl, said to be the goddess of the local tribe. Byron and Milar quarrel over her, and the latter, angered, leads the tribe to avenge her capture. But she wants to be captured, so that's that.

Smartly produced, this might have made a good travesty on the pictures copied, but it is offered seriously and misses from that angle. About a third of the footage is cut-in jungle stuff. Has no real bearing on the story, but it takes footage.

Miss Hudson is easy to look at in her scanty leopard skin and plays pallidly the jungle queen. Byron walks through, with Myers trying a little harder, but such acting honors as there are go to Milar, who suggests the late Louis Wolheim, and an unprogrammed Negro. 'Savage Girl' is strictly for the lowest brackets. *Chic.*

In the Wake of Bounty

(AUSTRALIAN MADE)

Sydney, April 2.

Expeditionary Films, Ltd., production. Directed by Charles Chauvel. Photography by Hannan Higgins. Features Mayne Lynton, Errol Flyn, Victor Gouriet. Cinesound recording. At Prince Edward, Sydney. Running time, 70 minutes.

Charles Chauvel experienced much difficulty in getting this picture passed by the censors. Why censors objected will for ever remain a mystery. 'Wake of Bounty' is simply a splendid travelog lengthened out to feature length by the addition of some rather patchy acting.

Story deals with a page taken from early Australian history concerning a mutiny abroad his Majesty's sailing ship Bounty and the subsequent founding of a colony on lonely Pitcairn Island.

Best shots in the entire picture have been taken in Tahiti, and here Tasman Higgins has done a splendid job. As a matter of fact, the photography is the highlight of this production. Latter end of production mainly taken up with life on Pitcairn and is told in narrative form.

Picture should prove interesting enough in other parts of the world, but cannot be classed as a sure b. o. bet. During the run at the Prince Edward, Sydney, business has not been overnigh, but picture should find bookings aplenty on a dual-feature bill. *Rick.*

The Woman's Angle

'Hell Below' (M-G). The trimmings of frustrated romance provided for the femmes in this explanation of undersea warfare not sufficiently developed nor played by a forceful enough heroine to counterbalance the ladies' bewilderment at submarine mechanics.

'Zoo in Budapest' (Fox). Dwells over-long on atmosphere in establishing its quaint and sentimental mood, but sympathetic principals and an exciting finish carry it through for wholesome femme regard.

'Song of the Eagle' (Par). What legitimate beer is supposed to be up against. Described in static, romanceless terms lacking the imaginative flair to interest the gals in another racketeer story.

'Looking Forward' (M-G). Treatment on the depression forfeiting a b.o. femme audience because of its lecture-platform title and the ladies' reluctance to deem its dignified, realistic subject matter entertainment.

'Diplomaniacs' (Radio). Wheeler-Woolsey out of their hoke-slapstick element into the fewer-laughs-from-provincial-matrons field of attenuated show-wise kidding.

'Past of Mary Holmes' (Radio). Without names, this meller skips metropolitan femme appeal for better luck in the nabes and provinces.

NOC LISTOPADOWA

('November Night')
- (POLISH-MADE)
(With Songs)

Blok-Muzafilm production. Capital release for U. S. Directed by J. Warneckl; adapted from novel by Waclaw Gasiorowski; camera, Z. Poliazdowski; music, Felix Rybickiego; historical direction, Capt. A. Boncza-Bartoszewski. At Little Carnegie, N. Y., on grind run. Running time, 95 mins.

Grand Duke Constantin	
Major Walerjan Lukashinski	Josef Wegrzyn
Princes Joanna	Jadwiga Smosarska
Her Mother	Amelja Jarninska
Her Father	Alexander Zelwerowicz
A Street Singer	Stanislaw Grusczynski

Nationalistic hoopla on the glory of Poland. Practically no amusement value. Beautifully photographed and a good deal better than the average run of small country product from a technical standpoint, but will mean nothing to anyone but Polos.

It gets a first-run roadw showing largely by virtue the fact that the Little Carnegie is trying to avoid German pictures for the time being. Ordinarily this release would be in a Polish nabe. No English titles, just as well, because Americans are not likely to go for it, but does seem as though a more concentrated effort might have been made to sell it, with titles, as an arty.

Story is one of those complicated court romances of a princess who marries the wrong guy for patriotic motives. Then her real lover is sent to jail and she has a tough time, her husband has a tough time, the people of Poland have a tough time, and so does the audience. Comes the revolution, the lover comes back from jail with a muff and spouts something about 'On to victory,' the royalists flee to safety, and Poland is presumably safe despite the shattered romance.

All participants overact, and none know how to use makeup. But the girl is pretty. Only real applause goes to the cameraman, who probably won't remain in Poland long. He's okay.

Couple of pleasant songs in the film, though not likely to be popular successes on this side. *Kauf.*

Frau Von Der Man Spricht

('The Woman They Talk About')
(GERMAN-MADE)

Aafa production. General Foreign Sales release. Stars Mady Christians and Hans Stuwe. Directed by Viktor Janson; scenario, Hans Rameau from a play by Louis Verneuil; camera, Guido Seeber; musical direction, Fritz Goldschmidt. At the 79th St. Playhouse, N. Y., week April 21. Running time, 75 mins.

Vera Morelli	Mady Christians
Balewski	Szoke Szakall
Rene Bennett	(Hans Stuwe
His father	rnst Dernburg
Marquis von Kent	Alex Sascha
Dina	Lillian Ellis
Guido Greven	Otto Wallburg
Doktor Wilson	Carl Gotz
Severac	Frank Gunther

Nothing but a nice list of cast names. It's a pretty tasteless film, not especially well made and certainly hopeless in view of the current skeptical German feeling over here.

Story is not very pleasant and was made with typical German heaviness, so that the New York censors had to cut close to two reels of it. Tells of a girl who's anybody's sweetheart and falls in love with a dope fiend. He's a handsome lad and has writing talent, so she devotes all her time to curing him and making him a worthwhile citizen. When he's cured and a successful playwright, he falls for another woman, and to make things easier for him the original girl cheats with another man.

Mady Christians looks even more matronly than ever as the woman and isn't allowed to sing, which she does better than almost anyone in Berlin. Hans Stuwe turns in a careful job as the dope, and there's some nice comedy by Otto Wallburg and Szoke Szakall. *Kauf.*

EIN LIED FUER DICH

('A Song for You')
(GERMAN-MADE)

Berlin, April 19.

Cine Allianz production directed by Joe May. Screen play by J. v. Cube and E. Marischka, based on a story by Bernauer and Oesterreicher. Music, Kapor and Gurman; lyrics, F. Rotter; camera, O. Kanturok, B. Timm; sets, Werner Schlichting. Starring Jan Kiepura, Fanny Lorre; featuring R. A. Roberts, Ida Wuest, Paul Kemp, Paul Hoerbiger, Jessie Vihrog, Julius Falkenstein, H. Junkermann, K. Stepanek. Gloria Palast release.

This is, so far, the biggest success of the year, a real b.o. smash at the Gloria Palast. With a good screen play, full of excellent comedy (pictorial humor, not just dialog wise-cracks), with the star's fine voice, some lavish sets and fairly good music. The picture offers 90 minutes of good clean entertainment, with many laughs and hardly a dull moment.

Kiepura plays a famous Italian maestro (amusing Caruso parody), who comes to Vienna, falls in love and gets the girl, against heavy opposition and after numerous and amusing difficulties.

Particularly clever the way

(Continued on page 22)

R. C. MUSIC HALL

New York, April 27.

Another of those disarming stage entertainments at the Music Hall in support of 'Zoo in Budapest' (Fox), first of the Jesse Lasky productions for the new release arrangement. Show is 'disarming' in respect that it makes no large pretense, but does deliver sightly spectacle and good pictorial effect within the bounds of modest outlay.

A report had it that the show cost only $3,000 for its staging. It looks a great deal more. This reverses the too frequent instance of Radio City presentations staged at many times that budget and delivering less solidly in audience result. The beauty of this unit is that it is simple and direct. It reaches for no sublime goal, but it does achieve the lesser mark of entertainment it aims at.

So much for the general effect. In certain minor details the layout is at fault. For one thing the specialty turns have not been well selected, in particular Gine, De Quincey and Lewis, travesty adagio trio, who have the stage to themselves for one episode in the general layout entitled 'Going Places.' Fault here is in the judgment of the booker and not in the quality of the turn.

Trio open straight and gradually go into the burlesque dance, and that is not good technique for this house. The Music Hall has always been a tough spot for comedy turns. Even the most definitely low comedy finds it hard going at the opening to establish its comedy character. Once the comedy idea is planted, the audience goes along, but getting the idea fixed seems to be difficult. It goes without saying that this complex situation is made worse with a turn that starts straight and then goes comic by degrees. In a more intimate house the element of surprise in finding an elegant adagio turning clown would make for novelty and surprise, but it won't work out at the Music Hall. Apparently the theatre's huge dimensions call for equally broad effects on the stage and subtleties are lost.

Proceedings open with a pretty song number backed by an ensemble vaguely elaborate and confusing in the frills that have been hung on it. It is the one case in the show where the stager has departed from simple directness, and it is the one case in which he slips up. Finale drags in the revolving stage machinery, a score of chorus boys being posed beside upright copper-toned tubes, suggesting organ pipes if anything. Tubes open vertically and the girls are disclosed, to come down for a dance routine with the boys. Costuming is in a sort of transparent silk and trickily lighted and is excellent, except that the fussy stage effects weaken what would otherwise be a pretty spectacle. Principal dance is contributed by Myrlo and Sarine, while the vocal number is done engagingly by Natalie Bodansky.

Newsreel comes in here and then into the main presentation, starting with a brisk idea for the ballet corps. Sub-title is 'Going to the Horse Show.' Stage is wide open against a simple backdrop, and the girls in groups of eight do high-stepping routines on their toes, dressed up to represent horses with metallic headdresses like horses' manes. Routines are capitally worked out, and the whole thing supplies a graceful, stimulating number.

Finish of number is somewhat of an anti-climax, bringing Paul Draper out in 'one' in formal tailcoat to do a session of solo taps. A single tap dancer—though even so good as Draper—scarcely can top precision stepping by a host of pretty girls. Draper also stays too long, doing an encore in 'one' at this performance, and then going to full stage to execute more taps on a mechanical platform rising slowly from the middle of the stage—a Radio Cityized version of the ancient pedestal clog, by the way, that ought to interest old-timers (Mike Scott, for one).

Stage is masked in for a small replica of the Music Hall itself in reverse, to provide the setting for Gine, De Quincey and Lewis, for the number 'Going to the Music Hall,' and thence into the finale, which is called 'Going to the Garden,' and is the sock of the performance, being a circus idea handled neatly and with all the machinery the Music Hall has at its command.

Opens with the Roxyettes ranged in line at the back on an aerial platform, arms upraised, suggestion being that they were doing an ensemble trapeze act. Lights illumine only a horizontal strip of space occupied by the figures. Platform descends to stage level and the girls come down front for a typical precision bit against a background of circusy hangings draped on a modernistic version of circus quarterpoles.

This background lies, revealing the prancing girl-ponies of the opening number repeating their circus-ring maneuvers on the back half of the stage, raised to a higher level (an arena platform, for instance) and all under brilliant illumination. Effect throughout is heightened by a running fire of the real thing in sawdust music by the orchestra. *Rush.*

CAPITOL, N. Y.

New York, April 29.

The daily ads on the Cap label this an 'inflation' show, an excellent billing for an obviously bargain presentation, running to a multiplicity of sub-features as hors d'ouvres for a highly satisfactory main screen attraction, 'Looking Forward' (Metro-Lionel Barrymore). Show-wise, Broadway patrons being what they are, the abundance of trimmings made one suspicious of the film's worth, hence its palatable quality augurs well for a really big gross this week as the general merits of the show get around.

Everything about the presentation is marked with a touch of showmanship. The manner of hoking up some of the business is a great flash for the customers, such as draping the side boxes with gay Spanish shawls, and spotting the girls in one box, and a string band, with Tito Guizar, in the other. It's all part of a 'Land of the Rumba' presentation which is headed by Will Mahoney, and Fowler and Tamara.

Mahoney does his stuff solo, apart from the Cuban-Spanish picture, so the gay and colorful presentation really revolves about the dancers from the Waldorf-Astoria, where Fowler and Tamara presently hold forth. Mahoney wowed 'em per his wont, and Fowler and Tamara's tip-top terps registered smackingly also.

With Broadway contributing Mahoney and the dancers from the snooty Waldorf, radio is also represented by Guizar, Argentine songster, and Edwin C. Hill, news commentator. Both are from the CBS roster. Hill's presentation is solo, as an aftermath to the general Cuban atmosphere.

In further line with the build-up of the atmospheric stuff, a James A. FitzPatrick trailog on Cuba devotes tails in the rumba presentation with the Chester Hale Girls, about 40 of 'em, leading a highly colorful picture onstage and in the side boxes, in the sundry formations. Aguinaldo Serenaders—they look like the bunch with Dave Apollon—are authentic string back-up.

On top of this, a Paul Terry-toon comedy, the regular Hearst news and a Metro short, 'Bone Crushers,' round out a socko show that exceeds three hours of entertainment. Yasha Bunchuk's overture features George Lyons, singing harpist, and an anonymous violiniste, in a light opera pot-pourri leading into the first Chester Hale staging, a military routine, 'March of the Toys.'

The entire idea of a Capitol presentation has been jazzed up, and a nice departure it is, too, for the orthodox formulate of some of these Broadway deluxers has made for a tiresome sameness that unquestionably reacted at the box office.

About the only thing captious to be said concerning the current Capitol offering is the somewhat ridiculous superlativeness of those trailers. It caps the climax this week in heralding 'White Sister.' Week after week the trailer thinker-upper for the Cap has been pyramiding eulogies upon superlatives till we're told you last week that this week would be blah-blah-blah, but you ain't seen nuthin' yet,' and stuff along those lines. It becomes all too ridic. The current trailer is the topper-offer; not even Roget could help say the same thing over and over in different language. *Abel.*

RKO ROXY

New York, April 28.

George White's 'Melody' musical as a tab, on comparative standards, reads on paper like $10,000 worth, but in the playing doesn't look like $10,000 worth of entertainment or anywhere near it. A long, ponderous, slow-moving affair of mostly singing, its appeal in the picture houses is limited. That's usually fatal on the pop-priced time.

It was fatal enough for 'Melody' as a legit venture. It died in its own field, which casts a doubt over its value in a field where it hardly fits.

From the buying standpoint, this musical romance of the '32-'33 Broadway season, with its Everett Marshall, Hal Skelly, Walter Woolf, Jane Aubert and about 50 others, including some good-looking women, sounded like a lot for $10,000. In volume, personnel, production and finish it's ahead of the average tossed-together, one-week-and-off picture-house presentment. But its bid for popularity as picture-house amusement is greatly weakened by the lack of that extremely important element—mass appeal.

At the RKO Roxy in Radio City, in place of the regular presentation of scenery and specialty acts, the show in tab form runs 87 minutes, or about double the customary time limit here and elsewhere. For over an hour it's chiefly a succession of baritone solos, plus some soprano help, and a vocal chorus background. Until almost 70 minutes have passed there is no relief from the constant vocal pounding. Then the proof of the pudding—Ina Ray, a cute blonde but an ordinary tap dancer—stops the show. Miss Ray could have had her name in lights as far as the RKO Roxy audience was concerned. After 70 minutes of the same, same thing, the Friday night customers would have gone into a rave over the Cherry Sisters.

As the 87-minute running time (no intermissions) suggests, the original has been razored here and there for the four-or-more-a-day dates, but the important stuff and the key 'moments' are intact. Only major cast change is the replacement of Evelyn Herbert by Margaret Adams. There are seven scenes, covering a span of 50 years in 'Maytime' fashion.

Once the dialog had sunk in, the plot appeared to travel as well as the slow freight script would allow. About 15 minutes were necessary to the audience to warm up, since the dialog as delivered from a comparatively great distance here, as against the average-sized legit theatre, forced the customers to find a listening range. From the end of scene two on there was no trouble from that source.

Everett Marshall was well liked in his few minutes on, and his early disappearance left a hole that never was quite filled. Hal Skelly and Walter Woolf, it seemed, were more handicapped by distance than Marshall. Jeanne Aubert, in an extremely harmful evening of overacting, got little out of the one and only strictly comedy part, and the part, instead of being important, became a meaningless strain in the story. As a result there's no comedy relief worthy of being called in retrospect, one of 'Melody's' bad flaws as a picture-house show.

With such a long show the trimmings are clipped currently, only the newsreel being included, besides the feature, 'Diplomaniacs' (Wheeler and Woolsey-Radio).

Fair business at the Friday night show. *Bige.*

ROXY, N. Y.

New York, April 28.

There's this about a family audience: when they make up their collective minds to go boisterous, it takes a lot of restraining and pleading to quiet them down again. Friday night, the Roxy audience decided they liked Arren and Broderick. After the act was over, Miss Arren made a couple of curtain pleas, Dave Schooler pleaded with the audience; Miss Arren came back a third time for a bow and said something about the show being long, but they still applauded.

About the clearest show-stopper in any Broadway house in months. Would have saved the whole show some time if Miss Arren had done a little encore, but she wouldn't, so Schooler finally managed to quiet the folks by telling them that such a demonstration wasn't fair to the other artists on the bill.

Toughest part of the thing is that the turn is spotted very early in the proceedings, making it a bit tough to follow. Maybe they should be switched back, if other audiences go for them the same way. And there's no reason why they should.

Charlotte Arren is a comedienne, who burlesques singing and dancing. With a Fannie Brice stance she goes into a Vi Carlson routine and evolves a pretty effective couple of numbers, satisfactory amusement for most shows, although not a typical sensation. Broderick is her piano player.

Show is pretty snappy this week and, with the above team switched back to the tail end, would have considerable movement. Starts with the 24 gals, of course, and then Jimmy Hadreas, tapping acrobatic dancer, who taps too much and doesn't start his acrobatics soon enough. He's all there as a hoofer but ought to get started sooner.

Dave Schooler, the house m. c., takes this spot for waving a stick at the band boys for a medley. Whether he knows how to massage the air with his baton or not probably doesn't matter. The boys managed to get 'What Is This Thing Called Love' and 'Liszt's 'Hungarian Rhapsody' coming out at the same time in pretty good shape.

This is the Arren and Broderick spot and, when Schooler finally got some peace he introduced Roy Smeck, who proceeded to do things with his banjo. Smeck knows his string instruments and manages to prove it. Monroe Brothers, next, are a merry duo of clowns on a trampoline. Okay, though might have shown a bit earlier in the layout.

John Fogarty, headlining the show, is thrown here. He's a robust radio singer who was at the Roxy a couple of weeks ago and made much good impression they brought him back. To a very pleasant voice is added a pleasing personality and the ability to pick his numbers. Three songs and off, while from offstage he sings a fourth song to bring on the gals.

Somewhere about the middle of a nice poppy routine by the line, Adler and Bradford do their adagio act. They're billed and announced as the creators of adagio, which may be true but seems a bit hard to prove. At any rate it's the usual three men and a girl combo with the usual lineup of throws. Very swell stuff for them as haven't seen it before, but boring after that.

Past of Mary Holmes' (Radio) is the feature, there's a Mickey Mouse cartoon and a Chaplin short to boot, and the whole thing takes well over three hours to sit through. Which is more than plenty for the admission. *Kauf.*

NEWSREELS

EMBASSY

Embassy is in the lead on spot news again. Current program is also broken into more clips, which means greater variety.

It was the only Broadway house Saturday to have two important events of the sky. One of these was the mishap to a Spanish smoke writer. Crew was right on the job following the plane from the time it started to twirl until it struck the ground. Subject, however, was without the horror aspects of some air tragedies. This was due to the fact a long lens gave it a miniature reproduction on the screen.

The Italian flier who beat the speed record with his seven miles per minute exhibition looked like any other plane on the wing. Newsreel cameras can't get over that impression of speed differentiation.

Fox-Hearst was the first to suggest coverage of the Russian trial of English engineers on espionage charges. It got a long yet concise statement from the men's boss.

Warning from the U. S. Attorney General about 'gambling with other people's money' and an explanation of reflation by the Oklahoma representative were also exclusive subjects.

There was a time when John F. Hylan could get a laugh in the Embassy. His current reminder that everyone was happy and working when he was in charge of Manhattan, and that he's willing to try again, ended in silence.

Broken English of a Philippine politician was responsible for few in the audience being able to follow a title which suggested the islands now don't want their freedom. Texas chimps tasting beer put on an act worthy of build-up into a short subject.

Stray dog and cat show in other years has assured mirth in the newsreels. This time the annual, however, goes the easiest way and registers flatly.

Other clips: Benz memorial in Germany, circus at Bellevue, Texas, Independence Day and girl baseball, California dynamite, reforestation, French, Baltimore and Australian horse races, reissue of Magic Carpet, 'The Square Rigger.' *Waly.*

TRANSLUX

Four or five reels of fifth run, or reissue shorts, are too much if the program, in order to accommodate the same, is forced to go light on news. This week the news is very meagre, and there is no reason for the Luxer allowing itself to be scooped to the extent it has. The Embassy has virtually one news gathering organization, while the Luxer has the pick of Paramount, Pathe and Universal.

Universal showed initiative and Broadway news sense in covering the garment workers' fray. It caught patrol wagons and ambulances, as well as stretcher bearers. Story is of sufficient importance to be rated as an item of national interest.

No cat can mother mice or a wolverine take sheep unto the udder without some U camera correspondent finding out about it. And McNamee delights each time upon stressing the unusual. This week U has the mother cat feeding tiny foxites and a police dog so posed as to suggest a filial relation.

U also added a bit of travesty to the Sino-Japanese conflict by way of the tourist. It stationed a herd of travelers near the Great Wall, and then had a squad of Chinese race down a hill brandishing swords at a camera. Without the admission of burlesque U could have easily palmed off the subject as a literal.

It would seem that Pathe rehashed old views of navy planes in Hawaii by means of a new silent title to the effect they were giving an incoming ship an aerial greeting.

Clips generally covered: MacDonald in Washington, another statement from the Labor head, Ruth Elder, Cannes flower battle, summer hats, the Pope, wood choppers, rodeo, Macon. *Waly.*

PARAMOUNT, N. Y.

New York, April 28.

This is President Roosevelt week at the Par in honor of President Day (30), with the whole show built to fit the occasion. This is from feature, 'Song of the Eagle,' down to the stage show, which draws the title of 'Star Spangled' and has a flag-waving finish that's floppoof.

Between the picture, which should have moderate appeal, and the stage show, which has Edwin Franko Goldman, w. k. concert conductor, more bait is hung out this week than of late.

Goldman should prove of reasonable value. He has conducted concerts on the mall in Central Park and on the N.Y.U. campus for several summers, with cost footed by the Guggenheims in favor of music lovers who can't or won't pay to hear music in the raw.

Even should Goldman fail to earn his way here this week through draw, his inclusion in the stage ration handed out is good booking. It's something different for a change, and the audience Friday night was quick to respond to Goldman's miniature band concert, probably forgetting all about the regular stage unit which preceded. The bandmaster went on immediately after George Givot's Greek monolog, Givot introducing him.

It's all on the stage, with the 42 men making an impressive picture. They are in uniforms and open with the 'Poet and Peasant' overture, then turning to a medley arrangement of popular American songs, such as 'Dixie,' 'Massa's in the 'Cold, Cold Ground,' etc. Arrangement winds up with 'Happy Days Are Here Again,' Roosevelt's campaign song. As band goes into 'Happy Days' girls from the unit come on draped in stars and stripes and the background lights up a map of the U. S., fading in a likeness of Roosevelt and ending in a combination of red, white and blue.

For an encore Friday evening Goldman played 'On the Mall,' a march of his own composition that's very popular with the New York concert-goers.

Goldman is something of a showman. He's proven that in conduct of his summer engagements, and here comported in an equally showmanlike manner.

Balance of the stage show, produced for the Par by R. H. Burnside, also dedicates itself in a small way to President's Day at the opening with an effigy of a large eagle and red, white and blue colors in the lighting scheme. Other colors for an effective finish to the line girls' efforts are later added.

Givot on main portion of unit, doubles as m.c. in addition to doing his Greek routine. Others are Jane Froman, held over; Sheila Barrett, who was booked at the 11th hour to sub for Venita Gould, and acts of Kane Lebaon Bernice and Emily.

Miss Froman took the top on applause, stopping the show on a routine of three numbers, including an opening ballad pop, 'Two Tickets to Georgia' and 'It Was So Beautiful,' pop of last year. She's spotted in the pit, where there's more intimacy with her audience, with an arbor set piece backing her. Miss Froman's good voice is matched by her delivery and ingratiating personality. Sheila Barrett went on early with her character impersonations, following the sister team (unbilled), who tooped the Alton Blues girls on the opening.

Miss Barrett, from the floor shows, was booked on Friday afternoon for the second show after Venita Gould, squawking about the set provided for her act, had refused to go on at the first show that day.

Routine by Miss Barrett includes impressions of Bert Lahr, Mae West, Jack Barrymore and Zasu Pitts having a conversation, and Lupe Velez in a bit from 'Lulu Belle.' A clever performer besides being a looker, Miss Barrett makes her only mistake in reeling off the 'Lulu Belle' bit too rapidly.

Unit goes to full stage with the girls and adagio trio of Kane Lebaron and Co., an average turn of its kind, and then brings on Keith Clark in a cig illusion routine, Miss Froman following that.

Entire stage show runs 55 minutes, of which Goldman takes up only 13. Business Friday night fair. *Char.*

LYCEUM, MPLS.

Minneapolis, April 27.

This independently owned and operated 2,400-seat theatre has tossed its hat into the ring as first-run loop opposition to Publix and RKO. It boasts the distinction of being the only Twin City house to offer a regular fare of flesh-and-blood entertainment along with pictures, having bagged Lou Breese, popular maestro, and his 24-piece orchestra, together with two locally favorite singers, Gertrude Lutzi and Stewart Johnson.

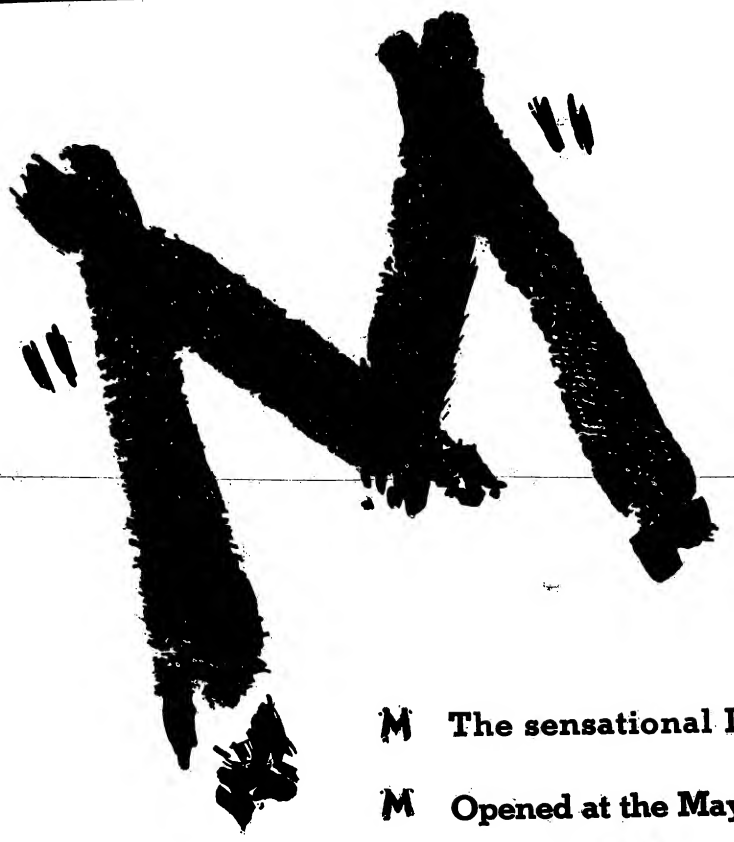
Minus ace pictures, it figures Breese, who has a large following here, is the thing to sell. Accordingly, it features music over its screen program with a scale of 25c up to 6:30 p.m. and 40c thereafter. These are the same prices charged by the Century and Orpheum for straight films and 15c less than the State, which also offers naught but pictures.

For product the Lyceum first turned to United Artists, but a pending deal fell through, and the U.A. pictures went instead to Publix. The only other major first-run product available was Universal, so

(Continued on page 42)

On the next page is a letter from Paramount that means business.





M The sensational International film success.

M Opened at the Mayfair Theatre, New York, and equalled boom time records, for three weeks.

M Enthusiastically received by press and public.

M Now being booked by smart showmen all over the country • These key runs already set

NEW YORK
Mayfair Theatre
Cameo Theatre

BOSTON
Paramount Theatre
Fenway Theatre

CHICAGO
McVickers Theatre

DETROIT
State Theatre

Two versions available . . .
Spoken English or German with English titles.

M IS DISTRIBUTED BY PARAMOUNT PICTURES DISTRIBUTING CORP.

1 GERMAN FILM ON BROADWAY; NEW LOW

New low in German pictures displayed on or near Broadway currently. With the exception of 'M,' playing a second Broadway run at the Cameo, there are no German language films visible on the street for the first time in several years. That includes even the regular side street German houses, which have suddenly switched languages because of the situation in Hitlerland.

Little Carnegie and Europa theatres, both generally regular German spots, are off that language for the time being. Former has gone temporarily Pole and the latter is showing 'Return of Nathan Becker,' a Yiddish flicker. At one time, a bit over a year ago, there were as many as seven German films running regularly on or near Broadway.

Second run houses in Yorkville are being affected also, but not quite as seriously as were the near-Broadway foreign houses. Yorkville German houses have dived about 45% in b. o. grosses and one of the three has switched off. That's the 72d St. Playhouse, first German nabe in the U. S. and for about four years the most consistent money-maker in the foreign language field. It's owner and operator, J. H. Whitney, has decided to go to a straight English program as an out under current conditions.

KIND GESTURE TO MEX. AT H'WOOD'S EXPENSE

Mexico City, April 27.

Mexico's taboo program for pictures which she deems slight her is being backed up by the motherland and a sister republic. Mexican ambassador to Spain has advised the Federal government that Spain has forbidden exhibitions of RKO's 'The Dove,' starring Dolores del Rio, which was given the official razzoo here last year on ground that it is offensive to Mexico and her people.

Comes word also from the Mexican minister in Guatemala City to his diplomatic bosses here that the republic south of this land has banned Fox's 'The Gay Caballero' because Guatemala holds it tramples on Mexico's tootsies.

Monogram Officials Homeward Bound

Hollywood, May 1.

Trem Carr and Lou Ostrow of Monogram left New York Saturday (29) for here, following the Monogram convention. Ostrow is expected in Wednesday, while Carr will make three stopovers.

He gets off the train at the University of Illinois to deliver a talk before his Delta Tau Delta fraternity brothers; at St. Louis to see his family, and in Texas to o. o. his oil wells. Carr is due here next Monday (8).

Film on Villa for M-G

Culver City, May 1.

Anne Cunningham (Mrs. Douglas Shearer) is preparing a story titled 'Viva Villa' based on the career of the former Mexican revolutionist.

This is Miss Cunningham's initial scenario job, having been promoted from the reading department.

BURIAN'S NEW FILM

Prague, April 18.

Vlasta Burian, the Czech comedian, in his latest film, now running in Czechoslovakia, 'The Adjutant of His Highness,' has returned to his favorite portrayal, that of an officer in the former Austro-Hungarian army.

Fric is the director of the Burian film. Music by Fiala and Motti. Photo work good.

ANDERSON'S MARCHING

Hollywood, May 1.

Maxwell Anderson arrives today (Mon.) to join Paramount's writing staff. He will do an original for Fredric March.

His former writing mate, Laurence Stallings, is also in Par's scenario department.

Australia

By Eric Gorrick

Sydney, April 2.

Justice Harvey in Equity dismissed an application made by Warners for an injunction to restrain Par and RKO Radio from selling their product to General Theatres because of an alleged agreement entered into between the three distributors.

Warners, as previously reported, had agreed to let Par and RKO release their pictures in Empire, Sydney, in an attempt to force General Theatres to come to terms with them. Warners let Par and RKO in on the deal on the presumed understanding that Par and RKO would not seek a contract with G. T. Warners alleged that both Par and RKO had been dickering with G. T. at the time Warners agreed to bow out of the Empire in their favor.

G. T. Wins Point

A day or so following on the completion of the action, a 'Variety' man was informed that RKO would play 'Bird of Paradise' and 'Bring 'Em Back Alive' in G. T. houses and that RKO had agreed to sell product to G. T. on a selection basis. Paramount had agreed to also supply pictures to G. T. in Melbourne, Brisbane and other cities. The only two distribs not sold to the combine are Warners and Metro. The Fullers are releasing Metro productions in their own ace theatres under contract. All other American distribs are now selling to the combine on a selection basis, thus eliminating block-booking.

The keenness in which the battle has been fought may be judged by the fact that Charlie Munro, comanager of G. T., told a 'Variety' man that he did not have a picture to put into the Regent, Sydney, two days before a change of program was due. Despite this, Munro held out without letting the distribs know the situation, and within 24 hours he had signed sufficient pictures to last the house four weeks. G. T. are now all set for pictures, with the fight just about finished. While it lasted the hold-out cost both sides plenty.

It is the intention of G. T. to hold-over pictures deemed worthy of staying more than one week in any theatre. 'Bird of Paradise' will play two weeks at Regent, Sydney, with possibility of longer. This will mean that Sydney will be without a weekly-change ace theatre, unless the Empire continues without Paramount on a weekly-change basis.

It is more than likely that the Empire, Sydney, will return to second-releases in the near future. When Par-RKO first took over the theatre, business spurted, but in three weeks it dropped considerably. 'Miracle Man' and 'Hot Saturday' failed to pull. Nevertheless, Par will probably continue to release in this theatre for a little while longer.

As matters rest now, the combine appears to have picture situation in the bag. From the first, public sympathy was entirely with them. Statements in the press certainly placed the American distribs in a most unfavorable light.

It is, however, pleasing to report that such feelings are now gradually disappearing, but the industry in general has been dealt a severe blow.

Current Bills

Business is remarkably good just now with 'Strange Interlude,' 'Jack's the Boy,' 'Cynara,' 'Infernal Machine' and 'The Crusader.' Other current pictures are: 'The Conquerors,' 'Love on the Spot' and 'The King's Lieutenant.'

Legit trade is holding well with 'Our Miss Gibbs,' 'While Parents Sleep' and 'Dante.'

Holy Week will usher in several big attractions, including 'Sign of Cross,' 'Cavalcade,' 'Bring 'Em Back Alive' and 'Bird of Paradise.'

Anti-Block Law

Victorian government is contemplating bringing into force an act protecting exhibitors by forcing distributors to allow a 25% selection clause on contracted output.

The act, if passed, will assist the independent exhibitors who have been asking the government for assistance since the battle between General Theatres and the distributors first began. Should the act go through, it will mean the entire elimination of the block-booking system. Victorian showmen would then be in a position to choose their own pictures.

It is certain that if Victoria adopts the proposed measure, governments in other states will fall into line.

Victorian government will probably combine portions of the 'protection' act at present in force in Great Britain and New Zealand and frame an act suitable to Australian showmen.

Jones Shifts to G-B

Charles Reed Jones has left Majestic Pictures for Gaumont-British's New York office. He handled pub and ad for Majestic and will do the same in his new berth.

Jones doubled on the two jobs for a while.

Home to Tokio to Keep Up With Idiom Changes

Paramount has transferred its Japanese title department from New York to Tokio. Tamura and Shimizu, whom Paramount imported from Japan several years ago, are going back to their home country this week to handle the work locally henceforth.

Par's idea that handling the work locally and paying yens instead of dollars will be cheaper in the long run, plus a feeling that the men can keep closer watch on current language fluctuations.

Gene Zukor in On Foreign End; Slated to Rule?

Eugene Zukor has moved in as an executive in the Paramount foreign department, despite previous denials from the company to the effect a way was being cleared him. His exact status is not yet defined, although he will eventually become active manager of the department, it is understood. E. E. Schauer continuing as nominal chief.

Ike Blumenthal and J. H. Seidelman sailed Saturday (29) for France, after the conclusion of several weeks of conferences in New York on Par's foreign situation. Blumenthal goes back to resume charge of Paramount's entire European activities. Seidelman's status abroad is undefined. Since being let out as head of the Paramount International Company Seidelman has been made several offers by other companies to move over, but hasn't accepted any. Understood his desire at present is to wait out his contract.

Gus Schaeffer, Par's German head, is still in New York waiting for an American boat to take him back to his German post. Figured undiplomatic on his part to use a French liner under current conditions, whereas a German boat might be just as bad diplomacy.

Meantime John W. Hicks, Jr., continues as temporary managing director of the company in New York, with the next blowup reported likely in France after Blumenthal returns there.

No disposition has yet been made of the Paramount Joinville studios, and no decision as to whether the studio will continue functioning or not. It will remain Par property for the time being, but working at nothing but dubbed product until further decision.

PAR OPTIONS BEAUTY, CHEVALIER'S PROTEGE

Vienna, April 15.

Test films have been made here of Hedy Kiesler for Par, with the result that this firm has taken a three months' option on the screen star of the notorious 'Ecstasy' film, who is now on the legitimate stage starring in Fritz Kreisler's operetta 'Sissy.'

Hedy is a beauty and her English is almost flawless. She is a protege of Maurice Chevalier.

Friedman, Advance Man

Joe Friedman, Columbia's European chief, sailed for London Friday (28) to start active plans for that company' British production.

Harry Cohn, Columbia prexy, follows within a month to look over actual beginning of the film-making.

Ufa's Patriotic Films

Berlin, April 19.

Ufa is scheduling 20 productions this year. Evidently there are to be four 'patriotic' features only, with all the rest entertainment.

Hartl and Ucicky seem to be picked for megging the two or three scheduled for the quality class.

One of the patriotics is to have the idea of colonies for a theme, with Cameroon or one of the other former German colonies as a probable background.

U. S. Film Trade Sees Only Foreign Trade Tonic in Inflated Dollar

Problems of inflation, currency manipulation and world trade, have not yet definitely affected the film industry, although they are being studied thoroughly by the foreign and treasury departments of all companies. Thus far the general belief is that nothing but good can come to film biz from President Roosevelt's methods of attacking the problem.

Two things seem most likely outcome:

(1) A world trade agreement will be formed, doing away with tariffs, quotas and other hindrances for a year or more.

(2) Currency will be inflated making it possible for Americans to deal with the rest of the world on an equal money basis with the 35 world nations that are off the gold standard. Latter may mean an eventual new gold standard for the world at a lower rate, but for the time being it ought to automatically appreciate American home products by about an equal amount with which the dollar is falling abroad. Which would have to help film business at the box office within the United States, while at the same time American concerns would be getting a better exchange break in the monetary markets abroad.

Dollar vs. Prices of Product

Reduced to simplest terms, the value of the dollar has been climbing for several years as against the value of product. Cutting gold, it is figured, ought to reverse the process.

Whether the maneuver of going off the gold standard will work or not remains a question, according to economists. Entire matter has been put by Congress into President Roosevelt's hands. Admitted that it can do nothing but good for the time being, but economists are wondering whether or not the President can control the situation. Also question has been raised whether the President will be in a position to stop at the exactly right point, before it hurts more than it benefits.

Only way of avoiding going too far, it would seem, would be an agreement of world powers to set a new level for gold. That England and America can get together on such a move is predicted, but it would depend on what France has to say and France for the time being is inclined to be churlish on the matter. France, England and the U. S. control the world monetary situation, for all practical purposes.

The world trade agreement thing is believed to be France's particular idea and may tie in as the compromise item. France would like all countries to do away with trade restrictions for a while, which would do away with traiff and other hindrances and increase import and export possibilities. World's imports and exports dropped 34% during the past three years and France felt it a bit worse than some of the other countries.

First definite and open offer on the matter, strangely enough, came from picture channels. French have definitely made an offer to do away with the French film quota, if similar quotas in other parts of world are done away with. Otherwise, on a reciprocatory basis. Same would be spread over other industries, under the new plan.

BRITISH BLUE BLOODS BACK NEW PICTURE CO.

London, April 21.

Latest film company just formed with $40,000 registered capital, besides bankroll of further $400,000. Idea is to make British films of better quality, and promoters intend bringing over British technicians from Hollywood.

Those in the line-up of directorate are Harley Knoles, Brian Desmond Hurst, who recently returned from Hollywood where he worked under the direction of John Ford. Hurst also ran a season of Grand Guignol plays at the Playshop, 'Hollywood's Little Theatre,' in 1930. Backers of this venture are Harry Clifton, wealthy young Englishman, from one of the most aristocratic families; Captain Hobbs, president of Empire Films, Vancouver, Canada, and Michael Kimpton, another wealthy Englishman. Basil Dean is connected with the company through an arrangement for the use of his company's film studios at Ealing.

First picture, which is budgeted at $40,000, will be 'Ave Maria,' with Haidee Wright talked of to play one of the leads.

Company also has aspirations to do colored cartoons, using old fairy tales for their themes.

SCHLESINGER SAILS, DUE IN N. Y. AFTER LONDON

London, May 1.

Word is here that I. W. Schlesinger, head of the Schlesinger theatre interests in South Africa, is on his way to England, having sailed from Capetown via the S. S. Winchester Castle, Saturday (29).

It is reported here that Schlesinger intends to sail for New York, after a look around London, for confab with his brother, M. A. Schlesinger, head of General Talking Pictures, in New York, and chief of the brothers' American interests. This is I. W. Schlesinger's first visit abroad in over two years and he is being accompanied by Mrs. Schlesinger and their son.

South Africa

By H. Hanson

Capetown, April 2.

'Uncle Moses,' by Sholom Asch, screened at Standard theatre, Johannesburg. Appealed to the Jewish element.

Miss E. Paterson did a parachute jump from a plane in Durban (Natal) from a height of 2,000 feet, March 23, and landed safely. Had a fright when taking off from the plane due to parts getting entangled, but she put them right. Considered the first woman in South Africa to do a parachute descent. Girl is a well-known swimmer and diver.

Ripley Due

Robert L. Ripley, cartoonist, is due here in April, after a trip through South Africa looking for copy for his spoof cartoons.

'Maedchen in Uniform' Scores

The new film concern, British Universal Pictures, Ltd., made its South African debut by putting over a success with 'Maedchen in Uniform,' at the City Hall, Johannesburg, March 22-25, with the opening night getting a crowd of 2,000. Local papers comment on the fine acting. The City Hall not being wired for talkies the British Universal used their Phillips talker apparatus with success.

Business oke at Metro, Johannesburg cinema, screening Ramon Novarro in 'A Son of India.'

MGM Architect Sails

Mr. Albert Boettcher, the MGM architect, who was responsible for the Metro, Johannesburg, sailed March 31 on the Warwick Castle for England, on his return to the States. Credited with erecting one of the finest show houses in the country.

Cinema patrons taking strong exception to trade-advertising slides projected on screens as part of the program, also long trailers announcing coming pictures for the house and other cinemas run by African Consolidated Theatres. The MGM Metro, Johannesburg cuts out all advertising slides and run a complete picture program.

AUSTRALIANS BUSY ON LIST OF NATIVE MADES

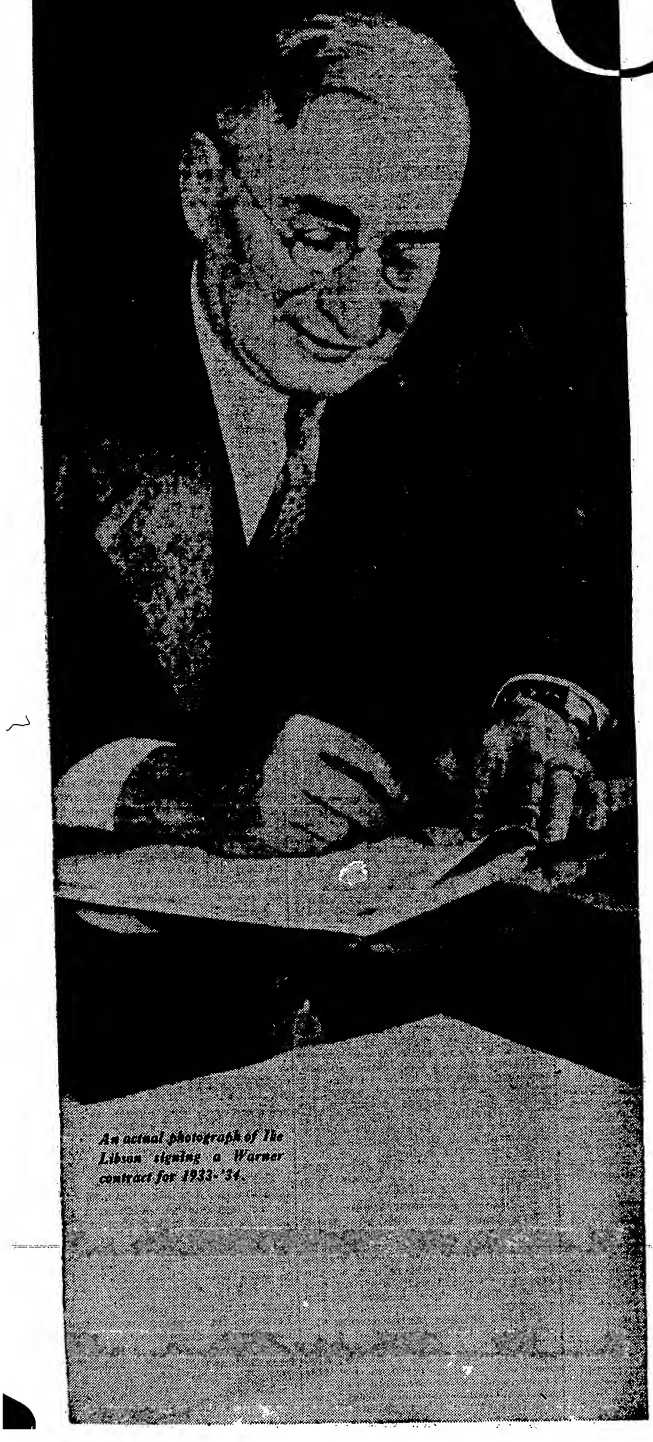
Sydney, April 2.

ritish Dominions' Films intend establishing a production unit locally in conjunction with a leading English studio stated Ernest Turnbull, managing director, on his return from London. An English director, together with English performers will be imported.

In the local field production work is going ahead rapidly. Cinesound Productions working on 'Squatter's Daughter' currently.

Following completion of this picture, 'Silence of Dean Maitland' and 'Robbery Under Arms' will be gotten under way. Efftee will commence work on a local story in a week or so, and there are many minor companies busy turning out shorts.

"Let me tell you about my OPERATION" —*says* Ike Libson



An actual photograph of Ike Libson signing a Warner contract for 1933-'34.

"I operate the Keith Theatre in Cincinnati.

"For the past year I've operated it exclusively with Warner Bros. pictures.

"I've proved that a theatre CAN operate profitably on a single company's product, provided that product is as outstanding as Warner Bros.'

"Warner Bros. are to be congratulated for providing leadership at a time when the industry needed a leader.

"Especially commendable is their action in making 'Gold Diggers of 1933' immediately available. Two pictures like '42nd Street' and 'Gold Diggers' within a few weeks of each other are the finest business stimulants possible for this business.

"Naturally, my operating policy for the future is going to be the same as last year. I know from experience that I can't go wrong with Warner Bros. pictures.

"I am signing a 1933-'34 Warner contract now because I have confidence in America, the Industry and

WARNER BROS."

VITAGRAPH, INC., DISTRIBUTORS

EXPLOITATION

By Epes W Sargent

Ready For the Fourth

If you have a small town or nabe theatre, it is not too early to start in on your Fourth of July plans. Eight weeks is none too long a time in which to get the machinery in motion. Try to make it a community affair on the proposition that it will draw trade.

Get the local trade body interested. Appoint plenty of committees and then hug to your breast the policy laid down by H. M. Addison when he used to run all the public events in Binghamton, N. Y. The committees are ornamental and necessary, but you must be prepared to do all the work yourself.

Plan for a fireworks display and street dancing in the evening. Plan for an afternoon celebration without admission charge in your house. Get at least one well known speaker. Hook him up to the house sound equipment. Have some patriotic presentation that will use the local boys and girls; use the school children for choruses and enlist the help of the teachers, remembering that most of them will be on vacation. They can only start things for you.

It might be possible to stage a parade which winds up in front of the theatre, and perhaps toss in an open air band concert if you can get the players to volunteer.

Advertise for at least four weeks in advance in all towns from which you draw, and plan to get your business during the evening, after the fireworks. There won't be much business anyway, but you can get a whale of an advertisement that will make for business later. You can get them in for one night show. That's the best you can hope for, and you'll be holding them in town.

Jigging the Jig

If you want to put the last ounce of kick into your jigsaw in the window stunt, or want to bring it back after the first edge has been taken off, try the blindfolded man or woman to put the stunt together; preferably a jigged one or three sheet.

Simplest method requires merely a man or woman with a large bridge to the nose. The blindfold is tied so that it completely covers the eyes, but there is enough space between the nose and the face to permit downward sight. The performer can see clearly, but should go through the motions of feeling the hole to be filled and then selecting the proper piece by the sense of touch.

Another and more elaborate idea is to place a gunnysack over the head after the blindfold has been applied. In this case the bandage is raised by the performer in slipping the bag over the head, the bag being fitted with armholes, which permits the performer to get his hands inside the bag. That section of the bag which covers the face has threads removed to better the visibility, but not enough to make this fact apparent.

Either way is a wow where the trick is not known.

Expose Helps

With some of the magicians attempting legally to stop the expose of magical tricks, Hardeen seems to feel that it may help, and the Hardeen packing case escape series in a recent Camel cigaret ad is made the basis of a throwaway by the Academy of Music, which has the magician booked.

Bill shows the complete ad and then trails with the announcement that Hardeen is to try the escape in response to the challenge of a local concern, making capital of the explanation. Makes a more than ordinarily tasty piece of advertising.

Out For Office

James C. ('Jimquin') Quinn, of Los Angeles, is running for Controller on the reform ticket. He will be best remembered by exhibitors as the originator of the slogan, 'Park Your Cares at the——,' which he created when he opened a theatre in El Paso, Texas, and brought the people up a side street by organizing his own White Way through the merchants between the theatre and the main street.

Grew Here

Arnold Van Leer, who's doing the publicity for the Rialto, says that cigar-smoker in the window worked on 'So This Is Africa' is not a repeat on Philadelphia, but is original with the Rialto.

Now he's working on a niftie for Bebe Daniels in 'Cocktail Hour.'

Nice Arrangement

Kingsway theatre, Brooklyn, has been riding a good gag in the shape of an automatic camera which turns out strips of four snaps of a patron, all different.

Company gets house room and space for one frame in the lobby. Then it goes out and sells coupons to local merchants, which are to be given with purchases of a certain value. Coupons are redeemable only at the theatre. Photos are free to the recipient but holders of the coupon have to buy an admission to collect which is where the house figures its profit. House also is entitled to mention in the window cards announcing the merchant's offer.

All of which gives a nice profit with no outlay other than a corner of the mezzanine.

Giveaway Tops Ads

Los Angeles.

Rialto, in second week of 'Bondage' (first run), devoted two-thirds of its newspaper ad space to a manicure token giveaway, spotting the 'lure' copy on top of the attraction and theatre name. House tied-up with one of the leading beauty emporiums, whereby first 250 women buying lower floor tickets after 7 p. m. on a given night would receive one of the tokens free. While gag is not new, it's first known instance on coast where the giveaway sales topped the house attraction in ads.

Kids and Kids

Murray Bracker, of the Sheepshead theatre, in the beach section of Brooklyn, goes in strong for kids. He has a Mickey Mouse club of 1,450 members and they're still joining. Kids are urged to volunteer their services as entertainers and each youngster who kicks in is asked to send in a photo, these being given a lobby frame in advance of their appearances. That pleases the parents as well as the children and 'Uncle Murray' never suffers from a lack of material.

Club meetings are held Saturday mornings, but in between he shoves in special appeals such as candy matinees and other stunts which brings the juveniles to the matinees. For Easter week he gave a special afternoon performance with the talent from a local dancing teacher and packed them almost two deep. For Mickey's birthday recently he sent out postcards to all members good for a free admission any time except Saturday or Sunday when the child was accompanied by an adult. Parents are dragged in by the kids until they get the habit themselves.

Chevalier and Hats

Chevalier's 'Bedtime Story' is right in step with straw hat season, and he's the patron saint of straw hats. Get hold of some of the stills of Chevalier with the baby, both wearing straw hats and lay them off to hat dealers for window display and newspaper work. If possible induce the dealer to have the still blown up for his window work. It's a natural. Chances are that the dealer will be pushing their straws for several weeks, and they will welcome anything that will help them move the lids off the shelves.

One new angle is reported by a small town house which is having hatbands printed up for 'Bedtime Story.' Gag is that if a man is seen wearing a hat with this band it's a new one and not last year's cover back from the cleaners. Looks as though it might work very advantageously.

For 'Snatcher'

There is plenty of chance to exploit Warner's 'Picture Snatcher' in the title itself, since comparatively few people know what a picture snatcher is. It can be built up with prizes for the best definition, used for a teaser series or merely explained.

It also gives an opening for a lobby display of 'snatched' pictures, either of well known local people, the most recent news figures or just pictures of pretty girls.

With Cagney heading, the picture should not be hard to sell on the name, but exploitation never hurts and there are ripe opportunities here.

Milking Jigs

E. R. Toerpe, of the Orpheum, Galesburg, Ill., got two contests out of the jigsaw gag by cutting up two stills on 'What! No Beer?' and offering prizes to the 25 turning in the most neatly pasted puzzles which were run in the local paper. That was one angle, and he built up on this with the offer of a case of beer for the best caption for each puzzle, and plenty more people went for this one.

Another good gag was the use of a half-sheet, card lettered, 'What! No Beer?' Settle this important question now. Call City 410.' That was the house phone, but a lot of people called up to see what the gag was and got a sales talk on the picture.

Lobby display was a collection of steins from the Elks Club.

Enough Beer

Most of the theatres have been hitting it up on the beer angle and in most instances it has benefited the house by tieing it in to the general celebration.

But beer is in now and some managers seem about to make the mistake of harping too long and too loudly on the matter. It no longer particularly interests the wets and it is likely to irritate the drys.

The issue is dead. Give it decent interment and look around for something else to shout about; maybe the next big feature. It's not alone the cry of 'wolf' that is apt to become tiresome.

Chuckle Ads

For those who want a change of pace on their hook-ups with the classified ads in the local paper, the Stanley, Utica, offers something new and with rich possibilities.

Contestants are to clip four complete lines from as many different want ads, combining them to make reasonable nonsense; neatness and originality to count in the judging, which makes possible a definite decision.

More than four lines may be used, but that is the minimum number, and they must be clipped from the ads and not merely copied. Any newspaper with a varied assortment of ads will yield some rich results. And it assures the reading of all the ads, which is the main point in any hookup with the classified department.

Babe for 'Story'

Seattle.

Real attention-getter for week preceding 'A Bedtime Story' at Fifth Avenue, was baby in a huge bed, in lobby of theatre. It was a real live human baby, with nurse in attendance. Jim Clemmer got results on this one, proving one of best in a long while to stand out for attention.

Traveled by Taxi

St. Paul.

Big local promotional stunt of the season is Cliff Rust's lining up 26 new yellow cabs to transport the George White's 'Scandals' company in toto from their Minneapolis hotel to St. Paul for the opening at the local Orpheum.

Police motorcycle escort led the parade from the Minneapolis loop to the St. Paul city limits, where the company of 70 was met by St. Paul officials and given a key to the burg.

From city limits on into the local loop, the motorcycles proceeded with sirens wide open, the banner cab following, 26 in line. After circling the town's dingy loop three times, the parade stopped at the Lowry hotel, where the company is staying during its week here.

Babies Look Alike

Montgomery, Ala.

There are a lot of kids here that resemble 'Baby Leroy' in the Maurice Chevalier picture, 'A Bed Time Story,' according to Lloyd Townes, mgr. of the Paramount. Making a hook-up with the Montgomery 'Journal,' the theatre agreed to give a valuable prize to the best photo resembling the baby in this latest Chevalier picture, and also many complimentary tickets to the next best pictures. The judges as well as Manager Townes said the local baby sure was an exact likeness for the Hollywood baby star.

'Journal' ran photos of the babies entered in the contest and made other displays in connection with the picture, and for the three days the film was shown, the box office got nice business. Ray Gould, local newspaperman, sponsored the contest.

Crashed Plane Plug

Hollywood.

Warners' Hollywood, under the direction of Leon Levy, pulled an eye-catching stunt for 'Central Airport.' Old plane that had been cracked up plenty was hoisted to the fourth floor of the building and anchored, with the nose of the aircraft stuck through a window, making it appear that a crash had occurred. Exhibit got its best play at night with the floods from the marquee shot on the plane.

Don't Guess

Every now and then some surprised exhibitor reports that he did unusually well with an apparently hopeless picture. Generally it is a feature with some novelty angle that catches on. Sometimes it's just a good picture without names or a particularly attractive title. People in the early shows like it and go out and send the rest of the town in.

Of course, there are a lot of pictures that are obviously hopeless, but if there seems to be even half a chance, it is worthwhile to do an extra plugging and not tip the patrons off, through indifferent campaigning to the fact that it's not tophole.

Even the best of operators can go wrong in their appraisals, and it pays to push what looks as though it might possibly get by. It will not help any to discourage them before they get in.

Information Bureau

With more than the usual number of stores vacant, this would seem to be a good time to revive the information bureau gag, which is old enough to be new in most spots. It is useful on one big picture or for a string of dates for which it is desired to gain extra advertising.

The store is borrowed or rented for a small sum for a week or two, provided with a table, some chairs and anything else the prop room or the home can supply. The walls are decorated with stills and posters of the picture to be exploited and, of course, a proper window display is framed.

A girl who has a clear voice and who knows how to use it is employed as the information clerk, supplied with all possible information on the product and relays this information to the public. She should not have a set spiel, but be given sufficient information to be able to talk any angle which most interests the questioner.

It's a good gag for such pictures as 'Cavalcade,' 'Sign of the Cross' and 'Strange Interlude' and even more important to little understood pictures such as the current 'M,' which will require a lot of selling to get the best results.

Straw Vote Helped

Joseph Kinsky, of the Capitol, Sioux City, made most of his play on 'What! No Beer?' with a straw vote on local preference. He got the 'Tribune' interested and corralled 110 inches of free space as against 18 inches of paid material. It was a live issue, the theatre gave a kick to the campaign that a paper vote would not have carried, so the paper used art from the picture to carry its text.

To drain the last drop, Kinsky sent the votes to the Mayor with the comment that the balloting might give him a line on local opinion. The vote was 1,372 for as against 102 opposed. That got another story and at the same time gave additional importance to the stunt.

The ballot box had a cutout head of Durante on the side. It might have been better on top with the slit cut in the comedian's mouth. It's a little too late to repeat, perhaps, but it's an idea for when the general repeal comes to a vote.

Kinsky also put out 2,000 windshield strips about 18 inches long, and had no difficulty landing them all. People wanted them.

He also sends in a nice front on 'Rasputin,' with a color scheme of vermilion, silver, gold, white and black. Try that combination in your paint shop some time. It's interesting.

Popular Mickey

United Artists points with pride to a recent issue of 'Boys' Outfitter' which carries mention of Mickey Mouse goods on 19 of the 76 pages of the issue, mostly full-page announcements of various articles for boys.

It adds that Mickey is now sponsor of toys, candy, jewelry, stationery, pencil boxes, pennants, caps, banners, greeting cards, silverware, belts, wash suits, beach robes, sweaters, bathing suits, books, ties, underwear, paint books, bed clothing, chinaware, pottery, blouses, pajamas, dresses, textiles, playsuits, handkerchiefs, masquerade costumes and masks. That's a pretty good showing even for a cartoon disease that has gone beyond the borders of these United States.

Perhaps the best ad the cartoon has received recently was on the humor page of the 'Satevepost' in which a mother whose tearful offspring holds a dead mouse by the tail explains to the theatre cashier she is taking the kid in to assure him that it was not Mickey who was killed in the trap.

Autographs for All

Los Angeles.

Paramount (L. A.) management sold the Rio Grande Oil Co. on providing enough autographed photographs of Gayne Whitman (Chandu) for every patron of the house during his current week's engagement. Whitman plays the name part in the oil company's ether serial, which figured it was good publicity for the actor as well as the sponsor.

Egyptian's Zoo

Hollywood.

Adding realism to its outside display for 'King of the Jungle,' the Egyptian (F-WC), lined its forecourt with wild beasts from The Al Malaikah Shrine Hippodrome circus. There were eight cages containing pumas, a laughing hyena, several full-grown and cub lions and tigers.

This freak display brought crowds into the large forecourt at all hours of the day.

BEHIND *the* KEYS

Troy, N. Y.

Farley interests and RKO have gotten together for a deal whereby RKO takes over a 50% interest in the Griswold, and also operates the spot.

Macon, Ga.

Closed for more than two years, the Rialto reopened May 1. Will be managed by Montague Salmon.

Reading, Pa.

Central theatre, Ephrata, near here, being renovated. It was sold by Joseph Brenner, Harrisburg, to Breider-Kurtz. Last fall a fire badly damaged this, one of only two film houses, and it remained closed since.

Zanesville, O.

Caldwell, Brown, head of Brown Theatrical Co., now in receivership, appointed trustee in receivership; will operate the chain of houses in the circuit until the receivership is dismissed. Rental readjustments are being made.

Melcher, Ia.

Casino, owned and operated by Pete Corretti, has been reopened after three years. Modern sound, cooling system and new seats installed.

Albany.

Harry Schlinker has replaced Ed Scully as manager of the Proctor's Grand. Additionally Schlinker will handle the publicity for the RKO Palace here. Scully, in the meantime, is awaiting a new assignment from RKO.

Milwaukee.

An eviction suit against the receiver for Midwesco Theatres, Inc., the Wisconsin Amusement Enterprises and the Statewide Theatres by the owners of the Paradise theatre, West Allis, was dismissed by Judge Edmund Gausewitz.

Suit resulted when the Paradise owners held that Midwesco had broken its contract when it assigned a lease for the house to the Wisconsin Amusement Enterprises, organized to take over some of the Midwesco holdings. Defendants held that their lease with the Paradise owners permitted the assignment.

Port Clinton, O.

Madrid, de luxe picture house here, has been acquired by Carl Miller, former owner of Strand and Opera house.

Bellefontaine, O.

M. A. Lebensburger has taken over the Cort from the Orpheum Theatre Corp. New sound equipment installed and will reopen soon.

Los Angeles.

Mrs. J. A. Dodge, operating the Mission (pix), at Ventura, Cal., has leased the Ojai, at Ojai, which she will run two nights weekly.

Receivers of the Publix Paramount theatres in Connecticut have petitioned the U.S. Federal courts to act on present leases seeking a reduction in rentals. It is estimated that three theatres of the group in Hartford are paying a rental of around $1,000 or more per week and the receivers seek to have this cut by at least one-half.

Birmingham.

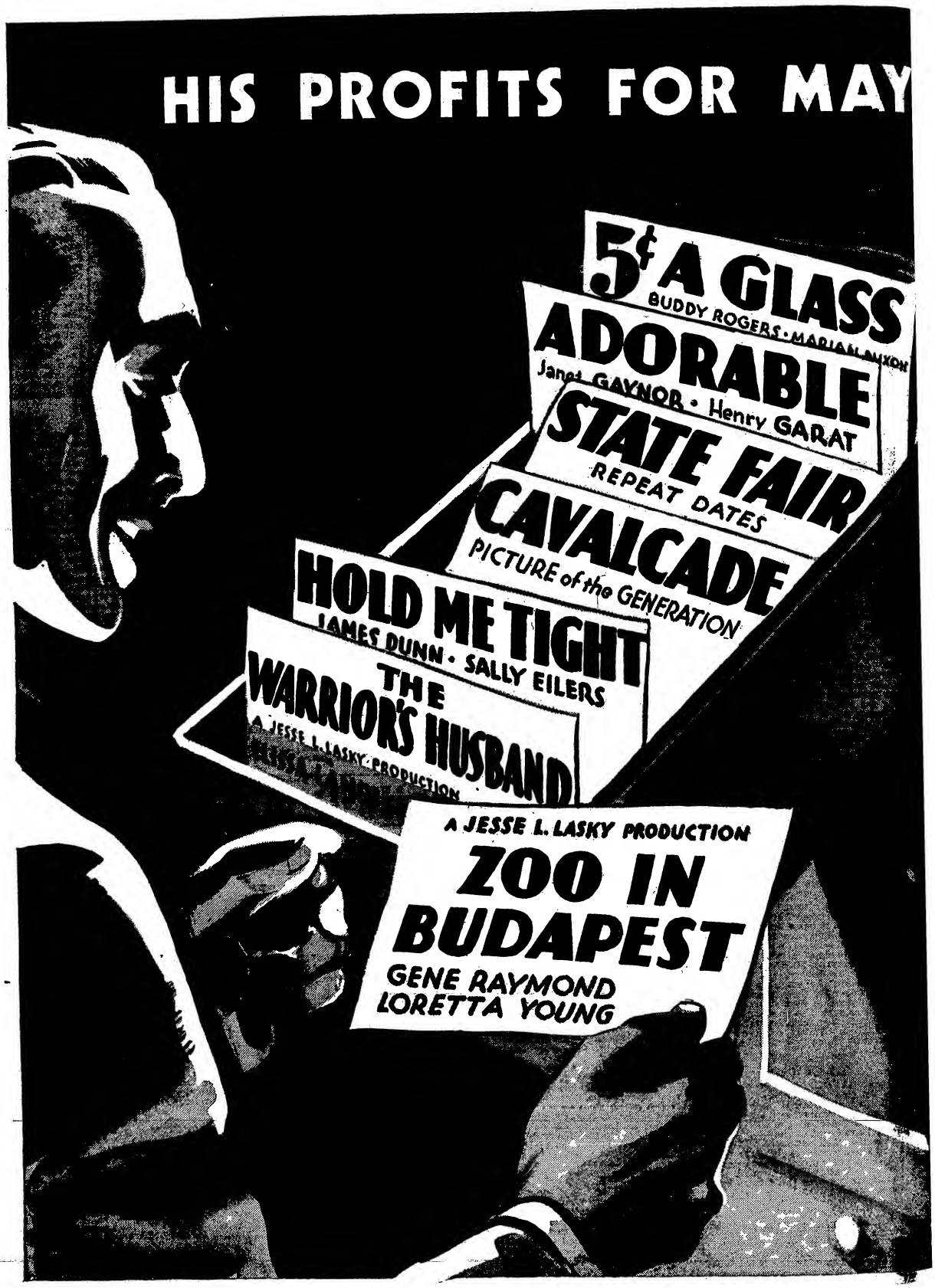
Strand, Cookville, Tenn., damaged by fire last week; damage, $10,000.

New Haven.

Andy Sette succeeds Wes Griffith as asst. mgr. Rogert Sherman (WB).

Los Angeles.

Bruce Fowler, temporarily transferred to the Arlington (F-WC), in Santa Barbara, returns to his old post as manager of the Boulevard here. Louis B. Christ is shifted from the Fox, San Bernardino, to the Santa Barbara house, with Gerald Gallagher going into the former spot. Lou M. Harris, formerly manager of the Majestic, Santa Monica, recently dropped by F-WC, replaces Charles Dahl as manager at the Scenic, Whittier. Dahl has resigned.


HIS PROFITS FOR MAY
5¢ A GLASS
BUDDY ROGERS • MARIAN NIXON
ADORABLE
Janet GAYNOR • Henry GARAT
STATE FAIR
REPEAT DATES
CAVALCADE
PICTURE of the GENERATION
HOLD ME TIGHT
JAMES DUNN • SALLY EILERS
THE WARRIOR'S HUSBAND
A JESSE L. LASKY PRODUCTION
A JESSE L. LASKY PRODUCTION
ZOO IN BUDAPEST
GENE RAYMOND
LORETTA YOUNG

ARE COMING FROM FOX!

No worries cloud that joyful spring feeling for exhibitors with FOX contracts. They're sitting pretty. Just look what they get on the FOX MAY FESTIVAL alone:

Jesse L. Lasky's **Zoo in Budapest** doing a whizzing business at Radio City Music Hall...while reviewers rave.

Janet Gaynor and Henry Garat in **Adorable**...tender, tuneful romance. Radio broadcasts have made the songs hits before the picture opens.

James Dunn and Sally Eilers in **Hold me Tight** —the perfect title for the perfect story for this winning team.

Another Jesse Lasky production with the dash and originality his name guarantees . . . **The Warrior's Husband** with Elissa Landi. Uproarious she-man vs. he-woman comedy.

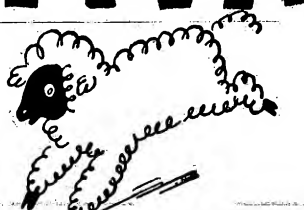
FOX scooped the field to get Buddy Rogers for **Be a Glass.** Happy, snappy romance with music. *Here's to exploitation!*

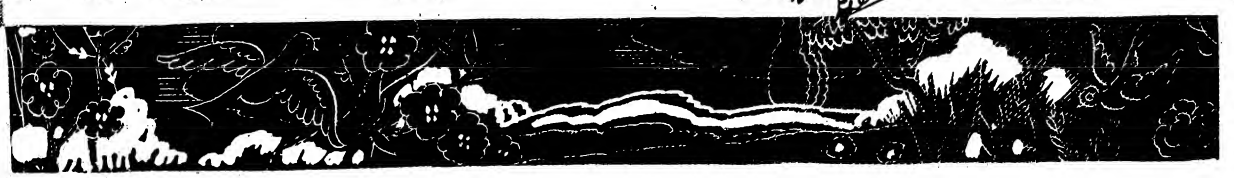
State Fair . . . doing a land-office business on repeat bookings.

And the greatest production this industry has ever boasted . . . **Cavalcade!**

No other studio has *ever* given you so many hits in a single month. But they're just pace-makers for what's coming.

FOX *May* FESTIVAL





Tuff Penalties Legislated for Stench Bombers

Toronto, May 1.

Stench-bomb outrages in local theatres have become so frequent that police have commenced an active drive on perpetrators here. Attorney-General Price has announced that hereafter a maximum fine of $1,000 and a jail sentence in addition will be the penalty. He claims that controversies between theatre-owners and union booth men are the reason, but takes no side, being motivated by the fact that stench-bomb explosions in crowded theatres might easily lead to panic that would bring injury and death to patrons.

Sequel to the Attorney-General's ultimatum, Walter Pears and William Rossborough were found guilty in criminal court of placing a stench-bomb in a major nabe house here. Rossborough was given six months' imprisonment and a further period of six months failing payment of a $300 fine. Pears was given two months and an additional two months failing payment of a $75 fine. Other alleged perpetrators of the outrage at other houses are on bail but will be tried immediately.

Summing up the Rossborough-Pears evidence, presiding judge pointed out that nearly all the defense witnesses were members of the International Union of Projectionists, 'which at the present time is in conflict with the new Canadian union' and that 'it was at theatres where members of the Canadian union were employed that these

Albany, May 1.

Gov. Herbert H. Lehman has signed a bill making the possession of so-called 'stink bombs,' a misdemeanor. It was charged that such devices have been used by racketeers to drive custmers out of theatres or stores which refused to pay tribute.

Birmingham, May 1.

The Temple last week was baptized twice with stench bombs, making the third house in Birmingham to be bombed within the last few weeks. Norwood and North Birmingham houses were also given doses. Temple went non-union several weeks ago after being operated as a union house from the time it was opened.

McDonald, Pa., May 1.

Explosion wrecked the rear of the McDonald, damage estimated by manager Guy Ida at $3,000. Flames started by the blast, destroyed a section of the stage and ruined considerable equipment. State police are investigating.

Canton, O., May 1.

Carl Palmer, Akron, is being held by police here in connection with the stench bombing of Botzum Bros. Valentine theatre. The Valentine, managed by Joe Calla, was twice before stench-bombed within a week. The house, along with three others, are using operators of an independent union and local union operators and stagehands have been picketing the theatre for the past several weeks.

PUBLIX SURVEY ON WHY THEY PATRONIZE SHOWS

Minneapolis, May 1.

Publix made a survey in one of its leading Twin City neighborhood theatres to ascertain what brings people into showhouses. The picture was 'If I Had a Million' and the question asked, 'Why did you attend our theatre tonight?'

Of 1,000 patrons who filled out a questionnaire, 685 stated they came 'for want of a place to go. Only 195 wanted to see the picture, while but 30 admitted they 'liked to attend theatres.' Thirty-five said they didn't know why they had come, four answered, 'to sober up before going home,' and forty replied they were there because their wives or husbands wished them to come along. One disgruntled husband asserted that the reason for his presence was a desire to get away from his wife.

EIN LIED FUER DICH

(Continued from page 13)

which the star is repeatedly made to sing, in the natural flow of the continuity and without making the thing too obvious. There is one specially good sequence of an 'Aida' rehearsal; a fine set and a splendid directorial effort.

Another nice sequence is with the girl (very well played by Jenny Jugo), who has a date with the star and, in order to get away from home, pretends a headache and retires early. Mother, however, very concerned, makes her swallow a sleeping drug, so that the girl can't keep her eyes open when she meets the star later at a fashionable cabaret.

Toward the end of the picture there are severe cuts, due to censorship, which has spoiled a big wedding scene between Klepura and Jugo.

ANNA UND ELISABETH

('Anna and Elisabeth')
(GERMAN-MADE)

Berlin, April 19.

Kollektiv Film, Terra production. Directed by Frank Wysbar. Screen play, F. Wysbar and Gina Hink. Starring Dorothea Wieck and Hertha Thiele, feature Maria Wimann, Carl Balhaus, W. Kayser-Heyl, Roma Bahn, Dora Thalmer. First-run in the Capitol.

A much-heralded and widely-publicized picture, with some friendly notices, deserving praise on the painstaking efforts and conscientious art work put forth in tackling a difficult theme. American availability little more than nil, except, maybe, in some very highbrow houses, where the two leading names (of 'Maedchen in Uniform' fame) might be stressed as an exploitation angle, along with the fact that the director also had a hand in 'Maedchen.'

Right here the director once more tried to produce something out of the ordinary, and he succeeded. The picture is surely unusual, but, unlike 'Maedchen,' it's almost painfully boring, which, however, is neither the director's nor the other players' fault, but that of the theme selected, which is quite impossible, pictorially. It's the story of the Konnerenth miracles which created such a sensation a few years ago. Hertha Thiele plays the simple peasant girl who, by sheer piety, wakes the dead and heals the sick. Dorothy Wieck plays the anemic and lame Countess, cured by the miracle girl, and becomes her fanatic sponsor, until the miracle fails to work with the unbelieving man.

The picture is carefully and conscientiously done, if somewhat overacted in parts. It is very depressing, however, and most of the time almost painfully dragging. Anyway, young Wysbar, the director, along with some of his co-operators, has proved his mettle. It will be interesting to see him handling a real subject.

LEAVE IT TO ME

(BRITISH MADE)

London, April 22.

British International production, distributed by Wardour Films. Directed by Monty Banks. In cast Gene Gerrard, Olive Borden, Molly Lamont, George Gee. Length, 6,884 feet; running time, 75 mins. Previewed Hippodrome, London, April 19.

Once more here is a good farce, whose entertainment value is limited by the fact that the star is the only one given opportunity to shine. This is one of the weak spots in many British productions. 'Leave It to Me' is an adaptation of the Ian Hay-P. G. Wodehouse farce and novel, 'Leave It to Psmith.' The scenario is by Gene Gerrard, Frank Miller and Cecil Lewis.

It is an ideal role for Gene Gerrard, a popular English comedian, being that of a 'Mr. Fixit,' who does things which no actual life counterpart would dare in his prompt and violent demise.

But the audience howls with delight and this type of story, plus Gerrard and a competent company who are called upon to do little or nothing, usually results in a healthy profit to the film company, through the large provincial bookings that accrue. *Jolo.*

DRUM TAPS

KBS production and release through Fox. Stars Ken Maynard. Story and direction by J. P. McGowan. Other credits not given. Cast: Dorothy Dix, Junior Coghlan, Chas. Stevens, Al Bridge, Harry Semels, Jim Mason, Slim Whitaker and Boy Scout Troop 107 of Los Angeles. At Loew's New York, N. Y., one day, April 25, on double bill. Running time, 58 mins.

'Drum Taps' is the same old western in which they seek to grab a settler's land. But in this case an effort has been made to give the exhibitor a tie-in to the Boy Scouts through the use of a Los Angeles troop. For western spots.

Scout angle has been intelligently done; more so than in times past, since time is not taken for propaganda work and the kids are not permitted to become intrusive. They do not ride to the rescue, but they do a Paul Revere to rouse the settlers and are mistaken by the bad men for a troop of arm: regulars. With this added angle it should make a good showing where they like westerns, but a risky experiment outside the usual radius.

Good riding, good scenery, mostly the old familiar spots, two fist fights and a gun battle, Tarzan and Ken Maynard, but, in spite of the Boy Scouts, just another western and good of its kind. *Chic.*

Incorporations

New York

Albany, May 1.

Stage and Screen Productions, Inc., Manhattan; theatrical, 200 shares no par.

Dominion Operating Co., Ltd., Manhattan; picture business, 100 shares no par.

Mark H. Haight, Inc., New York; pictures, 200 shares no par.

Martin J. Hahn, Inc., Kings; amusement parks, $5,000.

Genesee Theatre at Mt. Morris, Inc., Mt. Morris, theatrical, 100 shares no par.

Tesboro Amusement Corp., Manhattan; theatrical, 200 shares no par.

Statement and Designation

Amalgamating Broadcasting System, Inc., 100 W. 10th street, Wilmington street, Del.; theatrical, radio broadcasting; New York office, 551 8th avenue, New York city; Ed Wynn, president; 5,000 shares no par.

California

Sacramento, May 1.

Cinderella Amusement Company. Capital stock 1,000 shares, $20 subscribed. Eva M. Luton, Theodore Herzog, Marjorie Pierce.

Palace Investment Co., Inc. Capital stock 5,000 shares, none subscribed. Mike Rosenberg, W. A. Bullis, R. G. Sobel, Vern Baldwin, M. Regan.

Kelly, Bischoff and Saal Productions, Inc. Capital stock 1,000 shares, $3 subscribed. L. Ryan, A. Bosche, N. Wollman.

Permits to sell stock issued to:

Broadway Theatres, Ltd. Theatre operating. To issue all 75 shares, no par.

Namreb Productions, Inc. Motion picture production. To issue all 100 shares, no par.

Phil L. Ryan Productions, Inc. Motion picture production. To issue all 100 shares, no par.

Coast Music Co. Musical instruments. To issue three out of 100 shares, no par.

Golden Gate Theatre Corporation. Theatre operating. To issue all 1,000 shares, par $1.

Judgments

Los Angeles

Frank Joyce, Estelle Taylor, $20,000. **Aimee Semple McPherson Hutton, Harvey H. Gates,** remittitur.

Studio Placements

Nunnally Johnson, screen play 'Mama Loves Papa,' Par.

Ray Harris to collaborate with S. K. Lauren on 'Three Cornered Moon,' Par.

Complete cast 'Gambling Ship' Par; Cary Grant, Benita Hume, Roscoe Karns, Glenda Farrell, Arthur Vinton, Charles Williams, Cliff Thompson, Harry Shutan.

Edward Arnold, 'Her Bodyguard,' Par.

Tyler Brook, 'Morning Glory,' Radio.

Robert Lord's first spot as a supervisor at Warners is 'Prologue.'

Walter Catlett, Billy Gilbert, Elise Cavanne, Joyce Compton, Grady Sutton, Barney Hellum, Harry Bowen, 'Prodigal Husband,' George Marshall directing, Sennett.

Helen Chandler, Natalie Moorhead, Alberta Vaughn, Bert Roach, Eddie Nugent, Dance Hall Hostess,' George Weeks-Angelus.

Kent Taylor, male lead, 'Disgraced,' Par.

Richard Arlen, Mary Boland, 'Three Cornered Moon,' Par.

Loretta Young, Margaret Lindsay, borrowed from Warners for 'Devil's in Love,' Fox.

Mischa Auer, 'I Loved You Wednesday,' Fox.

Rex Bell, Luana Walters, Betty Mack, G. D. Wood, Lafe McKee, Al Bridge, 'The Fighting Texan,' Monogram.

Ginger Rogers, lead, 'Death Watch,' Radio.

Frank Conroy, Hallowell Hobbs, Charles Grapewin, 'Lady of the Night,' Metro.

Minna Gombel, ,' KBS.

Warner Richmond, Frances Ford, George Meeker, Nigel de Brulier, 'Life in the Raw,' Fox.

Sammy Cohen, 'Arizona to Broadway,' Fox.

Leonid Snegoff, American,' Fox.

Rollo Lloyd, dialog director and part, 'The Firefighter,' Radio.

More Mid-West Turn-Backs

Des Moines, May 1.

Publix has turned back the Strand, Capitol and Ottumwa theatres, Ottumwa, to Jake Cohen, original operator of the houses. The move also includes the Rialto, which has been dark for some time.

It is rumored here houses are also to be turned back to original operators in Cedar Rapids and Waterloo.

Stock Market

(Continued from page 6)

apparently headed to exceed, the peak of last September's price structure. The spurt apparently got its inspiration from the passage by the Senate of the farm bill with its inflationary rider under which there can be created at the discretion of the President currency and credit amounting to more than $6,000,000,000. The legislation, it is practically conceded even by its opponents, will win in the House early this week, making inflation a fact.

The answer is that the Government itself has embarked upon an era of speculation in money, credit and international trade, and the response was a prompt wave of speculation that descended upon professional Wall Street. It is doubtful whether the outside public had much of a hand in the display of fireworks, principally because the public has been badly burned in several not so distant bull campaigns and these new developments in world finance and domestic economics is far beyond the range of the ordinary stock dabblers' understanding.

A sensational burst of enthusiasm closed the week with some stocks jumping as much as 10 points, apparently in celebration of the passage of the inflationary measure by the upper house. For the moment, the bulls had it all their own way, but there were hints in the Street that there had developed a new bear party believing in inflation by operating on the theory that the rise was being overdone, at least for the time being, and present excesses will be prompt to bring on their own correction. This group is selling for an intermediate decline.

What may be called the new bear party also is receiving aid and comfort from the conservative banker element which is unalterably opposed to the whole movement, and which freely predicts that unbridled inflation is pretty sure to bring on, if it does not out of its very character make for, further deflation.

A third element that is contributing to the upbuilding of a new short interest is made up of traders who argue that whatever inflation is in store will be but mild in character, since the enabling acts upon which the movement is based, leave measures to be taken very largely in the discretion of the President himself. This third party takes the attitude that in all probability the President will not go nearly so far as the extremists expect, in which case the too high hopes of the extreme inflation enthusiasts will be disappointed and prices will collapse. Percentage seems to be rather in favor of the middle-of-the roaders who have two chances to one for each of the extreme wingers. The man in the street doesn't as a general thing know what it's all about and isn't active. Probably he won't get into the move until it has progressed a good deal further when without any will of his own, the surrounding enthusiasm communicates itself to him. Which probably will mean that he will get in not far from the top and in the end be left-holding the bag.

Amusements Dormant

If inflation is here, and all the signs are that it is, the amusements are slow getting into the movement. Theoretically they ought to participate actively and promptly in any prospect of cheap and easy money, and higher prices for material things, both of which mean increased employment and very much increased public spending. It needs no argument to show that these are things out of which the prosperity of the theatre normally is made. In this market, such considerations seem to carry but little weight with buyers of amusement stocks. In the big splurge of Saturday, for instance, the turnover in Loew, the leader of the theatre group, was less than 4,000 shares made up almost entirely of small lot transactions.

This was in the largest short session since back in 1930, the turnover on the day amounting to 3,390,000 shares in round numbers. The relative dullness of Loew bespeaks eloquently the lassitude of traders toward theatre stocks, once a favorite medium of speculation in similar circumstances of market enthusiasm. Loew's gain on the day was a mere fraction compared to advances running as high as 7 net points in some of the tobaccos which are, or ought to be, influenced in about the same way by recent developments in the political and economic world.

Turnover in Loew's for the whole week was 43,800 shares, an average of around 7,000 shares a day and its net advance for the six trading days was 1⅝. Top for the week was 15⅞ which about equals its best during the introductory flurries of the previous week, while scores of other industrials went to new peaks, not only for the movement, but for the year. There is a distinct belief in the street that there is still liquidation going on among the amusements made up of discouraged speculative lines, selling receiving new impetus from the failure of the group to get into the upward surge.

Dealings in Fox on Saturday were negligible and prices were practically stationary. RKO attracted no attention with a turnover of 300 shares and a gain of an eighth. For once there was no clique that had the courage or the enterprise to organize a bull move in a boiling market and when that happens in the theatre stocks, even these days, the outlook is pretty discouraging.

Amusement bonds with the exception of Loew's were either static during the week or lost ground. While inflation reacts bearishly upon gilt edge loans, it should encourage buying in these thoroughly deflated bonds, other things being equal. Most of the other low priced and speculative industrial bonds prospered during the inflation excitement of the late week. The amusements were an exception. It would seem reasonable to suppose that no matter if cheap money did react to the disadvantage of most high class liens, the mere improvement in international money exchange rates would bring enough improvement to the big film companies to make a speculative play in their obligations tempting. In fact, it didn't and the conclusion is inevitable from a reading of the tape, that their outlook must be confusing indeed.

Eastman Kodak was an exception to the passive appearance of the film group, moving up 6 points net to a new top for the year at 65 and finishing the week at its best. Turnover was moderate, but the penetration of a former top gave it a good appearance.

Kodak, of course, stands to benefit from stimulated trade, increased employment and the other promises of inflation, but in no greater degree than the theatres. The difference, of course, lies in the solid cash position of the company with resources to take advantage of improved markets for its products. Both the electrics did well and the tobaccos were among the most brilliant performers in the list.

Summary for week ending Saturday, April 29:

STOCK EXCHANGE

1933 High.	1933 Low.	Sales.	Issue and rate.	Igh.	Low.	Net chg. Last for wk.
1⅝	⅞	200	American Seat.	1½	1½	1½ + ⅜
4¼	1⅜	900	Consol. Film	2⅜	2⅛	2⅜
10¾	6⅜	1,000	Columbia P.	10	9	9⅝ + ⅝
11⅞	5⅞	2,500	Consol. Film pfd.	8¾	8	8 + ¾
65	46	27,900	Eastman Kodak (8)	65	59¼	65 +6
3½	⅝	14,100	Fox, Class A	2¼	1⅝	2 + ¼
19⅝	10½	313,800	Gen. Elec. (40c.)	19⅝	16⅞	19½ +2½
14	8	.....	Keith pfd.	.....	.....	10 bid
21½	8½	43,800	Loew (1)	15⅞	13¼	15½ +1⅝
56½	25	800	Do pref. (6)	51	49	50½ +2½
3⅜	1⅝	2,000	Madison Sq. Garden	3½	3¼	3½ + ⅛
16	13½	200	Met-G-M pref. (1.80)	16	15⅝	15⅝ - ⅜
3	1¼	.....	Orpheum pfd.	.....	.....	1¼ bid
⅞	⅝	900	Paramount cfs.	⅝	½	¾ + ⅛
⅞	½	2,800	Pathe Exchange	⅝	½	½ + ⅛
2½	1¾	2,800	Pathe, Class A	½	½	2½ + ⅛
8⅜	3	370,500	Radio Corp.	6⅝	5½	6⅝ + ⅞
3⅝	1	13,000	RKO	2¾	1⅞	2¼ + ⅛
15	10	220	Universal pref.	10	10	10 -1
8	1	19,925	Warner Bros.	3	2⅛	2⅞ + ⅝
6¾	4¼	.....	Do pfd.	.....	.....	4 bid
35⅞	19⅝	101,100	Westinghouse	.....	30½	35⅞ +3¼

CURB

11	7	.....	Columbia Picts.	.....	.....	.....
⅞	⅛	300	Gen. Thea. E. pfd.	.....	.....	.....
4	2⅝	3,100	Technicolor	72	72	.....
1⅞	1⅛	1,000	Trans Lux.	.....	.....	.....

BONDS

2½	1	$45,000	Gen. Thea. Eq.	2⅛		2⅛
37	29½	5,000	Keith 6's, '46	36		34
84½	48	26,000	Loew 6's, '41	83		65
72	47½	.....	Pathe 7's, '37	72		68½
10⅜	4½	22,000	Par-Fam-Lasky 6's,	7¾		6¾
10¼	5¼	39,000	Par-Pub 5½'s, '50	9¾		8
19	8½	.....	RKO debs 6's	.....	.....	.....
20¼	12	160,000	Warner Bros. 6's, '39	20¼	21	20⅝

Produce Exchange

46	7,200	Par-Pub	46	25	

Over the Counter, N. Y.

Bid.	Asked.				
⅛	⅜	.....	Roxy, Class A	.....	.....

Gen. Theatre sold $5,000 cfs of deposit at 1⅛@2.

FWC Jr. Circuit Follows Parent Co. Into Bkptcy.; More Turnbacks

Los Angeles, May 1.

Fox West Coast Junior circuit filed a voluntary petition in bankruptcy here Friday (28). A schedule of assets and liabilities did not accompany the petition but will be filed later. Junior circuit operated six houses in the Southern California district. It is the first of the circuit subsidiaries to go under since the parent circuit folded.

Practically the entire future of the West Coast circuit hinges upon the decision of the Federal court, which is to be handed down this week, determining whether the Wesco claims, aggregating more than $11,000,000 are to be considered as those of a creditor or whether it is the court opinion that this money was invested in West Coast.

If the decision runs that it is an investment, and not a valid claim, it is the general belief that Wesco will wash its hands of the circuit's financing, throwing West Coast on its own and necessitating a new financial setup. A complete new financing will then be necessary to rehabilitate the circuit.

Total operating strength of West Const, as at the end of April of this year, is 98 houses, as against 201 in operation on the coast and the intermountain district Nov. 1 of last year. This does not include the 150 additional houses in the Midland and Midwesco subsids.

To salvage the Golden Gate, ab:hood house included in the nior operation, a new company led the Golden Gate Theatre Corp., has been formed to take over leaseholds and equipment. Capital is 1,000 shares at $1 each.

A deal is on whereby Fox West Coast would take over California and Capitol theatres in Glendale, suburb of L.A., presently operated by Carl Young and United Artists. If this is done, the circuit would return the Glendale, in the same town, to the Jensen interests.

17 More Turnbacks

In addition to the 11 theatres shoved back into the laps of the owners of the buildings in the last two weeks, 17 more houses are being released by trustees of Fox West Coast, with hearings on orders to show cause why the leases should not be terminated as scheduled for Thursday (4).

Nick Diamos gets back his Lyric, Bisbee; Grand, Douglas; and Nogales, Nogales, May 14. Circuit still retains the two Tucson houses sublet from Diamos, and will also continue to operate the Fox, Phoenix, and the Martin, Globe, Ariz.

Five local houses which went dark last week-end were the Adams, La Brea and Rosebud, L. A., and Plaza, Hawthorne, and Inglewood, Inglewood. Two dark houses will also be released. These are the Alhambra, reverting to the Sun Reaito Co., and the Criterion, to T. L. Tally, who is already angling for product.

Out of town closings and returns to lessors are the Hippodrome, Bakersfield; California, Ontario (closed); Craterion and Rialto, Medford, Ore., and the Fox and Orpheum, San Diego. Fox, San Bernardino, closed April 29, with its shows shifted to the West Coast there.

Fox, San Diego de luxer, shutters May 5 and the Orpheum there a day before. First runs will be split between the California, which has been dark since the first of the year, and the Balboa.

Fox closed because of inability of the trustees to secure a 50% cut in rent. A. J. Kalberer, manager, resigned April 24.

Circuit trustees may send some of the smaller and unprofitable subsidiaries through bankruptcy. Any definite action on this is not expected for another three weeks.

McGuire's Commish Suit

Hollywood, May 1.

Schulberg-Feldman agency through an assignee filed suit Friday (28) against William Anthony McGuire for $4,210 assertedly due in commissions. Ben C. Cohen is attorney for the plaintiffs.

Agency claims to have obtained McGuire's contract with Universal, starting Sept. 1, 1932, and sale of his story, 'Okay America,' to U for $20,000. Writer since that time has paid Schulberg-Feldman only $740, it is stated in the suit. L. Ryan is the assignee.

Troubles of a Trustee

Los Angeles, May 1.

In the last Fox West Coast division managers' contest, all those scattered houses which had no supervision were grouped together and placed under Charles Skouras' name. That group came in twelfth in the race.

Now some of the attorneys who are battling Skouras are going to quiz him at the next bankruptcy hearing regarding this showing.

(*—From 'Variety's' Hollywood Bulletin.*)

ALBANY STICK-UPS GET CLEAR, LOITER, NABBED

Albany, May 1.

Two bandits held up Alex Sayles, manager Harmanus Bleecker hall, during last show Saturday, escaping with $1,385, representing day's receipts. Three hours later two men identified by Sayles as the robbers were captured at gun point in the Hampton hotel and all but $535 was recovered in a bag in the room.

Men were booked as Armond Rincio and Henry Russo of the Bronx. They registered at the hotel under fictitious names an hour after the holdup and were captured yesterday (Sunday) morning, one throwing gun out of window as police entered room.

Joyce-Selznick Exports Its Own Agent to London

Hollywood, May 1.

Jack Votion of the Joyce and Selznick agency will leave this week for London, where he is to take charge of all J&S British business in association with Tonie Howard. Latter, with his own agency in London, has been representing the agency.

Increased use of American players in English pictures is reason for the new set-up, Votion being familiar with available talent in Hollywood, and production needs here. In the past few months, J&S has sent a dozen people to London for films.

Harry Ham, who left J&S a year ago is to join Edward Small, replacing Votion.

Loser in $15,000 Cruze Suit Seeking Recovery

Los Angeles, May 1.

Three-cornered suit between James Cruze Productions, Glenn Falls Indemnity Co. and Tiffany Pictures has resulted in a $15,000 judgment against the surety company by Cruze. Latter, who assigned his claim to Martin Gang, his attorney, sued for $15,000 damages because of an alleged wrongful attachment issued on his property by Tiff, which had a surety bond supplied by Glenn Falls.

Now the bonding firm is seeking to recover the 15 grand from Tiffany, and both sides have submitted briefs and are awaiting the decision of Superior Judge Leon R. Yankwich.

Added Trio for Rogell

Completing work on 'The Sphinx,' Sid Rogell will probably produce another three pictures for Monogram. 'Sphinx' and the additional trio are films which were to have been made for the company by M. H. Hoffman.

Monogram is seeking to effect the return of several stories—bought jointly by Hoffman and the indie company.

MASCOT DROPS OLD TITLE

Hollywood, May 1.

After setting the title, 'I'll Be Hanged If I Do,' for its current picture, Mascot learned the handle had been used previously. Company is now looking for a new label.

Play of that name, by William Collier, Sr., and Edgar Selwyn, was produced in 1910.

Weeks Adopts Angelus, With Mayfair Release

Hollywood, May 1.

Remaining six pictures to be produced by George Weeks will go under the banner of Angelus Productions, instead of Mayfair as heretofore. They will be released by Mayfair, with the latter's present distribution set up.

Weeks is taking the Angelus Productions title for all pictures produced by him individually, or in conjunction with Larry Darmour. The recently completed Reginald Denny film goes out under this company.

306 FIGHTING SAVOY OUSTER

Local 306 (New York city operators' union) is suing Rose-Reade Corp., and Walter Reade, owners and operators of the Savoy, picture house on West 34th street, New York, for an injunction to halt their ousting of the 306 booth crew. An Empire shift is now in, having recently replaced the plaintiff's unionists.

Reade and his brother, Jerome Rosenberg, operate the Savoy. The Union's argument in the injunction plea is that any new operating corporation should be bound by prior contractual obligations made for 306 men into the Savoy.

A prior suit, which becomes the basis for the latest action, was brought in the lower courts and an award in full given to 306. It was a suit for a difference of about $150 a week for five weeks during which time Local 306's men had been short-paid off. Judge Davis sustained Local 306 and gave the 306 boothmen judgment in full. The scale was $315 weekly for the booth (four men and one relief), but Reade and Rosenberg, allegedly, had arbitrarily withheld varying sums of money and paid them off below scale.

Since then an Empire crew replaced 306. Rubien & Bregoff are acting for Local 306.

UNION SUIT AGAINST MIL. COPS DISMISSED

Milwaukee, May 1.

Judge Walter Schinz dismissed the $65,000 suit instituted by Chester Milles, business agent of motion picture operators' union, Local 164, and eight operators against local police.

The suit was for alleged false arrests following a raid on union headquarters at the time police were working on theatre bombing cases. Milles was later acquitted of all charges in municipal court.

According to attorneys for the local, new officers have been chosen to head the organization and the withdrawal of the suit was caused by a desire to start the new administration off with a clean slate.

Dollar Word Floors P.A.

Hollywood, May 1.

Head of a studio publicity department was all frothed up about getting a two-word title for a nautical musical comedy. He assembled his staff and put them to work on the problem, demanding a title like 'Luxury Liner,' the Paramount-Schulberg picture.

After hours of deliberation a femme staff member in disgust offered, 'Lechery Liner.' Boss thought it was a fine title, but reversed himself at once, saying: 'Miss So-and-so, I am afraid that 90% of our audiences don't know what 'lechery' means. Er....by the way....what does it mean?'

Strolling out of the room, the girl said: 'Let's just call it 'Tramp Steamer.'

Conn Gets in Production

Hollywood, May 1.

Organizing Sunrise Pictures Corp. to produce a cartoonics, Jacob Conn, former Providence, R. I., theatre operator, will produce a series of 'Goofy Gus and His Omnibus' cartoons.

His partners are Lew Robertson, part owner of the Strand, Providence, and Frank Webb. First cartoon will be completed this week, when Conn will take a print to New York to seek a release.

Earliest Possible Release During World Fair Demanded by Chicago

Chicago, May 1.

icture circuits and exhibitors are frankly skeptical uncertain of the benefits to themselves of the forthcoming World's Fair which gets started June 1. Showmen take the view that they will have little to offer in competition with the extraordinary attractions of the exposition itself. Especially the circuits feel that the forthcoming film product is not of a quality in general to equip them with powerful weapons to meet the competition.

It is expected that the cooling plants of the big loop houses will help a lot when the dog days set in. Beyond sandblasting their exteriors, brightening up the marquees and putting out 'welcome stranger' signs the theatres, however, feel there isn't a great deal they can do in an aggressive sense.

No Holding Back

However, the exhibs and circuits are agreed that the distributors and producers must not hold back their good product. Announcement to this effect has been officially delivered to the distribs by the circuits, headed by Balaban & Katz. Earliest possible release dates are demanded, as with millions of visitors Chicago feels it must positively lead the country on release dates so that nobody from Podunk or Tallahassee can say, 'Why, we saw that picture at home.'

Not Panzes

Tweeter and wuffer are not pansies. They are the official names Western Electric has given the two additional horns which wide range reproduction requires. And if anything goes wrong the exhibitor has to call them by name.

High frequency, because of its bird-like qualities, is the tweeter horn. And the lower register, with its dog basso, had to be wuffer.

BUSHMAN TELLS OF $300,000 PIC PLANS

Hollywood, May 1.

Francis X. Bushman, erstwhile picture star, has lettered local agents from Chicago where he and his former Essanay boss, George K. Spoor, are planning the production of a picture with a supposed budget of $300,000.

Bushman wants five femme and a like number of male stars for the picture. Also a writer. He informed the agents that the picture will be authentic entertainment, not an advertising picture.

Company is tagged the Gateway Picture Corp.

Chicago, May 1.

Francis X. Bushman listed $100 assets and $107,084.81 liabilities in filing a voluntary petition of bankruptcy here.

He lost $3,500 damage action April 15 when a jury gave that amount to a woman his former chauffeur had injured.

Default in Back Pay Balks Detroit Peace

Detroit, May

For the second consecutive week the threatened walkout of stagehands at the Michigan failed to materialize with negotiations continuing. The musicians walked four weeks ago.

Failure to pay up back salaries is the stumbling block at all the parleys so far. The unions refuse to talk new scales until the back salaries are paid. That is with the exception of the operators who waived the back salaries and accepted a 15% cut. Making a total of approximately a 20% cut.

WB Shuts Jersey Group In Union Wage Impasse

Troubles with the unions in Union County, which includes Elizabeth, reached a head Friday when Warner's Ritz, Elizabeth, closed with all the other houses except indies, to follow.

Unions offered to cut 10% with chains insisting upon 25%, which they lowered to 20%, but refused to compromise more. Unions, apparently expecting to agree on 15%, said to be surprised at firmness of chains. WB pretty well controls Union.

No repercussions expected in Essex County, nearby, but can happen.

Universal Resumes

Hollywood, May 1.

Universal starts two pictures on May 8, 'Only Yesterday' and 'Salt Water'.

John Boles, borrowed from Fox, and Margaret Sullavan, have the leads in the first with John M. Stahl directing. Second, a Summerville-Pitts co-starrer, will be megged by Kurt Neumann.

Coast Title Changes

Hollywood, May 1.

Radio has changed title of 'Flying Circus' to 'Wild Eagles' and 'News Reel' to 'Headline Shooters.'

'We Accuse' is newest title for C. B. DeMille's next Paramount pic, now called 'Pay Day.'

'Girl in 419' new handle for 'Identity Unknown,' B. P. Schulberg picture at Paramount.

NEW RUBBER LINING ON SETS DROPS COSTS

Hollywood, May 1.

Studios are now using rubber surfaced cloth similar to raincoating for lining walls of sets instead of muslin and wood as heretofore. Idea was instituted by Ed Davis of Paramount who discovered that it takes less lighting of sets when rubber is used for this purpose.

Also, it is estimated, the rubber coating reduces the construction cost of sets by 40%.

Sunday Films Victory Expected for Newark

Newark, N. J., May 1.

Taking advantage of the newly passed state local option law, petitions for Sunday pictures with the requisite number of names have been filed and the question will be up to the voters May 16. It will undoubtedly win and other large cities will do the same as soon as formalities are complied with.

This does away with the present unsatisfactory system in Newark, whereby the houses are open contrary to law but have to give to charity one-half of the profits.

Townley's Suit Against Millard a Boomerang

Hollywood, May 1.

By suing collect 35% of the proceedings 'Innocent,' which S. S. Millard produced, Jack Townley, the author and director of the picture, let himself in for a counter-suit by the California labor commissioner who has brought a Superior court action against Millard and Townley to collect $3,000 in wages, due 58 people.

Studio carpenters' union has been attempting to dispose of the film so that all creditors could be paid and Townley's suit was to declare himself in on the liquidation. State labor commissioner charged that his contract with Millard made it a joint venture and that he was liable for unpaid wages.

Radio's 36 Shorts

Hollywood, May 1.

Six series of two-reel comedies will be produced at Radio for the new season's program. Louis Brock will supervise.

Series are eight Clark and McCulloughs, six Headliners, four Musicomedies, miniature musicals, six Harry Sweet-Eddie Gribbon two reelers, six of the Edgar Kennedy-Florence Lake series, and six Dumb Dicks, a new series with no assignments as yet.

RED MEAT FOR WIVES!..

Over the back fence and the bridge table they're going to talk about this picture!

It hits home! Hits with a wallop!... In a good many million homes where the mother-in-law story is no joke!

"It's your mother . . . always your mother", shouts the heroine of this play. "WHAT ABOUT YOUR WIFE..., *Doesn't She Count?"*

... IT'S A SWELL PICTURE! IRENE DUNNE IS SWELL! THE WHOLE CAST IS SWELL!

Wives... those about to be wives... and ex-wives are going to drag their boy friends to see it... and some may have nerve enough to take the "other woman" too!

IRENE DUNNE IN "THE SILVER CORD"

with

JOEL McCREA

FRANCES DEE ERIC LINDEN

LAURA HOPE CREWS



BASED UPON THE PLAY BY
SIDNEY HOWARD
AS PRODUCED BY
THE THEATRE GUILD, INC.

Directed by JOHN CROMWELL
PANDRO S. BERMAN PRODUCTION
MERIAN C. COOPER
Executive Producer

RKO Radio PICTURES

OPENING THURSDAY, RADIO CITY MUSIC HALL

CALENDAR OF CURRENT RELEASES

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Allied

Studios: Pathe Studios, Culver City, Cal. Offices: 729 Seventh Ave., New York, N. Y.

Cowboy Counsellor, The. Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Nov. 25. Rev. Feb. 7.

Seventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Melford. 64 mins. Rel. Feb. 20.

Intruder, The. Monte Blue, Lila Lee. Dir. Albert Ray. 62 mins. Rel. Jan. 25. Rev. April 25.

Iron Master, The. Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 66 min. Rel. Nov. 15. Rev. Feb. 7.

Man's Land, A. Hoot Gibson western in which he runs the gang to earth. Marian Schilling. Dir. Phil Rosen. 70 mins. Rel. Dec. 15.

Officer 13. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Seena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15. Rev. Jan. 31.

Parisian Romance, A. Famous stage play. Lew Cody, Marian Shilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 18.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Beauty Parlor. Cupid in the barbershop. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. 64 mins. Rel. Oct. 25.

Forgotten. Original. Story of a forgotten man. June Clyde, Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

King Murder. Original. Based on a celebrated N. Y. case. Conway Tearle, Natalie Moorehead, Don Alvadaro. Dir. Rich. Thorpe. 69 mins. Rel. Nov. 1. Rev. Nov. 1.

Love Is Like That. Comedy. Rochelle Hudson, John Warburton, Dorothy Revier. Dir. Rich. Thorpe. 65 mins. Rel. Mar. 15.

Lightly Married. Comedy drama. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 15. Rev. Jan. 3.

Strange People. Mystery melodrama. John Darrow, Gloria Shea, Hale Hamilton. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 15.

Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

Columbia

Gower at Sunset, Hollywood, Cal. Offices: 729 Seventh Ave., New York, N. Y.

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evalyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.

Bitter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. Rev. Jan. 17.

End of the Trail, The. A U. S. cavalry officer, who is court martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 58 mins. Rel. Dec. 9.

Man Against Woman. Man's strength against woman's wiles. Jack Holt, Lillian Miles. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 15. Rev. Dec. 20.

Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 57 mins. Rel. Jan. 20.

Mark It Paid. Original story of motorboat racing. Wm. Collier, Jr., Joan March. Dir. D. Ross Lederman. 69 mins. Rel. Nov. 12. Rev. Jan. 24.

Mussolini Speaks. The 1921 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

No More Orchids. A millionairess who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connedy, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 3.

Obey the Law. Original of an easy mark who turned firebrand. Leo Carillo, Lois Wilson. Dir. Benj. Stoloff. 69 mins. Rel. Jan. 20. Rev. Mar. 14.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Silent Men. Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. Rel. Mar. 3.

So This Is Africa. Original. Wheeler and Wolsey go to Africa with some tame lions. Racquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper, Original. Story of a war between two gas companies. Regis Toomey, Evalyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

That's My Boy. Football story off the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

This Sporting Age. Revenge on the polo field. Jack Holt, Evalyn Knapp. Dir. A. W. Bennison. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.

Treason. Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'Follies.' Helen Chandler, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 11.

Virtue. A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 68 mins. Rel. Oct. 25. Rev. Nov. 1.

Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 25.

Western Code, The. Tim McCoy western. Dir. J. P. McCarthy. 58 mins. Rel. Sept. 16. Rev. Feb. 21.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyear. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Big Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Condemned to Death. Based on the story Jack o'Lantern. Arthur Wontner, James Welsh. Dir. Walter Forde. 78 mins. Rel. Oct. 10. Rev. Nov. 22.

Cocoanut Grove. Love charms on the Island of Bali. Dir. Andree Roosevelt, Armand Denis. 66 mins. Rel. Nov. 28. Rev. Sept. 20.

Secrets of Wu Sin. Coolie smuggling racket unearthed. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 28.

Slightly Married. Marriage in a night court turns out well after all. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 3.

Tex Takes a Holiday. All multi-color western of a mysterious stranger. Wallace MacDonald, Virginia Brown Faire. Dir. Alvin J. Nietz. 59 mins. Rev. Dec. 13.

Thrill of Youth, The. A girl with two suitors cannot make up her mind. June Clyde, Allen Vincent, Matty Kemp. Dir. Rich. Thorpe. 65 mins. Rel. Oct. 28. Rev. Nov. 1.

First National

Offices: 321 W. 44th St., New York, N. Y.

Burbank, Calif.

Blondie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Cabin in the Cotton. A social study of the poor whites. Richard Barthelmess, Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 79 mins. Rel. Oct. 15. Rev. Oct. 4.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15.

Central Park. Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 58 mins. Rel. Dec. 10.

Crash, The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 mins. Rel. Oct. 8. Rev. Sept. 13.

Employees' Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 14. Rev. Jan. 10.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Life Begins. Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 30.

Match King, The. Fictitious romance of the Swedish financier. Warren William, Lili Damita. Dir. Howard Bretherton-Wm. Keighley. 79 mins. Rel. Dec. 31. Rev. Dec. 13.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson, Alfred E. Green. 84 mins. Rel. Dec. 24. Rev. Dec. 27.

They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 5. Rev. Oct. 25.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 29. Rev. Nov. 1.

Twenty Thousand Years in Sing Sing. Visualization of Warden Lawes' book. Spencer Tracy, Bette Davis, Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. Rev. Jan. 17.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. Rev. Nov. 22.

Fox

Studio: Fox Hills, Hollywood, Cal. ; 850 Tenth Ave., New York, N.

Adorable. riginal. With music. Henry Garat, Wm. Dieterle. Rel. May 12.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. . Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 61 mins. Rel. Feb. 24. Rev. Mar. 7.

Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 88 mins. Rel. Nov. 27. Rev. Nov. 29.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. Rev. Jan. 10.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15. Rev. Feb. 21.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Brendel. David Butler. Rel. Dec. 25. Rev. Dec. 27.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14.

Hot Pepper. Flagg and Quirt—with Lupe. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 15. Rev. Jan. 24.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

Infernal Machine. From the novel by Carl Sloboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10. Rev. Cis Dillon. Rel. Mar. 3. Rev. April 25.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 78 mins. Rel. Dec. 4.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Rackety Rax. Football satire. Victor McLaglen, Greta Nissen. Dir. Alfred Werker. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 68 mins. Rel. Jan. 1. Rev. Mar. 21.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 6. Rev. Nov. 15.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 16. Rev. Oct. 25.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' Geo. O'Brien, Nell O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 98 mins. Rel. Feb. 3. Rev. Jan. 31.

Tess of the Storm Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al. Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.

Too Busy to Work. Talking version of 'Jubilo.' Will Rogers, Marian Nixon. Dir. Jas. Blystone. Time, 76 mins. Rel. Nov. 12. Rev. Dec. 6.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sall Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. Rel. May 5. (Lasky production.)

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. Rel. April 28. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer.

Fighting Gentleman, The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 69 mins. Rel. Oct. 7. Rev. Nov. 15.

Forty-Niners. The overland trek in pioneer days. Tom Tyler. Dir. McCarthy. 49 mins. Rel. Oct. 28. Rev. Dec. 20.

Gambling Sex, The. Racing story with a society slant. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 27.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23?

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

Savage Girl, The. Big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Millar. Dir. Harry L. Fraser. Rel. Dec. 5.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

: 1619 Broadway, New York City

Crusader, The. Drama of a crusading district attorney. Evelyn Brent, H. H. Warner, Ned Sparks, Lew Cody, Walter Byron, Marceline Day. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.

Curtain at Eight. Rel. April 1.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. Mar.

Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canutt, Wally Wales, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 30.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 1. Rev. Feb. 28.

Sing, Sinner, Sing. Dramatic life of a torch-singer. From the play by Wilson Collison. Leila Hyams, Paul Lucas. Dir. Christy Cabanne. Rel. Mar. 15.

Trouble Buster. Western. Jack Hoxie, Lane Chandler. Rel. April 1.

Unwritten Law, The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hedda Hopper. Dir. Christy Cabanne. Time, 70 mins. Rel. Nov. 15. Rev. Dec. 20.

(Continued on page 27)

Hollywood

(Continued from page 6)

as supervisors Robert Lord, Henry Blanke and Mervyn LeRoy who will also direct.

Universal's hunt for a co-ed type in a tie-up with 'College Humor' gets started this week. Winning girl gets a month's contract at $100 weekly.

Robert Benchley arrives here next week on a three-month writing ticket for Radio.

Ahead of Hitler

Georg Lorandi, general press representative for the Scala and operator of six vaude houses in Germany, is reported a fugitive in Vienna as result of the Hitler anti-Jew campaign.

Columbia studio and several employees are defendants in a $50,000 suit because they allegedly allowed Edwin H. Tell, a minor, to operate woodworking machine. Tell lost two fingers.

Clive Stays On

George K. Arthur has signed E. E. Clive to stage and appear in 'Androcles and the Lion,' which follows 'Middle Watch' at the Music Box.

Zelda Sears and Eve Green assigned by Metro to adapt Faith Baldwin's 'Beauty' for Joan Crawford.

'Dinner at Eight' was back at Metro for a week of added scenes, following the Berkeley preview. George Cukor is directing.

Rubin's Ventures

Benny Rubin has acquired a one-third interest in the Butler Health Club, Hollywood and Vine roof top gym. On returning after 12 weeks' of vaude dates, Rubin is figuring to open a Hollywood beer garden, with himself as m.c.

Douglas Fairbanks leaves Europe this week, returning to Hollywood.

Dave Dodd is assisting Joe Egli in the Paramount casting office while Fred Datig, in charge, is on the desert for a vacation.

Bing Crosby joins Skeets Gallagher, Harry Green and Jack Oakie in cast of 'Every Man for Himself,' which replaces 'Too Much Harmony' at Paramount.

Pearl and Mickey

Walt Disney has been engaged by Metro to combine animations of Mickey Mouse with the appearance of Jack Pearl in his first picture.

'Bedside,' a fake doctor yarn, will be next for Warren William at Warners. Harvey Thew and Manny Seff wrote the original and will do the adaptation.

Two for Garnett Abroad

Tay Garnett, directing Universal's 'S.O.S. Iceberg' in Germany, is slated to meg two features with Vilma Banky and Rod La Rocque in Europe after doing one in interval here. Later Garnett may go to Persia for three pix.

Harold Shumate returned to Par on 'Man of the Forest' script, and Ruth Ridenour doing an original, 'All for Me' for George Raft, Carole Lombard and Sari Maritza, while

(Continued on page 30)

THE SHOT IN THE ARM THAT WOKE UP THE INDUSTRY!



Merrily the Spring Parade of M-G-M hits continues—

"TODAY WE LIVE" (*Joan Crawford—Gary Cooper*) packing them in everywhere.

"WHITE SISTER" (*Helen Hayes—Clark Gable*) brings out the fans from Coast to Coast.

"RASPUTIN" (*with the three Barrymores*) consistently BIG!

"GABRIEL OVER THE WHITE HOUSE" a tonic to theatres, a public sensation!

"THE BARBARIAN" (*Ramon Novarro*) is another "Pagan."

"LOOKING FORWARD" (*Lionel Barrymore*) is doing swell business.

Watch for:
"NEVER GIVE A SUCKER A BREAK" (*Lee Tracy*).
"PEG O' MY HEART" (*Marion Davies*).
"DEVIL'S BROTHER" (*Laurel-Hardy and Dennis King*).
—and plenty more!

Smiles on every Film Row! Happiness in every Home Office! Talk of the Industry!

TWO M-G-M $2 ROAD-SHOWS ON BROADWAY!

It hasn't happened since the days of "Big Parade" and "Ben-Hur." History repeats! M-G-M electrifies the industry with TWO BIG $2 ATTRACTIONS PACKING THEM IN ON THE GAY WHITE WAY! What a thrill for every man and woman connected with pictures! It's the best stimulus for picture attendance this industry has had in years! Sure we're proud as hell!

METRO-GOLDWYN-MAYER

Year after year after year!

CALENDAR OF CURRENT RELEASES

(Continued from page 25)

Vampire Bat, The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

Via Pony Express. Jack Hoxie Marceline Day. Dir. Lew Collin. Rel. Feb. 8.

Woman in the Chair. Rel. April 1.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Mayfair

: 4376 Sunset Drive, Hollywood, Cal. Offices: 1600 Broadway, New York, N. Y.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Shilling. Dir. Breezy Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 13.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway Tearle. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1. Rev. Nov. 29.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Malay Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess, Dir. E. Mason Hopper. 59 mins. Rel. Oct. 1. Rev. Feb. 7.

Idnight Warning, The. Original. Wm. , Claudia Dell. Spencer G. Bennett. 57 mins. Rel. Nov. 15. Mar. 14.

Metro

Offices: 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12.

lear Ali Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5.

Ivorce in the Family. Jackie Cooper saves the . Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson. . Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Fast Life. Typical Haines story with a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 82 mins. Rel. Dec. 16. Rev. Dec. 27.

lesh. Wallace Beery as a wrestler. Karen Morley, Riccardo Cortez, Jean Hersholt. Dir. John Ford. 95 mins. Rel. Dec. 9. Rev. Dec. 13.

Faithless. Rich girl learns the lesson of the depression. Tallulah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15. Rev. Nov. 22.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. May 5.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Cowen. Time, 86 mins. Rel. Oct. 1. Rev. Nov. 22.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Ellers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Mask of Fu Manchu. Chinese plotter seeks the sword of Ghengis Kahn. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brabin. Time, 68 mins. Rel. Nov. 5. Rev. Dec. 6.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Outsider, The. An unlicensed surgeon performs seeming miracles. Harold Huth, Joan Barry, Frank Lawton. 90 mins. Rel. Jan. 27.

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role, Maureen O'Sullivan, Dorothy Peterson. Dir. Lotti se Mendez. Time, 80 mins. Rel. Oct. 8. Rev. Nov. 15.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26.

Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. Sam Wood. Time, 87 mins. Rel. Nov. 12. Rev. Nov. 29.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Red Dust. Jean Harlow and Clark Gable as a new team in a story of Indo-China. Mr. Victor Fleming. Time, 83 mins. Rel. Oct. 22. Rev. Nov. 8.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Otto Kruger. Dir. Sidney Franklin. Rel. April 28.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Son-Daughter, The. From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec 23. Rev. Jan. 3.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Rel. Dec. 30. Rev. Sept. 6.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18,

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

White Sister The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Monogram

: 6048 Sunset Blvd., Hollywood, Cal. 'Y.

Avenging Seas. British government agent's love affair in Bombay. Benita Hume, Geo. Barraud, Anne Grey. Dir. Millard Webb. 57 mins. Rel. Nov. 20.

Diamond Trail. Western. Ir. Harry Fraser. Rev. April 25.

Fighting Champ, The. Western. Bob Steele, Arletta Duncan. J. P. McCarthy. Time, 64 mins. Rel. Dec. 15. Rev. March 14.

Girl from Calgary, The. Girl cowboy comes east to stage . Fifi D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. . 24. Rev. Nov. 22.

Guilty or Not Guilty. Bootlegger's moll frees from prison an innocent girl. Betty Compson, Claudia Dell, Tom Douglas. Dir. Al Ray. 65 mins. Rel. Dec. 1.

Hidden Valley. A ranch foreman takes to a blimp to locate a spot. Bob Steele, Gertrude Messenger. Dir. R. N. Bradbury. 57 mins. Rel. Jan. 1.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. McCarthy. Rel. Dec. 10. Rev. Mar. 28.

Man from Arizona, The. Cowboy saves his pal from double harm. Rex Bell, Neoma Judge. Dir. Harry Frazer. 57 mins. Rel. Dec. 15.

River Twist. Dickens' story. Dickie Moore, Irving Pickel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Self Defense. From Peter B. Kyne's 'The Just Judge.' Western story of a woman who runs a gambling resort. Pauline Frederick, Claire Windsor, Theo. Von Eltz. Dir. Phil. Rosen. 67 mins. Rel. Dec. 15, Rev. Feb. 21. (Originally titled 'Self Defense').

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

West of Singapore. Romance in the tropics. Betty Compson, Weldon Heyburn. Dir. Al Ray. 63 mins. Rel. Jan. 31. Rev. April 4.

Young Blood. Western. Bob Steele. Story by Wellyn Totman. Phil Rosen. Time, 62 mins. Rel. Nov. 5. Rev. Jan. 24.

Paramount

Studios: 5851 Marathon St., Hollywood, Calif. Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

Big Broadcast, The. Broadcasting story with many air stars. Stuart Erwin, Bing Crosby, Leila Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. Rev. Oct. 18.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Hallday, Verree Teasdale. Dir. Paul Sloane. Rel. Mar. 24.

Devil is Driving, The. Wynne Gibson, Edmund Lowe, Ickie Moore. Ir. Stoloff. Rel. Dec. 9. Rev. Dec. 20.

Evenings for Sale. Viennese nobleman becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 15.

Farewell to Arms. Hemmingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Seiter. Rel. Feb. 17. Rev. Jan. 31.

Heritage of the Desert. Zane Grey story. Western theme. Randolph Scott, Sally Blane, J. Farrell Macdonald. Dir. Henry Hathaway. 58 mins. Rel. Sept. 30. Rev. March 14.

Hot Saturday. Gossip in a small town. Nancy Carroll. ir. W. Seiter. Time, 72 mins. Rel. Oct. 28. Rev. Nov. 8.

If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 85 mins. Rel. Nov. Rev. Dec. 6.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lelia Hyams. Dir. Chas. Kenton. December special. Rev. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Irs. Humberstone-Marcin. Jan. special release. Rev. Feb. 28.

Lady's Profession, Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Madame Butterfly. From the opera. Sylvia Sidney, Cary Grant, Chas. Ruggles. Dir. Gearing. Rel. Dec. 30. Rev. Dec. 27.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 7. Rev. Oct. 18.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama of terror held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

Night After Night. Humor in the night clubs. Mae West, Geo. Raft, Constance Cummings, Allison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

Pick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil.' Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Raoul Murphy. Rel. Mar. 19. Rev. Mar. 21.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 81 mins. Rel. Oct. 21. Rev. Nov. 15.

Undercover Man. Secret service bests the gangsters. Geo. Raft, Nancy Carroll. Dir. Jas. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Wild Horse Mesa. Zane Grey's story. Rudolph Scott, Sally Blane, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25. Rev. Jan. 17.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

: 11 West 42d St., New York, N. Y.

Blame the Woman. British made with Adolphe Menjou and Claude Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Devil's Playground, The. George Vanderbilt's expeditionary film. 54 mins. Rel. Jan. 1. Rev. Jan. 3.

Jungle Gigilo. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, 'White King of LaGonave.' 4 reels. Rel. Feb. 15.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. Rel. Jan. 1. Rev. Nov. 29.

R.K.O. Radio

Studios: Hollywood, Calif. cc: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom, The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 85 mins. Rel. Dec. 23. Rev. Jan. 3.

Cheyenne Kid, The. Tom Keene Western. Dir. Robert Hill. 55 mins. Rel. Jan. 20.

Christopher Strong. From Frankau play. Story of a daring trice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. ner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Conquerors, The. A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 18. Rev. Nov. 22.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

Half-Naked Truth, The. From Harry Reichenbach's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Palette. Dir. Gregory Le Cava. 76 mins. Rel. Dec. 16. Rev. Jan. 3.

King Kong. Original. A 50 foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Little Orphan Annie. Based on the cartoon. Mitzi Green, Ed. Keennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24.

Men Are Such Fools. Leo Carillo. Ir. Wm. Nigh. Ti , 66 mins. Rel. Nov. 18. Rev. Mar. 14.

Men of America. Bill Boyd, Dorothy Wilson, Chic Sale. Dir. Ralph Ince. Time, 57 mins. Rel. Dec. 9. Rev. Feb. 28.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13.

(Continued on page 30)

Posies and Films Don't Jell in L. A., But Houses Reopen

Los Angeles, May 1.

Number of local naborhood picture houses, many of them dark six months and longer, have been reopened in the past 10 days, mostly by new operators. Only reopening which failed to jell was when a florist, with no knowledge of the business, took over the Lomita, Lomita Park, but put up the shutters after two days of operation.

Craft and Graham reopened the Green Meadows, long dark, on Main street in the Southwest part of town; the Garden, Belvedere Gardens, resumed after going dark late last year; Sam Wasserman has taken over the Wabash, formerly operated by Pete Lasher; Glassell gets a new lease of life under management of Phillips & Dugan; Howe, long dark, has been taken over by Cobe Warlman; Louis Green has lightened up the Moneta, and W. H. Putnam has leased the Astor, closed since before the quake, from L. H. Mayer, the owner, and is operating.

Several other naborhood and suburban houses, dark since before the first of the year, are being angled for with prospects of their being reopened shortly.

License Fee Reduction Plea, Owing to Poor Biz

Minneapolis, May 1.

Theodore Hays and Jack Gross, representing Publix and RKO, have petitioned the local city council for a drastic reduction in theatre license fees which now range from $35 to $500 per annum, based on seating capacity of the particular showhouse. Orpheum (RKO) and State (Publix), paying the maximum, declare it to be 'particularly excessive and exorbitant'.

In his petition to the aldermen, Gross, manager of the Orpheum, called attention to the fact that while the license fee remains at the 1929 level business has dropped many hundred per cent. He declares there is urgent need of relief.

Alderman Herman C. Miller, chairman of the council license committee, says the theatres will have a hard time to get a reduction at this time, but that the council might permit the showhouses to pay their licenses in installments.

Saxe Rejects Duo

Milwaukee, May 1.

Two more local houses went back to their owners when the Saxe enterprises returned the Tower and Oriental, deluxe nabes, to the M. L. Annenberg Investment Co., who will operate the theatre with John Jones of Chicago in charge.

The Riverside, former RKO house, is being operated by those who were instrumental in putting up the building, and the Palace has recently been put back in the hands of the Uihlein Realty Co., owners of the building.

Job Just Wasn't Steady

Norman Schwartz has resigned as manager of the old Roxy, New York. Had been connected with the spot some four or five years through the different regimes.

He formerly had been stage manager and in his latest post was subordinate to Irving Lesser, who handled direct operation of the spot for Harry Arthur, under Receiver Howard Culiman.

EX-PUBLIX POOL

Hamilton, O., May 1.

The Taft estate, Cincinnati, owners of the Paramount here, has entered into a partnership arrangement to operate the Rialto and Palace in connection with its own house. Marc Wolf, manager of the Paramount, has been named city manager. The Rialto and Palace will be in charge of their respective owners, John A. Schwalm and Silver & Turberg.

The three houses recently were turned back by Publix-Ohio via the trustee in bankruptcy.

Uptown Escapes Fire

Chicago, May 1.

Balaban & Katz Uptown theatre escaped damage from an all-day fire that destroyed the buildings, including the Green Mill cafe, on the plot of land situated in the L of the theatre property.

Theatre's walls were on two sides of the burning buildings.

something to remember



maurice chevalier

in

"a bedtime story"

with

Helen Twelvetrees
Edward Everett Horton
Adrienne Ames

directed by Norman Taurog



"i love that man"

with

Edmund Lowe Nancy Carroll
Robert Armstrong Lew Cody

directed by Harry Joe Brown

a Charles Rogers production



"jennie gerhardt"

with

Sylvia Sidney Donald Cook
Mary Astor H. B. Warner

directed by Marion Gering

B. P. Schulberg production

★ **"the search for beauty"**

theatres are writing, wiring and phoning the Paramount Studio to register in the international contest to find 30 perfect men and women to appear in the forthcoming Paramount picture

"the search for beauty"

...theatres wishing to participate must register by may 19 . . . wire for details.

if it's a Paramount picture

buy

while other companies tell you how good next season's pictures look, Paramount gives you nine power-house pictures now.



"song of the eagle"

with
Charles Bickford Richard Arlen
Mary Brian Jean Hersholt
Louise Dresser Andy Devine
George E. Stone
directed by Ralph Murphy
a Charles Rogers production



"the story of temple drake"

with
Miriam Hopkins Jack La Rue
Wm. Gargan Wm. Collier, jr.
directed by Stephen Roberts
from William Faulkner's famous novel



"the eagle and the hawk"

with
Fredric March Cary Grant
Carole Lombard Jack Oakie
directed by Stuart Walker



"international house"

with
Peggy Hopkins Joyce W. C. Fields
Rudy Vallee Stuart Erwin
George Burns & Gracie Allen
Sari Maritza Col. Stoopnagle & Budd
Cab Calloway and his Orchestra
Baby Rose Marie Girls in Cellophane
directed by Edward Sutherland



"the girl in 419"

with
James Dunn Gloria Stuart
Jack La Rue David Manners
directed by George Somnes and Alexander Hall
B. P. Schulberg production



"college humor

with
Bing Crosby Richard Arlen
Mary Carlisle Jack Oakie
George Burns and Gracie Allen
and the "ox-road" co-eds
directed by Wesley Ruggles

t's the best show in town!

Hollywood

(Continued from page 25)

Bradley King, Al Jackson and Alice D. G. Miller, writers, and Robert Lee, co-director, were dropped upon completion of recent assignments.

Giving Cleric Atmosphere

Winter Hall cast for clergyman's role in 'Power and Glory' because he looked pious. Then, insure ministerial conduct, the Rev. Frank Gibson was hired as technical director.

Jack Curtis departed from here by motor last week for New York to return his family to the coast. Family ducked when the earth started to shimmy.

Claire Trevor, N. Y. legit actress, arrives here Wednesday (3) for the femme lead in 'Life in the Raw,' George O'Brien's next at Fox.

Crawford Gets Spot

Joan Crawford replaces Jean Harlow in 'Lady and the Prizefighter,' due to Miss Harlow's assignment in 'Black Orange Blossoms' carrying over. So far, Frances Marion, Anita Loos, Howard Emmett Rogers, Harry Behn and John Lee Mahin have been on the 'Prizefighter' script.

Baxter's Story Buy

'Buffalo Bill,' an original story by Ace Goodman and Al Boasberg, has been bought by Warner Baxter. Baxter expects to turn the yarn over to Fox.

Lou Sarecky, supervisor of action pictures at Columbia, has been dropped.

Iliott Nugent and S. L. Lauren returned from New York Sunday after glimpsing two performances of 'Three Cornered Moon,' which Paramount will make. Ray Harris joins them in preparing the script.

Don Hartman, former partner of Ralph Rainger in lyric and musical comedy booking writing, is here for a fling at pictures.

Negotiations are on for Frank Tuttle to do 'Apple Tree' independently for Radio. Story was by the late John Galsworthy.

Burroughs' Kin as 'Tarzan'

Sol Lesser's Tarzan story which he tried to peddle to Metro will be made by him as a serial with James Pierce, son-in-law of Edgar Rice Burroughs, as Tarzan. Jeannette Loff will probably be the femme interest. Robert Hill directs.

Blue on Personals

Ben Blue, set by Leo Morrison, gets a one-week personal at the Warfield, 'Frisco, beginning May 5, following which he comes to Paramount in L.A.

Changing the title to 'Death in the Forest,' Metro is making another try to get 'Transgressor' into screen shape, with George Seitz as adapter, and Lucien Hubbard to produce.

Dupont interests are understood to be scouting Hollywood territory with a view to spotting a film lab here.

Burton King is starting production of 'Julia Brett' early in May with F. McGrew Willis on the script.

Gets Second Chance

Prevented from going into a Monogram western last year when she was jailed with the 'Lysistrata' cast, Betty Mack is again scheduled for an oats opera at that studio. She has the femme top spot in Rex Bell's 'Fighting Texans.'

Al DeMonde engaged by Eddie Silton and Cliff Broughton to rewrite the story which they will produce as a picture-legit attraction. Betty Compson and Sam Hardy have the top spots. Cast will accompany the picture on the road.

Ginger Rogers draws the femme lead in Radio's 'Death Watch.' Irving Pichel directs.

fields- itt Co-Starring

Radio will co-star W. C. Fields and Zasu Pitts in a feature comedy to be produced by H. N. Swanson. Maurine Watkins engaged to write the story.

William A. Seiter assigned to direct 'Frivolous Sal,' the Irene Dunne musical at Radio. Yarn will be retitled.

Nathaniel Frank, former protographer and little theatre director, engaged by B. P. Schulberg to try out pre-production efficiency to speed up production. Frank's method remains a mystery.

'Hangman's Whip' will be rewritten into a woman's picture for Dorethea Wieck at Paramount. Title will be changed to 'White Woman.'

Rebuilt at the cost of $65,000, F-WC's West Coast, ace house in Long Beach, reopens May 5. House was the most severely damaged in the quake.

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Most Dangerous Game, The. Island recluse who hunts human beings for sport. Joel McCrea, Fay Wray, Leslie Banks. Dir. E. Schoedsack. Time, 63 mins. Rel. Sept. 9. Rev. Nov. 22.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 68 mins. Rel. Jan. 6. Rev. Jan. 31.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Past of Mary Holmes, The. Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Harlan Thompson, Slavo Vorkapich. 63 mins. Rel. Jan. 20.

Penguin Pool Murder, The. Stuart Palmer's novel; murder mystery. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Archainbaud. 66 mins. Rel. Dec. 30. Rev. Dec. 27.

Phantom of Crestwood, The. Mystery at a week-end party. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 77 mins. Rel. Oct. 14. Rev. Oct. 18.

Renegades of the West. Cowboy avenges his father's death and cleans up the rustlers. Tom Keene, Betty Furness, Roscoe Ates, Rockcliffe Fellowes. Dir. Casey Robinson. 55 mins. Rel. Nov. 25.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. Cukor. Time, 70 mins. Rel. Nov. 25. Rev. Dec. 6.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 54 mins. Rel. Mar. 10.

Secrets of the French Police. Foreign mystery. Gwili Andre, Frank Morgan, Gregory Ratoff. Dir. Ed. Sutherland. Time, 58 mins. Rel. Dec. 2. Rev. Dec. 13.

Sport Parade, The. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time, 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Denny. Dir. V. C. Schertzinger. Time, 64 mins. Rel. Oct. 7. Rev. April 14. Rev. Mar. 28.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Theft of the Mona Lisa, The. Foreign made. Willy Forst, Trude von Molo. Dir. G. Von Bolvary. Time, 82 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne. Dir. G. Archainbaud. Time, 60 mins. Rel. Sept. 16. Rev. Oct. 13.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb.

United Artists

Studios: Universal City, Calif. Offices: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Merivale stage hit. Ronald Colman, Kay Francis, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rel. Dec. 28. Rev. Jan. 3.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue.' Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

Kid from Spain, The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo. McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 79 mins. Rel. Nov. 2. Rev. Nov. 8.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Rain. Jeanne Eagles' famous stage hit. Joan Crawford, Walter Huston. Ir. Wm. Gargan. Time, 93 mins. Rel. Oct. 12. Rev. Oct. 18.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Universal

Studios: Universal City, Calif. Offices: 730 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play 'Merry-Go-Round' about crooked politics. Eric Linden, Sidney Fox, Tully Marshall, Louis Calhern. Dir. Edw. L. Cahn. 74 mins. Rel. Nov. 17. Rev. Dec. 20.

Air Mail, The. Commercial flying thrill story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, Slim Summerville. Dir. John Ford. Time, 85 mins. Rel. Nov. 3. Rev. Nov. 8.

All American, The. Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. Time, 73 mins. Rel. Oct. 13. Rev. Oct. 14.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Rel. April 20.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Ir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Mummy, The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Okay America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Tay Garnett. Time, 80 mins. Rel. Sept. 5. Rev. Sept. 13.

Old Dark House. A night of terror in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 70 mins. Rel. Oct. 20. Rev. Nov. 1.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 18. Rev. March 28.

Rome Express, The. British made. Grand Hotel on a French train. Esther Ralston, Conrad Veidt. Dir. Walter Forde. 85 mins. Rev. Feb. 28.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Terror Trail. Original. Tom Mix western. Naomi Judge, Arthur Rankin, Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 5. Rev. Feb. 14.

Warner Brothers

Studi Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir Robert Florey. 67 mins. Rel. April 3.

12d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian. Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 28. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne, Ir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang.' Paul Muni, Glenda Farrell. Dir. Mervyn Le Roy. Time, 93 mins. Rel. Nov. 19. Rev. Nov. 15.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

King's Vacation, The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Lawyer Man. Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 3.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Parachute Jumper, The. Two ex-marines and a girl who go aloft. Doug. Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28. Rev. Jan. 31.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks, Jr., Nancy Carroll, Lilyan Tashman. Dir. Wm. Dieterle. Time, 58 mins. Rel. Nov. 12. Rev. Nov. 8.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 15. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Breach of Promise. The ruin of a man's career. Chester Morris, May Clarke, Mary Doran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 22.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Nagel, Leila Hyams. Dir. Victor Schertzinger. Rel. Mar. 18.

Death Kiss, The. A murder mystery with a motion picture studio background. David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir. Edwin L. Marin. Rel. Dec. 25. Rev. Jan. 3.

Drum Taps. A Boy Scout-troup to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 29.

Dynamite Ranch. Ranch manager fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

False Faces. Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 83 mins. Rel. Oct. 13. Rev. Nov. 29.

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20. Rev. Mar. 7.

Hypnotized. Jam following a big sweepstakes win. Moran and Mack. Mack Sennett. Rel. Dec. 25. Rev. Jan. 17.

Lone Avenger, The. Original. Ken Maynard western. Muriel Alan James. 60 mins. Rel. April 9.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 71 mins. Rel. April 2.

Race Track. Original. Turf story. Leo Carillo, Kay Hammond, Coghlan. Dir. Jas. Cruze. 78 mins. Rev. Feb. 25.

Texas Buddies. Cowboy, veteran of the A.E.F. turns aviator to balk the villains. Bob Steele, Nancy Drexel. Dir. R. N. Bradbury. Time, 57 mins. Rel. Aug. 28. Rev. Nov. 15.

Tombstone Canyon. Western, in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 25. Rev. April 11.

Trailing the Killer. Epic of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 4. Rev. Dec. 6.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Grey. Dir. Victor Schertzinger. Time, 74 mins. Rel. Dec. 4. Rev. Nov. 20.

Miscellaneous Releases

Bachelor Mother, The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evalyn Knapp, Jas. Murra, Margaret Seddon. Dir. Chas. Hutchinson. 69 mins. Rel. Jan. 3. Rev. Feb. 21.

Big Town, The. (Invincible.) Vice crusade story. Lester Vail, Frances Dade. Dir. Arthur Hoerle. 57 mins. Rev. Dec. 27.

Daring Daughters. (Tower.) Two girls in the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 28.

Face on the Bar Room Floor, The. (Invincible.) Temperance discussion. Dulcie Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. Rev. Oct. 18.

Footsteps in the Night. (Auten.) Mystery drama. Benita Hume. Ir. Maurice Elvery. Time, 59 mins. Rel. Dec. 1.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 66 mins. Rev. April 18.

Hotel Variety. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Cannon. 71 mins. Rev. Jan. 10.

Jungle Killer, (Century.) Expose of wild game hunting in Africa. With lecture. Rel. Nov. 25. Rev. Nov. 29.

Manhattan Tower. (Remington.) Suggestive of 'Skyscraper Souls.' Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Dir. Frank Strayer. 62 mins. Rel. Dec. 1. Rev. Dec. 20.

Pride of the Legion, (Released also as 'The Big Payoff.') (Mascot.) From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. Dir. Ford Beebe. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

Racing Strain, The. (Irving-Maxim.) Original of the auto races with air stuff. Wally Reid, Jr. Dir. Jerome Storm. 58 mins.

Red-Haired Alibi, The. (Tower.) Gangster story. Merna Kennedy, Theo. Von Eltz. Dir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Rev. Oct. 25.

Scarlet Week End. (Irving.) Murder at a house party. Dorothy Revier, Theo. Von Eltz. Dir. Willis Kent. Time, 58 mins. Rel. Oct. Rev. Nov. 1.

Sucker Money. (Kent.) Exposé of fortune telling. Mischa Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Woman in Chains. (Auten.) Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Basil Dean. Time. 68 mins. Rel. Nov. 18. Rev. Nov. 22.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Alone (Russ.) (Amkino). Dir. Trauborg. 68 mins. Rel. May 24.

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Brand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow, The. (Capital) (Polish). From Krystyna Ankwicz, M. Cybulski. 83 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Coiffeur Pour Dames (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 1. Rev. Nov. 8.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Jer Ball (German) (Protex). Domestic comedy. Dolly Haas. Ir. Wilhel Thiele. 83 mins. Rel. Oct. 3.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Falsche Feldmarschal. (Capital) (German). Military musical. Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Herr Burovorsteher. (Capital) (Ger). Felix Bressart, Herman Thimig. Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Diary of a Revolutionist (Russ.) (Amkino). Dir. Urinov. 80 mins. Rel. June 8. Rev. June 14.

Ie Blumenfrau von Lindenau (German) (Protex). Comedy. Renate Mueller, Hansi Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

Ie Lustigen Weiber von Wien. (Capital) (Ger). Willy Forst, Irene Eisinger. Dir. Geza von Bolvary. Time, 97 mins. Rel. July 1.

(New Era) (Ger). Musical. Ralph Roberts, Lucie Englisch, Carl Bosse. Time, 84 mins. Rel. June 8.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir, Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

runter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

ine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

ine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 63 mins. 15. Rev. Nov. 29.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Itta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Ioria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Ir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

House of Death (Russ.) (Amkino). Based on Dostolevsky's life. Dir. Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hurrah, Ein Junge. (Capital) (Ger). Farce. Max Adalbert, Ida Wuest, Lucie English. Dir. Geo. Jacoby. 91 mins. Rel. June 24.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Haid, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettencapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

La Couturiere de Lunevelle (Par)—(French). Musical of woman's love. Madeleine Renaud, Pierre Blanchar. 90 mins. Rel. July 1. Rev. Oct. 22.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Le Roi Des Resquilleurs (French) (Protex). Comedy with music. Milton. Dir. Georges Colombier. 90 mins. Rel. June 1. Rev. June 14.

Liebe ist Liebe (German) (Protex). Musical comedy. Kaethe von Nagy, Hans Albers. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 7.

Ljubav I Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

(Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

ensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

iche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Burnier, Dranem. 80 mins. Rel. July 1. Rev. Dec. 6.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

(Capital) (Ger.) Prelude to the world war. Dir. ich. Oswald. Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Loos. Ir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Ri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, Else Elster. Dir. Max Neufield. Time, 85 mins. Rel. July 30.

Reserv Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Jewish comedy. Dir. B. V. Shpiss and R. M. Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen, Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Ir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schubert's Fruehlingstraum. (Capital) (Ger). Musical of Schubert's life. Carl Joeken. Dir. Rich. Oswald. Time, 71 mins. Rel. June 28.

Schutzenkoenig' (Ger.) (Germania). Max Adalbert, Gretl Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Ir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Iberian Patrol (Russ.) (Amkino). Dir. Protozanov. 50 mins. Rel. May 13. Rev. May 31.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Soll Is Thirsty (Russ.) (Amkino). Dir. Reisman. 53 mins. May 5. Rev. May 10.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

torm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Uiani, Iani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda, Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heldermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Di culties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Ir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to address—Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th St.
Capital Film Exchange, 630 Ninth Ave.
Embassy Pictures, 729 Seventh Ave.
European Film Corp., 154 West 55th St.
Filmchoice, 33 West 42d St.
Foreign American Films, 111 W. 57th St.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales Corp., 729 Seventh Ave.
Germania Films, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Harold Auten, 1560 Broadway.
International Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Whitney, 350 East 72d St.
Kinematrade, 723 Seventh Ave.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th St.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film Corp., 274 Madison Ave.

GRAUMAN REGAINING HOLLYWOOD CHINESE

Hollywood, May 1.

Sid Grauman will regain full operation of the Chinese this week, with Fox West Coast, through its bankruptcy trustees, expected to cancel its lease on the property.

Grauman will probably reopen June 1, with 'Gold Diggers of 1933' (WB) and 'Dinner at Eight' (Metro) following.

Chinese is owned by Grauman's Greater Theatre Co., in which F-WC owns a third and Joseph M. Schenck and his United Artists associates the balance.

Screen Gems Asks to Keep Kid Cartoonist

Hollywood, May 1.

Petition for approval of a minor's contract was filed in Superior court today (Mon.) by Screen Gems, Inc., in behalf of Louis Zukovsky, 20-year-old cartoonist.

Cartoon company, which produces 'Krazy Kat' and 'Scrappy' for Columbia, wants to give Zukovsky, who has been with them two years, an additional two-year contract at salary starting at $40 per week and ending at $60. Gordon Levey is attorney for Screen Gems.

Spencer Tracy Shifted

Hollywood, May 1.

Spencer Tracy gets the lead in 'Shanghai Madness,' which Jack Blystone will direct for Fox, with Preston Foster taking over the lead in 'The American,' story based on the life of Anton Cermak, in which Tracy was to have starred in the personation of Chicago's martyred mayor.

Hamilton MacFadden directs the latter.

Hinterland's Premieres

The Midwest, Oklahoma City, Okla., will pre-release two new Warner pictures, playing 'Lilly Turner' Friday (5) and 'Little Giant' May 12. Dates mark world premiere of each.

'Turner' is to go on general release May 13 and 'Giant' May 28.

Hansen Gets 'Goona Goona'

Hollywood, May 1.

Mark Hansen (indie) has closed for 'Goona Goona' in his seven naborhood houses, with the South Sea pic going into the Marcal, in Hollywood, as a first run starting June 1.

Hansen gets the first run rights in every zone where he is represented by houses. Downtown first run was at the RKO Hillstreet.

Bowser Tops

Los Angeles, May 1.

George Bowser's beach division won the five weeks' biz drive staged over the Fox West Coast circuit, nosing out Milt Arthur's Orange county division, which was a contender for several weeks. B. V. Sturdivant, in charge of the San Diego-Imperial Valley division, came in third.

Top spot for house managers was grabbed by George Roesch, of the Grand-Lake, Oakland. Norman Sprowl, Redonda Beach, ran second, and Robert McHale, California, Berkeley, was third.

No prizes were awarded, the division managers having stipulated this before the drive was launched by Charles Skouras.

Coast Projectionists Bide Time with F-WC

Los Angeles, May 1.

At the request of the Fox West Coast bankruptcy trustees, projectionists' locals will defer taking any drastic action, following the refusal last week of the trustees to restore salaries to contract basis, until a satisfactory adjustment has been worked out. Boothmen in the various keys served notice last week, that, effective with the first payday after April 24, they would expect that the wage scale which applied previously to the arbitrary 27½% cut made eatly in March, would be restored in full.

Several conferences with the trustees were held by projectionist execs, with the former giving assurance they would wo k out a pay adjustment in the immediate future.

DUALS BURIED IN 95% OF SO. CALIF. HOUSES

Los Angeles, May 1.

Ingle feature programs are now in use in approximately 95% of the picture houses in Southern California. Only exhibitors holding to duals are the operators of few of the 5c and 10c grind houses on Main street, and a few scattered naborhood spots where pressure has failed to swerve them from sticking to the double pic policy.

Although the return to single bills was officially set for last Thursday (27), most of the naborhood and suburban houses did not make the switch until Sunday or today (Mon.) because of prior bookings which included duals.

No general agreement has been reached regarding previews, but the generally accepted understanding is that only bonafide studio previews will be countenanced, and that when these are scheduled there will be a slight tilt in admish. Rental previews will probably be discontinued by circuit and indie houses alike.

Educational's Fox Deal Brings Rent Suit in L. A.

Los Angeles, May 1.

Gore Bros., owners of the Film Exchange building here, have filed suit in Municipal court to collect four months' rent from Educational Film Exchange, and have secured an attachment on the distribution company's product, now being released through Fox.

Educational, when it closed with Fox three months ago for physical distribution of its shorts, vacated its exchange in the Gore building, which it had occupied for some years under lease. The Gores contend that they have made repeated efforts to secure back rental, but have been unable to get any satisfaction out of Educational.

Suit is a friendly procedure, in that permission has been granted Fox Films to continue distribution while the suit is pending.

HARRY H. OSHRIN
Counselor-at-Law
Announces the Removal of His Offices to
1619 B'dway, New York
Telephone Circle 7-1122

KARRE LeBARON & CO.
Offering
Dances Daringly Different
PARAMOUNT, NEW YORK
This Week (April 28)
Direction M. S. BENTHAM

Featured ROXY, New York, This Week (April 28)
RADIO'S WIZARD OF THE STRINGS
ROY SMECK
FAMOUS RECORDING ARTIST
Personal Management HARRY A. ROMM, Palace Theatre Building
Featured FOX, Brooklyn, Next Week (May 5)

CAPITOL, NEW YORK, THIS WEEK (APRIL 28)
TITO GUIZAR
THE ROMANTIC TENOR
WABC Sun., 9:30; Mon. and Fri., 5:45

THE MAN WITH 1,000 CIGARETTES
Sensation of "Earl Carroll's Vanities (1932)"
KEITH CLARK
Sensation of "Cavalcade" Prologue, Grauman's Chinese Theatre, Hollywood
This Week (April 28)
PARAMOUNT, NEW YORK
REP.—O. L. OZ
1674 Broadway, New York

Air Line News

By Nellie Revell

Going the Hollywood friendly divorces one better is a foursome composed of Lee Sims, Ilomay Bailey and Mr. and Mrs. H. Steiner. Ilomay Bailey was formerly Mrs. Steiner. Mrs. Steiner was formerly Mrs. Lee Sims. Now Mr. Sims and Mr. Steiner are in the music school business together, and their wives are good friends.

Imberg's Claim

Barbara 'Snoony' Blair has been furnishing her own material on the Esso program, but Herman Timberg claims it is part of their old vaudeville routine and he has instituted proceedings.

Medbury Lockout

John Medbury decided to walk up the rear fire stairs at CBS to the studio two floors above, instead of waiting for the elevator, the other day. The door clicked behind him and he was locked between floors. He ran frantically up and down flights of stairs five minutes before released by a startled porter.

Ted Lewis' Bid

Ted Lewis leaves the Hollywood, New York, June 22. He has been offered a CBS commercial but plans are pending, until he decides where he will broadcast from this summer, so wire charges can be arranged. He expects to go to the Dells, Chicago, replacing Guy Lombardo, who comes back to the Long Island club.

Whiteman Looking

Paul Whiteman's orchestra is not yet set for the summer. ruth of the matter is he can always return to Chicago, but is looking for something else.

Two Anniversaries

Kate Smith is 24 today. It is also her second anniversary on the air. Ted Collins will celebrate the dual event by telling Bob Taplinger, via a Columbia mike, how it feels to be her manager.

Wons at NBC?

Unless a lucrative commercial is forthcoming, Tony Wons will quit CBS May 30 for a three months' hiatus in his Wisconsin northwoods. He may go to NBC on his return in the fall.

Records at 19

Sylvan Taplinger, 19, now is with Flexible Record Corp., making permanent and non-breakable recordings of programs.

Switching John Henry

It is expected that CBS will shift the John Henry dramatizations, now on twice Sunday nights, to two separate evenings during the week for better build-up.

Before Radio

Welcome Lewis played the violin in vaudeville and in several orchestra pits....Alois Havrilla was a civil engineer...Jane Winton, WINS soprano, was a flicker star and the former wife of Charles Kenyon...Jack Smart, radio actor, worked in the lumber camp of Colonel Stoopnagle's (F. Chase Taylor) father...Patrick J. Kelly, supervisor of announcers at NBC, was a marine engineer...Louis Dean clerked in his granddad's store at $3 a week down in Valley Head, Ala....'Whispering' Bob Snyder, of WINS, still holds his card in the electricians' union...G. W. (Johnny) Johnstone, of NBC's press department, was playing the piano in Vincent Lopez' orchestra, and before that he was in the control room...Kenneth Roberts was law clerk at $5 per week...Edward K. (Ted) Jewett, night supervisor of announcers, was a silk salesman...James D. Mugford, WINS dramatic director, was a high-church minister in England...George F. Hicks, NBC announcer, was a lumberman ...George Martin (Cowboy Tom) worked as a cowhand on a Nebraska ranch; took a fling at coal mining, then newspaper reporting...James Wallington was a furniture salesman...Matty Miller, of WINS, originally earned his living as a barber...Graham McNamee, Milton J. Cross and Neel Enslen were church soloists...Allen 'Wifesaver' Prescott, announcer on WINS, left U of Penn for newspaper work ('Daily Mirror')...Frank Parker, A&P Gypsy tenor, was a chorus boy...Ross MacLean was a gold prospector in the Canadian northwest...Fred Allen was a runner in a public library at 20 cents an hour...Howard Petrie was a bank clerk ...Frances Burnett (WINS trio) was headed for a dancing career when her foot was crushed by a truck which made it impossible to continue dancing...Freddie Rich's first job, at the age of 11, was as pianist in a nickelodeon 'Waco' theatre...Raffaele Sgro financed his musical education as a coal miner and by working in a restaurant...Dad Pickard, of the Pickard family, was a telegraph operator...Richard Maxwell, tenor, sold real estate in his home town of Mansfield, O....Marge Damarel first sang in her parents' vaude act...John Fogarty, tenor, was in the wholesale fruit business in Great Falls, Mont....Vinton Haworth was assistant to the display director of Consolidated Gas of New York...Gene Arnold was an accident adjuster for a Chicago meat packing company...Billy Jones (Jones and Hare) was the hind legs of a mule in a Weber and Fields burlesque...Jean Sargent, torch singer, was a Philadelphia newspaper woman...Walter O'Keefe studied for the priesthood at St. Thomas Academy, Hartford...Morton Downey was a piece worker in a curtain rod factory.

Short Shots

Hannah Williams will be guest announcer with Dick Himber's orchestra for his broadcast Monday (May 8) over WEAF...Frederic William Wile goes to Atlantic City next weekend for his wedding anniversary... Stevens Partridge, who for the past year has been WINS' 'Weather Eye', is the anonymous voice heard as 'The Old Apothecary' Sunday afternoons...Mrs. Howard Petrie, formerly Alice Woods, has returned from her honeymoon to her hostess position at NBC...'Big Fred' Miller starts a new three-a-week commercial over WABC today...Percy Weinrich will make his appearance on the Blackstone hour tonight (Tuesday)... Irvin S. Cobb will not have an audience on his debut program tomorrow night...Alice Joy has returned from a two months' vaude tour...Boake Carter, Philco news commentator, was in New York Thursday and broadcast from WABC for the first time...Pete Barnum, formerly of BBD&O, is now on the CBS production force...George Burns and Gracie Allen are the first Columbia artists to appear at the Music Hall of Radio City, opening there Friday...No longer sponsored, 'Cowboy Tom and Indian Chief' will continue as a sustaining on WINS...Richard S. Simon (Simon and Schuster) will perform as pianist on NBC's 'Music Is My Hobby' program next Friday...'Pages of Romance' will leave the air June 28 for 13 weeks...David Ross, CBS announcer, says the congressional theme song is 'Silver Threats Among the Gold'...Fred Waring is an advanced pupil in 'Swanee' Taylor's flying school at Roosevelt Field, L. I....The Gotham Four, male quartet, known to vaude patrons, are now heard on WRNY.

Scrambled Notes

Gene Tunney will be interviewed by Edwin C. Hill over CBS May 12... Elizabeth R. Todd is adapting the Milne 'Winnie-the-Pooh' stories, NBC's new k/d program...Albert Bartlett has relaxed his rigid policy of playing tangos only on CBS...David Freedman will go to Europe this summer for his first vacation in two years...The Sizzlers have been given an additional sustaining period on Thursday nights via WJZ,

(Continued on page 34)

Dead Pan Jury

Air comics agree that there's nothing that burns or confuses them more than the sight of a delegation of execs from their sponsoring company seated behind the window of a control room during a 'dress rehearsal.'

Invariably, say the comedians, the commercial reps assume dead pans, fold their arms and stare with expression of, 'Well, get fun .'

Radio Staff Men Now Head Staking List, Declare Pubs

Described by music publishers as the most insistent of plug fee demanders among band leaders are a number of those holding staff jobs in the network studios. Turning up of the palm with these batonmen used to be an occasional event, but now it's become a set policy, say the publishers. Explanation given them, the music men aver, is that the networks' salary cuts have made it necessary to look for additional support.

Studio bandsmen also take the attitude that since the plug reimbursement practice still exists among dance spot combos, they see no reason why the network leaders shouldn't be extended similar expressions of gratitude. Those with chain connections, in addition, point out that they're in a better position than outside bands to give publishers plenty of service.

With summer approaching and commercial program possibilities becoming rare, network warblers holding regular sustaining spots have also started to look to the publishers source for added income. That they give a lyric rendition of the song also allows them an edge over studio leaders in finding publishers willing to pay. Another angle in the warbler's favor is that his plug scale is as a rule lower than that of the bandsmen.

General Foods Buys 60-Broadcast Script Over Don Lee Chain

Los Angeles, May 1.

'Belle and Martha,' new script show on KHJ, has been bought by General Foods for 60 broadcasts over 12 Coast stations of the Don Lee-CBS chain.

Program created by Gertrude Tyson and Edith Adams. It is a femme rube affair.

Navy-CBS Scrap Over WJSV Is a Standoff

Washington, May 1.

The CBS-Navy scrap is in a temporary lull with the Federal Radio Commission granting CBS an experimental license to operate WJSV through Aug. 1. Previously ordered to move this month, work of A. P. Chamberlain and CBS engineers on a directional antennae has persuaded FRC to give WJSV another chance to talk the Navy out of its objections.

Navy Department contended that the present WJSV site, one mile from Bellevue Research Laboratories, interfered with its own experiments and won the case before FRC last month. Columbia's efforts at correcting interference was in lieu of moving the 10,000-watt transmitter at a cost of $50,000.

WINCHELL THRU

Jergen's Lotion dispenses with Walter Winchell's services on its Sunday night period with the May 28 broadcast. Time contract with the network also isn't being renewed.

Cosmetic mixer figures on staying off the airlines for the summer.

Gilmore Gets 3 Hi-jinkers

Los Angeles, May 1.

Red Corcoran, one of the ex-Rhythm Boys, goes into the Gilmore Circus next week. Latter outfit is on KFI and has been doing theatre dates.

Going with Corcoran are Cliff and Les Arquette.

Inside Stuff—Radio

The New York radio columnists went to bat on Eddie Cantor following the report in last week's 'Variety' that Cantor didn't think much of the opinions of the metropolitan ether chatterers. Mike Porter, Nick Kenny, Ben Gross, et al., refuted any ethereal logrolling and claimed that Cantor, via his own strighting for his pal, Jessel, was offering the most gigantic form of logrolling extant.

An inside on Cantor's general antipathy to the radio columnists is an experience he had with some of the local radio press agents and columnists who, he charged, were mixed up in a 'vicious circle' of you-do-something-for-me-and-I'll-reciprocate. Cantor, at various times, has taken umbrage at would-be radio p.a.'s who solicited his account with the allegation that unless he 'played ball' with them he'd not 'get to first base' with the radio columnists who took their cues from certain channels.

A similar condition exists within both of the major networks where the intra-chain's personnel recommends certain favored p.a.'s, or outside managers and representatives, to augment the regular publicity services which the chains' press bureaus are supposed to render for all its stars and clients.

Cantor also has had sundry tiffs with self-promotional radio columnists who had a benefit or a song up their sleeve they wanted to promote. Comedian also has had a couple of instances of receiving crossed mail intended for another radio celeb (who, he presumes, received the letter originally intended for him) wherein allegedly certain unethical pressure to achieve a song plug was attempted.

Cantor's argument is that he fought his way up through all sorts of stardom, taking in vaudeville, musical comedy, motion pictures and also radio, and while the ramifications besetting every branch of show endeavor have been fraught with their own peculiar brands of skulduggery, he's never encountered the politics and angles besetting the radio thing.

Cantor, from his position as a friendly counsellor to many in the show business, has also not won any columnar sympathy from the scribbling boys through his repeated assertions—as in his address before the 4 A's—that the minute a radio commercial entertainer takes cognizance of any favorable press notice, then he's sunk. It means that he'll not attempt anything new but adhere to what was presumably regarded as a favored program by this or that radio chatterer. That, contends Cantor, is the beginning of the end.

His stance on the ether columnists includes that their fanatic endorsements of this or that newcomer to the air is likewise a handicap because, from Cantor's experience, it's never panned out.

Unreasonable salary demands and procrastination in signing talent are reported to be back of the refusal of Los Angeles theatres to buy air artists for stage presentation through the Tommy Lee Artists' bureau, adjunct of KHJ and the Don Lee Coast chain. Outside agents are favored by the house operators.

A protest by the Lee bureau has been directed against Fanchon & Marco, which has been booking ether talent through outside agents for the L. A. Paramount and Manchester theatres. Marco claims he is willing to do business with the bureau but has been unable to obtain suitable terms or prompt action on bookings. Lee agency's salary demands are out of all proportion for theatre dates, Marco contends.

Outside bookers and ad agencies object to the Lee stand that it should book all talent appearing over KHJ.

Radio agent complains that acts jump to another agent, or book direct when a contract offers, come with a reminder of the old vaudeville days. Recent is the squawk of a former vaude agent who sees no difference between the two fields on these scores.

Agent had been nursing along a new girl and after rehearsing her, etc., he went to bat with one chain and eventually got his charge an audition. She clicked and was on the air with a sustaining contract for six weeks. But the first time out the production proved bad and the whole thing was cold.

With agent still fighting the web the singer demanded a release from him, and he gave it to her to stop the yelling. Before he could turn around the girl had a contract with another outlet arranged direct.

Ad sponsors figure on the name value of talent for national purposes as much as any other showman, despite the ether's repeated contention that it can build its own stars. This latter contention is refuted, for example, by the manner in which Bert Lahr was selected to succeed Eddie Cantor for Chase & Sanborn coffee on Sunday nights, although Milton Berle was available at around $750; Lou Holtz at around $1,000, but Lahr at $250 above that.

Figuring Lahr's touring in musicals, his Ziegfeld association and his last Metro picture (a filmization of 'Flying Colors') the J. Walter Thompson agency decided that Lahr would mean more to the fans generally in the hinterland than any of the others.

Couple of examples made recently have the boys at New York NBC convinced that Richard C. Patterson, Jr., executive v. p., really has pronounced scruples on the subject of the personnel's bending the elbow on or around the job. Understanding prevailing is that there are to be no exceptions and no warnings about a second time. That goes from the bottom to the top of the line.

One of the axed examples was a lad whose functions required entertaining out-of-towners as a good will gesture from the network, but that didn't square him when overdosage with the crowd made it necessary for him to lay off for a spell to ease it out of his system.

Jimmy Durante gave a special radio audition for Nick Schenck and J. Robert Rubin of Loew's to convince his Metro-Goldwyn-Mayer superiors that he'd click on the radio. Picture men argued that the ether thing is the bane of their business although they were partially swayed that if Durante connected on the air, it would make him more valuable to the studio.

However, now that Durante has partially won his point, and Lucky Strike may set him for a commercial, he may forego it on the theory that the air while 'making' 'em pronto also can undo a favorite just as fast.

David Lawrence's move to re-establish his Consolidated Press syndicate, by offering the chains and local stations a daily news service, last week developed into the report that NBC and Columbia had agreed to underwrite the venture as a protection against the A. P. shutdown on chain newscasting.

Networks, however, say that not only are they not interested in the Lawrence project but they have no intention of subscribing to a bulletin service from any other outside source. Added to this statement was the assurance that important news breaks will find the chains amply covered through their own and affiliated outlets.

Lehman Bros., banking house, is not affiliated in any way and has no financial connection with Ed Wynn's Amalgamated Broadcasting System. Wynn's company has merely rented space in a building in which the Lehmans had a realty interest.

Lehman Bros. has a radio interest, the Columbia Broadcasting System.

Twist for insinuating listener obligation finds itself inserted in the Pepsodent announcer's fadeout line: 'Amos 'n' Andy, made possible through your purchases of Pepsodent toothpaste and Pepsodent antiseptic, will again be heard at this time tomorrow, etc.'

4-A Comm. Seeks Reliable Tab on Fan Reaction; Many Meaningless Surveys

One of radio's major problems, according to L. D. H. Weld, chairman of the American Association of Advertising Agencies' research committee, is to find a method which will distinguish between the accurate and phoney survey on listeners. Compilations on what programs the fans are following, and why, are being turned out from many sources, but few of them, opines Weld, show an authoritative understanding of what it's all about or reliably interpret the statistics offered.

So that the advertisers won't continue to go awry on program popularity and the reaction angle it is up to the trade, Weld avers, to fashion for itself a system of statistical inquiry that must be adhered to in pursuing listener surveys. Weld and his association committee are now working on this project.

As an instance of statistical studies which have entailed much labor, but produce little dependable info to commercial broadcasting, Weld cites the 'Report of a Research Into the Attitudes and Habits of Radio Listeners' recently published by Clifford Kirkpatrick, associated professor of psychology at the University of Minnesota. The professor restricted himself to Minneapolis with the report tabulating 507 replies, which, in many cases, showed two or three replies from different people in the same family.

Weld gives as his major objection to this survey that it was limited to listeners 20 years of age or over and that 62% of the answers came from people 35 or over, tending to omit what Weld considers the most important element (the younger people) of the radio audience. Another fault that Weld points out in the professor's analysis is that its break-up into occupational classes has too large a percentage in the upper brackets to provide a fair basis of computation.

Survey's Points

Some of the main points brought out by Kirkpatrick in his survey are that the average hours of radio listening are 19.6 per week, that radio is used more by people in the lower occupational groups and who have had fewer years of schooling, that women give the radio more time than men and that there is a slight indication that radio had caused people to cut down on church as well as theatre and concert attendance. To the query whether programs have improved in a year, survey subjects voted 33% 'no change,' 23% regarded the aerial fare as worse, and 44% figured it had improved. Most of the votes tabbing the programs as worse came from the highbrow groups.

Professor Kirkpatrick broke up his types of programs into seven groups and ranged them in order of preference, according to his replies, as follows: (1) News and information; (2) Classical music; (3) Popular music including jazz; (4) Dramatic programs; (5) Sports; (6) Religious and inspirational talks, and (7) Political speeches. Weld describes this as valueless classification, asking where would be included the ace comedians, and also pointing to how the overpercentage of highbrow adults affects the tabulated preferences.

The Kirkpatrick survey further detailed that 60% said they bought radio advertised goods, that 25.6% replied they had written an average of 4.1 fan letters during the previous year, and that 28% declared they had written down the addresses of air advertisers. Of 394 persons who answered the question, 15.5% said they occasionally did not buy goods advertised because of disgust with the program, and 9.9% allowed they frequently made such resolutions. Most of the 'disgust reactions,' also came from the higher occupational groups.

PAPE AT WODX

Birmingham, May 1.

Report that Bill Pape would turn back his share of WAPI was affirmed Saturday (29). B. H. Hopson, secretary-treasurer, will assume full charge of WAPI Broadcasting Corp., as president.

Pape returns to Mobile to operate WODX, in which he and Hopson own an interest. Pape and Hopson took over WAPI last July from the three state-owned colleges at a monthly rental of $775. Station is the strongest in the state and negotiations are underway for a clear channel. It is an NBC affiliate.

LISTERINE DISAPPOINTED

Majestic Theatre Deal Only 7,164 Tubes

Chicago, May

Results of the Listerine tie-up with the Majestic theatre, for a two week period ending Friday (28), gave a total count of empty Listerine toothpaste cartons of 7,164. Bulk of this was obtained the second week as only 1,840 came in the first week.

Listerine regarded the tie-up pessimistically, but from the theatre's viewpoint, it was successful. Dentrifice redeemed boxes at 10 cents each.

Ether Plugs All But Kitchen Sink In Biz Giveaways

Los Angeles, May 1.

Famed for its inconsquential radio programs, the Coast is now receiving an overdose of ether selling of men's furnishings with everything thrown in to entice the buyer. A dozen or so one-flight-up clothiers are pushing their wares over as many stations, all offering the buyer something in addition to a suit of clothes.

Best bet seems to be a tailor who is giving away with each suit one quarter of an acre of ground 'at America's garden spot, Palm Springs—and folks, the land is only five minutes from the heart of the town.' Five minutes from the heart of Palm Springs, on the desert, is pretty sandy. Tailor cuts in on the profit the subdividers make by selling the extra acreage, water and other improvements.

Another firm is offering a suit with two pairs of pants for $19, and as an extra added the buyer receives underwear, shirt, tie and collar. In case there's a squawk, the tailor will also toss in 10 gallons of gas and a grease job for the car.

Other men's outfitters have felt the pinch of the competition, so they are out to get their share. Passes to picture houses, a basket of groceries, free suit pressing, a dressing gown and flowers for the wife or sweetheart, are some of the gags used to entice listeners.

Some of the ace stations are going for this type of advertiser. It's nothing to get a load of Dubussy with a plug for a $10 suit thrown in.

'Romantic Bachelor' Has His Troubles Staying Single, but Makes It

A hint that he might come into the studio under the weather and otherwise unprepared for proper broadcasting won Tommy McLaughlin's point to end his commercial for Vick's Vapor-Rub as the 'Romantic Bachelor.' The account, for the finale, had a script prepared for McLaughlin to farewell from Vick's as a bridegroom. The tenor wanted to remain a bachelor. It was all, allegedly, in retaliation for McLaughlin's refusal to wait until next September to resume for Vick's which went off the air for the summer this past Wednesday (26) via WABC and the CBS hookup.

McLaughlin argued that his 'Romantic Bachelor' billing was too valuable to him and he didn't fancy remaining idle over the summer, as he anticipates capitalizing on the billing pronto, with the result the account had prepared a script calling for the nuptials simultaneous with the farewell program.

McLaughlin recognized that contractually he had little argument in refusing to do the script handed him, hence his suggestion. The result was that the commercial just made it a farewell party and eliminated the marriage idea.

Brotherly Complaint

Minneapolis, May 1.

In an interview published in the 'Tribune,' while here with George White's 'Scandals,' Willie and Eugene Howard complained about misappropriation of material by radio funsters, and accused Eddie Cantor of stealing some of their gags. Interview was given to Harry Remington, the 'Tribune' staff writer.

The Howards said they had been thinking up their own gags 'since the big blizzard.' 'When I'm lucky enough to develop a joke into a gag, use it one night, and hear it on the radio the next night, without a word being changed, am I a dope to suspect it's my gag?' complained Willie. 'Why some of those fellows—authors they call them—spend their days and nights in theatres taking down every line of comedy spoken. Then they turn around and sell the stuff to somebody going on the air the next night. The best of them will steal gags.'

'This me and President Roosevelt stuff may be all right for some, but personally it gets in my hair,' said Eugene. 'A comedian's business isn't to offer advice on matters of state or politics, either.'

$1,000 NUT FOR EXPO STATIONS

Chicago, May 1.

Regardless of the fate of the big capacity studios for public broadcasting, whose construction was still unsettled last week, the radio system for handling the World's Fair is pretty well worked out. R.-Calvert Haws, with the title of chief of radio activities, has obtained from the American Telephone and Telegraph Co. special consideration for the Exposition whereby all stations will be allowed to use the same lines passing through a central patch-board located in the Exposition's Administration building.

By simplifying the radio traffic out of the exposition grounds, Haws has reduced the cost to a nominal fee of around $1,000 for the five months of the Fair's operation. Every station in town except WJJD and WIBO had contracted to participate at this figure last week, and both these latter stations were expected to sign. Without the central patch-board system, permitting an easy plugging-in of any given station, it was estimated that the cost of covering the World's Fair would have run around $12,000 per station. This sum would have been prohibitive.

Exposition grounds are completely wired with some 160 outlets. Big places such as the Soldiers' Stadium, Hall of Science, States Group, etc., have 18 circuits each.

FIGURING THE ROCKERS

Programs Switching Times to Catch 'Em Relaxed

In order not to miss out on the small town working element still subject to standard time, Household Finance has shifted its Tuesday night 'Musical Memories' affair to a 10 p. m. EDST spot over NBC's blue (WJZ) link. Under the previous 9 p. m. schedule the stanza would hit the midwest standard time towns at 7 o'clock.

Money lending concern, which caters to the laboring and lower-middle classes, figures that the average head of the household isn't through with his dinner and esconced in a living room chair before 8 o'clock.

Beaucoup Air Pickups From Chi This Summer

Radio band names and others on barnstorming dance tours this summer are routing themselves into Pennsy, Illinois and Ohio with a view to easing into Chicago coincident with the World's Fair.

Tourist influx is expected to create boom demands for Chi dates, with etherizing from the Windy City by more or less permanent hookups further facilitated. Prestige and money angles figure almost equally in such booking plans.

Personality Radio's Main Requisite; Material Is Comics' Alibi, Says Reber

That they weren't primed wit the right material has become the standard alibi with comics who play on the air, according to John U. Reber, v.p. in charge the J. Walter Thompson

In Reber's opinion too much importance has been placed on the writing phase of radio comedy.

If a comedian wails on the airlanes it is due primarily, asserts Reber, to the fact that his personality isn't suited to the medium, no matter how successful he may have been in other phases of show business. Endowed with the personality that appeals the comic will find, says the agency exec, that the 'right' material is what his personality makes it. But if the wag hasn't that indefinable something in his voice that 'gets' the rocking-chair mass, the aid of the best dialog writers available won't make him a radio click.

Reber says that his experience with the Vallee-Fleischmann and Chase & Sanborn coffee shows has taught him a few things about air comedy. Above all, he declares, it must never get above the small town level if it's a low-priced product that the program is selling, and in any event it must not be written according to Broadway standards. Out on the crossroads, Reber opines, the human side conveyed by the air personality comes first and the lines are merely something he uses to express himself. Essentially, he contends, the voice must envisage for the listener an interesting, compelling personality. If those qualities aren't there the cleverest craftsmanship in writing will leave them cold.

Sincerity

Reber attributes Vallee's sustained popularity on the air to these qualities plus the sense of sincerity which surrounds his warbling and patter. As a singer Vallee can't be rated as especially talented, but in Reber's opinion, he injects a simplicity and boyishness of spirit into his efforts that can't help but arouse a winning response. That in a nutshell, he says, explains Vallee.

Another Reber slant is that radio must be careful not to tax the inferiority complex of the rurals. In other words, material can't be too smart or involved. What Broadway and the major key city audience may quickly recognize and regard as clever will likely be confusing and incomprehensible to the villagers. If the average listener is to be educated to Broadway material it must be fed to him, Reber holds, in small and careful doses. This situation, he declares, accounts for the slow development in radio of the smarter forms of entertainment.

Innocent Enemies

The worst mistake a radio comedian can make is to be influenced by the criticisms of his Broadway friends, Reber emphasizes. The comic's Broadway pals may know show business but they don't know radio, and the less the gagster listens to them the better off he'll be. Reber recalled the difficulty he had in keeping Maurice Chevalier on the air. 'The Frenchman, discouraged by his friends' unfavorable comment about his programs, had week after week pleaded that he be released from his contract. But while this was going on, Reber pointed out, Chevalier was breaki mail-pulling records.

NBC CONCERT FRANCHISES

Splits Pacific Into ions for Booki

NBC Artists Service has placed its concert selling activities in the Pacific division on a franchise basis. Territory has been split up into three districts and each farmed out on a commission arrangement.

Peter Conlin, manager the Frisco Symphony, has the Los Angeles and San Francisco areas, L. E. Behymer represents the bureau in lower California, and the western states into Texas and the northwest goes the Portland booking firm of Steers & Coman.

Radio Discounts Annual Anti-Air Press Resolves

Radio doesn't believe there will be a concerted move among newspapers to eliminate daily program listings unless they are carried as advertising. Regardless of the unfavorable stand taken toward it by the American Newspaper Publishers Association, in convention in New York last week, the broadcasters still feel that the agitation will die away as has happened following each of the annual press meetings the past five years.

Radio does expect, however, that the national newspaper gathering will be followed by district meetings and that those publishers attending will pass resolutions upholding the action of the A.N.P.A. But when the count is taken a year hence, say the broadcasters, the program listing situation will probably be little different than it is at present. But if the newspapers in any particular community actually go through with a concerted ban on free program listings, the broadcasters say they are prepared as to defensive measures. One of these, and previously used, is to hook up with merchants on an advertising giveaway containing radio chatter and local station schdules.

A. P. Angles

Convention of the Associated Press was held the day before the opening of the A.N.P.A. meet. A.P. followed its voting of an absolute ban on supplying news to their chains by adopting a regulation limiting news bulletins for local stations operated by member publishers to 30 words, excepting those items pertaining to sport events. To this action the networks have replied that they will go on handling news of outstanding importance as in recent months and through local station allies and short wave facilities.

Resolution passed by the A.N.P.A. on paid program listings left it optional with members as to decision. All that the resolution declared was that it was the 'sense of the association that in the future newspapers should not publish such station programs free of charge and should publish them, when offered, only as advertising matter, to be paid for as other advertising matter is paid for.'

Bard Wins from Oil Co.

Los Angeles, May 1.

Ben Bard was awarded judgment for $2,015 by Municipal Judge Mae Lahey in his suit for that amount against the Union Oil Co. Sum was for the 11 weeks balance of a 13-week contract to m.c. the KHJ Merrymakers.

David Dautoff represented Bard.

IRMA GLEN RESTRICTED

Chicago, May 1.

Irma Glen has been ordered by her doctor to confine her radio work to one broadcast a week. She is suffering from a nervous disorder. She returned last week from Florida.

Organist, meanwhile, continues her Friday period for the 'unknown sponsor,' a mysterious wealthy woman who pays Miss Glen and buys time over WENR simply to gratify a whim.

Daylight Saving Messes Up WLS, Farmer Station

Chicago, May 1.

Station WLS has been obliged to completely reorganize its broadcasting schedule starting today (1) because of the fact that it operates in Chicago on daylight saving, but the bulk of its listeners are prairie farmers who despise and reject any clock tampering. In starting its programs at 6 a. m. WLS will really be reaching the farm lands at 5 a. m.

'Inner Bell Hour' is moved forward from 12:15 noon to 1 p. m. and other adjustments in accordance are being made throughout the schedule. WLS, which divides use of WENR's 50,000-watt channel, is on the air 6-10:15 a. m., 11:45 to 3:30 and 7-8:30 p. m.

Mamas Wail as Kids Forbidden Air Hour Billing

Although Horn & Hardart doesn't pay a single kid performer appearing on its WABC, N. Y. programs, that company has ruled that none of its juvenile performers may play theatre dates and refer to their H. & H. connection in the billing. Violation will mean permanent disbarment from the H&H air show.

Columbia Artists Service once booked a troupe of kids, who played the program, into a Newark house for a three day stand with H&H execs fuming and warning the network that repetition would mean loss of the account for the web.

But since then, parents of the kids have organized their own stage acts and have arranged their own bookings. Those who went through with the stage dates after the H&H order was issued have had the taboo mark put on them as regards this ether session. Parents say they can't understand why Horn & Hardart should object to the use of the H&H tag on these personal appearances as long as the entertainers are willing to contribute their air services gratis. What makes the latter proposition okay with them, they aver, is the hope that the buildup will give the kids a chance to cash in through vaude bookings.

Batch of talent presented on the H&H Sunday stanza ranges from 10 to 16 youngsters weekly. Program is now in its third year over WABC and has always followed a no salary policy.

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with
HIS CONCERT and DANCE ORCHESTRA
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THEATRES, HOTELS and RESTAURANTS
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RALPH KIRBERY
"THE DREAM SINGER"
J. B. WILLIAMS
PROGRAM
SUNDAY NITE
7:30 WEAF
WEAF Midnite Daily Except Sunday
"Pages of Romance" WJZ Sunday 5.30 P.M.
MGT.—NBC ARTISTS BUREAU

Kaufman-Ryskind on Air, Where You Don't Have to Be Handsome

George S. Kaufman and Morrie Ryskind, musical comedy librettists, are turning actor for the ether. They teamed and gave an NBC audition last week. As a result they go on the Fleischmann hour May 11. It's their only booking so far.

After the Fleischmann try the author-actors go to Hollywood to write a Marx Bros. picture, after which they'll return to New York with expectations of taking up a radio career where they left off.

Kaufman and Ryskind figure they can do their own material on the air, because on the air you don't have to be beautiful. They'll bill themselves as 'Senators-at-Large', with material following the political trend.

1 MEMBERSHIP FOR ALL NBC STATIONS

Chicago, May 1.

At the annual meeting of the Chicago Broadcasters' Association last week NBC announced that as part of its economy move it would pay one $25 membership dues to be considered as including WENR, WMAQ and NBC itself. Meanwhile, Columbia pays $25 for itself, $25 for WBBM, and its affiliate, WGN, also pays $25. All independent stations pay $25 each.

William Hedges, of WMAQ, was re-elected president of the association. Other officers are Homer Hogan, KYW, vice-president; J. J. Hutchinson, W.A.A.F, secretary-treasurer.

KNX Invite Show

Hollywood, May 1.

KNX is the last of the local stations to fall for free performance broadcasts. Stunt is for its weekly Optimistic Donut hour, eight years old and the oldest commercial in California.

Show will broadcast from a sound stage at the Freeman Lang record studios, formerly used for independent picture production. Accommodations will be for an audience of 300.

PROTEST KDAL MOVE

Dallas, May 1.

Removal of KDAL from Houston to Dallas has been protested with the FRC by the City Radio Commission, controllers of WRR. Protest claims Dallas area has reached the saturation point with three local outlets and three more within 30 miles.

KDAL is a 250-watter owned by Hal Hightower, E. Cornelius and Sam Thomas.

FITZGERALD'S CONTACT

L. J. Fitzgerald, recently transferred to New York from the Chicago branch, has been assigned to do advertising agency contacting for the NBC Artists Service. Move teams him with Bill McCaffrey, who handles the agency approach on network talent.

Both come under the supervision of Harold Kemp, the bureau's manager of popular entertainment.

Renewals

Campagna Itali Balm. Goes into its third year on NBS's blue (WJZ) link May 5. Retains 'First Nighter' dramatic series. Contract is for 52 weeks, new schedule giving the program 10:30 to 11 p. m. EDST Fridays.

Real Silk Hosiery. Effective May 8, a second 13-week stretch. Continues with Vincent Lopez and others currently in cast.

Gold Dust Corp. Goldy and Dusty, a. m. stanza, continues for another 52 times beyond April 28 on CBS. Program on daily except Sat. and Sun.

Barbasol Products. New contract with CBS, effective Sept. 11, calls for a 15-minute spot every evening except Sat. and Sun. Meantime, commercial continues with its once a week stanza.

Tom Howard Asks Release, but Account Won't Let Him Off

est Foods and the agency on the account, Benton and Bowles, have turned down Tom Howard's request for a release from his radio contract which has five weeks to go. Howard told the agency and the food packer that he was dissatisfied with his material in the 'Musical Grocery Store' script and that he felt it would benefit all around if he were omitted from the program. In its thumbsdown letter to Howard the agency warned the comic that if he elected to do a walkout suit would be brought for damages and an injunction restraining him working for another commercial.

Account and the comedian have been battling for the past four weeks. Situation reached a crisis when the account brought Ted Bergman into the show to do the comedy. Commercial's reason to Howard for refusal of release was that it had started the 'Musical Grocery Store's' series with him as one of the central characters and that if he dropped out listeners would write to ask what happened, and that would involve a lot of explaining.

Following receipt of the letter by Howard it was indicated that subsequent scripts would assign more of the tag lines to him. Howard's contract is for 13 weeks with an option for another similar stretch.

HAVERLIN RETURNS

Los Angeles, May 1.

Carl Haverlin has returned to KFI-KECA, NBC outlets here, as commercial manager.

He left the berth several months ago to become vice-president in charge of radio accounts for the ad firm of Doman, Deute and Cummings.

QUITS AFTER 1 WEEK

San Francisco, May 1.

Tarzana Mineral Water has quit its twice weekly sponsorship of Al Pearce and Gang over NBC network after one week.

Spratt's Dog Food is through May 8 with its once weekly show over the same web.

NOT REPLACING GIVOT

Old Gold is not replacing George Givot when he comes off the stanza this Wednesday (3) night. Artie Bell, the Mandy Lou character, will shoulder the comedy for the balance of the current 13-week contract.

Bill Melia remains as the straight.

Fed. Hearing for Two Coast Spots Delayed

Los Angeles, May 1.

Federal Radio Commission hearing at Washington on the application for the frequency of KELW, Burbank, and KTM, Los Angeles, scheduled for today (1) has been postponed until June 1.

Applicants for the wave length are William Randolph Hearst; Earle C. Anthony, operator of KFI and KECA, here; KFAC, local; KQW, San Jose; Don Lee for a station at Redlands, and KFVK, Sacramento.

Frequencies of KELW and KTM went on the market following a whitewash by the FRC of charges that the two stations had practiced unethical methods.

Union Calls Skyriders' Program a Commercial; Publicity Deal Off

Chicago, May 1.

Musicians' union here declared the Monday night 'Skyriders' program over WGN from the Blackhawk cafe, a commercial and ruled that the union regulation calling for standby musicians must apply. In consequence of the union decision the Blackhawk and WGN have discontinued the publicity tie-up with the World's Fair $1,250,000 Skyride. Program will be continued, but simply as a Blackhawk program with Hal Kemp.

Jack Morrison for the Skyride made the original deal with the Blackhawk and the program was on the air four weeks before the ban. Union stated that as the purpose of the program was to advertise and exploit the Skyride, a private commercial enterprise, the program was commercial and not sustaining.

2-Station Coast Link Snubbed by Network

Arrangement putting 'The Goldbergs' back on west coast (KGO, Frisco) release starting last (Monday) night was called off at practically the last minute. Extension was to include KOA, Denver.

Explanation given for the cancellation was to the effect that the network had changed its mind about letting Pepsodent tie-up the telephone line to the coast just for a two-station 15-minute run.

PROGRAM DOUBLES UP

Affiliated Products has doubled up on the half-hour Sunday afternoon spot previously held by Jo-Cur Wave Set on CBS. Hair preparation stays intact for the first 15 minutes, Jack Osterman and the Victor Arden combo continuing to share the program, while the balance of the time has been allotted to Louis Philippe lipstick for a warbling series by Armida.

Weekday schedule for the 'Princess' series will be continued by the Affiliated cosmetic group.

FORHAN'S RETURN

Los Angeles, May 1.

Forhan's Toothpaste returns to the air May 15 after a year's absence.

Company will use disc serial six nights a week, 'Count of Monte Cristo,' over KNX, here; WOR, New York, and WBBM, Chicago. Records were made locally by Freeman Lang, with screen players in cast.

Leon Belasco moves his combo to the St. Moritz Roof, N. Y. hotel, tomorrow (3). Gene Ramey, formerly of the Philadelphia Opera, makes his warbling debut there at the same time.

CAL. TEACHERS LIST 'BAD' PROGRAMS

Los Angeles, May 1.

California Parent-Teachers' Association is attempting an unofficial censorship of radio programs through this section. Organization is informing its members and other clubs and societies of the programs considered good and those figured detrimental to children. Idea is copied from various organizations which have ideas on what the picture studios should turn out.

According to a recent communication to local radio stations the Parent-Teachers frown upon Black And Blue, Chandu, The Boy Detective, late versions of 'Skippy' and 'all programs emphasizing killing, robbing, impossible or dangerous situations or sensations.'

Programs released locally and which are commended include Hon. Archie and Frank Watanabe, KNX; Happy Go Lucky Hour, KHJ-Don Lee chain; Seth Parker, NBC; School of the Air, CBS, and Al Pierce and His Gang, KFI.

In its communication to the stations, the association urges a 'new type of children's hour — clean wholesome comedies, travelogs, history safely and sanely portrayed and items of real moral and educational value, these to be scheduled between 5 and 8 p.m. daily.'


HARRY BREUER
RADIO'S FOREMOST XYLOPHONE SOLOIST
N.B.C. WOR

'TSA LOVELY NIGHT
Every TUESDAY at 10 P.M.
When THE FIVE STAR THEATRE
resents
SOLLY WARD
"DOTS EGGSAKTLY VOT I SZED"
COLUMBIA BROADCASTING SYSTEM

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
OLD GOLD
WABC EVERY WEDNESDAY, 10-10.30 P. M., COAST TO COAST
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

N.B.C. Network
Sensational Musical Novelty
LOU RADERMAN
The Phantom Gypsy
VIOLINIST
WJZ
Monday-Tuesday-Friday-Saturday, 11:30 P.

Air Line News

(Continued from page 32)

which gives them four periods weekly...Gypsy Nina, who has been singing in vaudeville with Isham Jones, makes her Columbia debut today, accompanying herself on the accordion...Irving Rose and his orchestra, with Tito Guizar, will be heard from the Hotel Pierre roof beginning May 15 over CBS...Ben Alley auditioned for two prospective NBC sponsors this week, with both accounts in the 'very favorable' stage...WOR's Witches Tale observes its second anniversary this month...Mildred Bailey is currently playing an engagement at the Chez Paree in Chicago; she returns to New York May 15 to start a CBS sustaining...Raoul Marlo is cruising the West Indies collecting material for a radio feature...Dave Green is in the Wickersham hospital recovering from a hernia operation. Probably got it lifting gags...Announcers will have to travel to beat Andre Baruch's record of 27 appearances in one day before Columbia mikes.


GUS VAN
NOW APPEARING
WEEK APRIL 22
SHEA'S TORONTO
WEEK APRIL 29
SHEA'S BUFFALO
NEXT WEEK, TORONTO, CAN.

CANADIAN AIR CIRCLES IN TURMOIL

Toronto, May

the Canadian Radio Commission has become a political football, expenditures and involvements coming up for government scrutiny, the Dominion's ether situation has become more chaotic than ever. Much confusion at Toronto stations as a result of wave-length changes and power reductions demanded by the CRC.

It is claimed that some of the local broadcasters will find it difficult to take out their present equipment and install the new in time to step up to power levels determined by the commission. Stations have been given a week's leeway, but it may require some stations four or five weeks to complete the changeover.

Most surprising development here is the refusal of CKGW, NBC outlet, to accept the day-time sustaining programs offered by CRC. Station now remains silent 10-11 a.m. and 4-5 p.m. and in the evening broadcasts NBC sustaining programs.

Seen in Toronto where he addressed the Canadian Advertising Club convention, Hector Charlesworth, chairman of the CRC, claimed that: 'Anybody is a liar or a fool who says that radio in Canada is not in a better condition now than last year.' He maintained that the commission could not be guided solely by Toronto and Montreal preferences. 'We'll be all right if the politicians will only leave us alone,' he said.

ABE
LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

RAMONA
SINGS
and
PLAYS
PIANO
"AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

DON HALL TRIO
WJZ
Daily 7.30 A.M.
WEAF
Sunday 11:15 P.M.
VERNA BURKE
Park Central Cocoanut Grove
NBC Network
SOUTHERN SINGERS
NBC Network
Management
M. GALE, 151 West 46th Street

DOLPHE
MARTIN
And Hi
ORCHESTRA
TYDOL HOUR
7:30 P. M., Mon.-Wed.-Fri.
CBS
A Ben Rocke Production

Mrs. Jack Little Stops Husband's 25c Fan Photos

Little Jack Little's missus, who also acts as his personal manager, told CBS last week that her husband wasn't to be made any part of a photo selling proposition, and demanded that the chain immediately stop offering to mail a likeness of her spouse to fans for an enclosed two-bit piece.

First that she knew what was going on, Mrs. Little said, was when she caught an announcement about the pictures while listening in on one of her husband's sustaining periods. Offer, she averred, was slipped in after her husband's final number and without his being aware of the money angle.

Mrs. Little told the network that if there were any distributing of photos of Mr. Little it would have to be on a gratis basis. She was advised by CBS that the offer had been announced without authority from executive higher-ups and was assured there would be no recurrence.

10-Yr.-Old's Radio Likes and Dislikes; Baseball Leads All

Chicago, May 1.

Possibly indicative are the radio likes and dislikes of Master John Joseph, Jr., 10 years old, of 7721 South Shore Drive. He is the son of the RKO publicity director for Chicago.

At 'Variety's' request he listed the 10 radio programs he likes best. They are:

1. Buck Rogers in 2433.
2. The Stamp Man of WMAQ.
3. 'Evening in Paris' Mystery.
4. 'Little Orphan Annie.'
5. Eno Crime Club.
6. Death Valley.
7. Baron Munchausen (Jack Pearl).
8. Young Forty-Niners.
9. Penrod and Sam.
10. Fu Manchu.

It will be noted that the majority of these radio programs are thrillers, or wildly improbable imagination stimulators like Buck Rogers. 'Fu Manchu' scares Master Joseph into a delicious form of mental paralysis.

Strong Disli

Of his prejudices the young radio fan is no less clear in his own mind. He dislikes 'Skippy' as being too mushy and the hero too prone to cry; Kate Smith's sugary 'Hello everybody' is the one line above all others that he hates. He also detests the Sunday afternoon habit of his parents in preferring the New York Philharmonic. Lad has no sentiments on a number of other programs, as they come on after his bed time.

But likes or dislikes, Master Joseph will trade the entire repertory of both networks for a baseball broadcast.

Marshall-Westinghouse

Everett Marshall, of the musical stage, will tenor on the Westinghouse program over NBC.

Al Mitchell, former arranger for Paul Whiteman, gets the band ticket for this musical idea on NBC's blue (WJZ) link May 15.

Westinghouse had pegged the murder mystery series authored by Octavus Roy Cohen for 18 weeks, but a sharp drop in listener interest prompted the cut to 13 weeks and to fill in the balance with a song and dance band frame.

'Redhead' Takes Air

Irene Franklin, vet vaude single, was added to the NBC artist bureau's contract talent list last week. She goes on a sustaining spot tomorrow (Wednesday) night over the network twice weekly for four weeks.

On the air, as in vaude, Miss Franklin will be accompanied by her husband, Jerry Jernegan. She was set with NBC through Dennis DuFor.

CAPP LEAVES MCA

Chicago, May 1.

Paul Capp, with MCA the past two years, was let out Saturday (29) in another economy move by that booking office, whose staff is now skeletonized. Capp had been handling the radio department.

Capp will probably go into partnership with his brother, Dave, who has just left WJJD here.

Stumped

Eagle Pass, Tex., May 1.

XEPN at Pedras Negras, over the Mexican line, has quit. The kale ran out.

Station had been heavy on medicine commercials and ether mystics. Two of the fortune tellers headed for the Coast hoping to get back on Los Angeles stations, but with that town cleaning up questionable programs the mind-readers had to admit they couldn't read their own futures.

L. A. 1-Lungers, Acers at Odds On Music Scale

Los Angeles, May 1.

A split between the Los Angeles Association of Broadcasters and musicians' local 47 seems imminent. Crisis follows a notice served on the union by the association that it will not be governed by recent regulations fixing the number of men which must be employed by stations in order to use remote controls without cost.

While the broadcast association represents every radio station in the city there is, however, some dissension among the members as to the notice to the union with some of the bigger stations reported standing with the union.

Acers Ready to Fite

Back of the repudiation of the recently established scale and working conditions are the smaller stations, penalized by being forced to engage extra musicians to keep their remotes. Major stations maintaining large orchestras oppose the competition of free remotes to the one-lungers and welcome the added tap. They are threatening a fight on the issue in their own organization.

New scale has been in effect since April 2. In the notice to the union the association claims that the local's promise of a saving in band wages under the revised rate has not followed, and that a canvass of stations shows that whatever reductions in musical costs have been effected have only been attained by the reducing of the number of hours or the number of men employed.

Broadcasters states they recognize the right of the union to set rates, but question its right to regulate the number of men the stations shall employ.

Hamp Quits Peruna in Huff at Adv. Agency; Changed Entire Act

Chicago, May 1.

What Charley Hamp describes as 'five happy months' of employment over WBBM on behalf of Peruna, and later of Pomegranate Juice, ended abruptly last Wednesday (26). He quit cold rather than accept dictation from an ad agency that took the account over and within two days had ordered Hamp to make a radical change in his style.

Hamp, former vice-president-entertainer for Dr. Strasska's toothpaste, works on percentage of sales. He has an intimate style of mixing the commercial plugs with his entertainment. Only a couple of weeks ago sales on Pomegranate Juice were reported having gotten ahead of the factory to such an extent that sponsors diverted him back to Peruna, their other product.

Burn-Up

Climax came when the agency ordered that Hamp discontinue doing the commercials which were to be read in the conventional way by a staff announcer. Hamp got his notification from the agency shortly before the program and burned. When the middle of the program was reached Hamp said over the air:

'Ladies and gentlemen, at this time it has been my custom to tell you about Peruna but an interfering, meddling, advertising agency has different ideas and wants somebody else to read the announcement.'

After the program Hamp handed in his resignation.

Conference of Govts. Still Indefinite; Mexico Planning 500,000-Watt Station

Washington, May 1.

With Sen. Wallace White, Maine, definitely out of the U. S. delegation in favor of Federal Radio Commisioner Sykes, and with no date yet set by Mexico, plans for the North American Radio Conference are pretty much up in the air.

U. S. representatives are meeting almost daily trying to reach some sort of united front to present at the parley. Big question is whether the U. S. will favor widening the broadcast band or advocating giving up some of the present U. S. frequencies.

Army and Navy is battling against any widening of the band since it would mean loss of wave-lengths now used for communications and experiments. Maintain that even if other frequencies assigned to them were o.k., cost of adjusting equipment would be enormous. Commercial boys are lined up on the other side since they don't want to give up present channels.

Meantime, situation below Mexican border is getting more acute all the time. With Doc Brinkley threatening to shove his 50,000-watter at Villa Acuna up to 150,000 watts, Norman Baker promising a 150,000-watter at Nueve Laredo, and reports of an all-Mexican station of 500,000-watts, there isn't any question but that something's got to be done.

Past policy getting between U. S. frequencies is rumored slated for wholesale scrapping by Mexico. The 500,000-watter would operate on 660 kilocycles, present clear channel of WEAF, NBC key, and would just about wipe it off the map outside of the eastern seaboard.

Critchfield Pays WBBM; 'Chickie' Goes Off Air

Chicago, May 1.

WBBM's suit against Critchfield agency for $20,000, on a 13-week non-cancellable contract for Marmola's 'Chickie' program, was settled out of court last week. Critchfield paid in full for the 10 weeks the program has been running and WBBM agreed to cancel the final three weeks of the contract.

Following this settlement 'Chickie' went off the air. Marmola, a Detroit firm, is understood to have had its funds tied up in the frozen banks of that city. Critchfield's responsibility was established by a contract made under its own authority with WBBM.

2 Lose Jobs, NBC an Acct. As Dog Foods Yell 'Horse Meat!'

Chicago, May 1.

'Doggie Dinner' has moved from NBC's local outlet, WMAQ, to Columbia's WBBM starting May 5 with eight CBS stations tied-in and 11 more scheduled to be added May 26. Behind the switch of networks is reported an internal squabble in NBC with Chappell Bros. Kennel Rations, another dog food, doing the squawking.

Victims of the conflict are Gene Rouse, NBC announcer, and James Whipple, NBC production man, both of whom went off the payroll Saturday (29) at the behest of P. G. Parker, Chicago assistant general manager. Reports are that these two were held responsible for the continued use by 'Doggie Dinner' of commercial copy objectionable to Kennel Rations. Last minute substitution of copy by the advertising agency is alleged to have put Rouse and Whipple on the carpet.

Kennel Rations, sponsors of the 'Rin Tin Tin' program, have been an NBC advertiser for three years. Not long ago 'Doggie Dinner,' a product of the Lowden Packing Co., of Terre Haute, went on WMAQ with 'Stamp Adventures,' in which the lives of personages appearing on postage stamps were dramatized. As part of their advertising 'Doggie Dinner' emphasized that their product was exclusively a beef product and that no horse meat was used. This stressing of 'no horse meat' was what Kennel Rations found odious and demanded should be stopped.

Upshot of the affair was a ruling that 'Doggie Dinner' should omit the innuendo about horse meat. Failure to enforce this rule on one particular broadcast caused all the trouble.

G&G's $2,400 Date

Gene and Glenn, the WTAM (Cleveland) blackface team, plays a personal at the RKO Downtown, Detroit, week of May 5, on an NBC percentage booking.

Team is guaranteed $2,400 against a percentage split for the date. Theatre departs from a regular straight picture policy that week to play the radio turn.

Paper's Ad Tieup

Burlington, Vt., May 1.

The Burlington 'Daily News' is now tying up its classified ad columns with its radio station, WCAX. Ads inserted in the classified columns are mentioned during broadcasts for a small additional fee.

Same policy has been effect with display advertising for nearly a year.

RADIO GIRL OPTIONED BY U

Chicago, May 1.

Virginia Clark, radio actress, is under a 60-day option by Universal Pictures. She is the 'Miller High Life Girl' over WGN and also appears for National Tea on WBBM.

She won a radio personality contest some time ago.

etcalf Now on Mike

Hollywood, May 1.

Dean Metcalf, formerly program director at KFWI, San Francisco, is at KMTR here as announcer and press agent.

He succeeds Leslie Adams, now production manager.

SOCIETY'S CHOICE
EMIL
COLEMAN
AND HIS ORCHESTRA
NOW APPEARING
CARLTON
CLUB
150 WEST 54TH ST., NEW YORK

KIT-CAT
LONDON
ROY FOX
BAND
B.B.C. Network Decca Records

LEON
BELASCO
N.B.C.
Wed.
9:30, E.D.T.
Woodbury
Hour
C.B.S.
Mon.:
12-12:30 P.M.
Tues.:
12:30-1 A.M.
Sat.:
:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

RICHARD
HIMBER
and His
ESSEX
HOUSE
ENSEMBLE
WEAF Mon., Tues., Fri.

Wynn Gives Cap Press Bunch a Whirl on His ABS

Washington, May 1.

Ed Wynn, as an aspiring radio executive, descended upon the Nation's Capital, over the weekend. The first 12 hours he spent acquainting the Federal Radio Commission, the Senate, the House and the local press with his proposed Amalgamated Broadcasting System. The wee sma' hours went to the Gridiron Dinner.

It was the first chance most of the Washington newspaper lads and lassies had had to learn about radio from Wynn. And they ate it up—while Ota Gygie, official Wynn lieutenant and unofficial soft-pedal, squirmed in his seat.

The pressmen asked him who was putting up the dough. 'I don't need any,' the air's newest idealist stated. 'Every cent involved so far is my own. There isn't any stock. There's plenty of money under our noses, but we aren't using it. And that includes the Detroit cash.'

They asked him about contracts with stations.

'We don't need any. We've over 100 stations ready to shoot when we say the word. We'll have 500 stations if things go right.'

How about entertainers?

'5,000 under contract. And 27,000 more unemployed actors when we need them.'

Programs?

'16 hours a day—as a starter. We're planning a three hour musical comedy complete in one night. And don't be surprised if Wynn masters the ceremonies for four hours a night.'

Competition?

'Isn't any. Unless NBC and CBS want to make it. Just now the whole thing sounds silly. That's what I like about it. We're not in it to make millions. It's an idealistic proposition. Some day if we get any business men in it, things may be different.'

A couple of news photogs came in and executive Wynn stepped back in character for a minute. The curious looks faded from the faces of the assembled multitude. They had a lead for their yarns.

Going Places

(Continued from page 14)

complacent poise of her head, her disdain for explaining her ungenerous conduct, her cool demands and coolly ungrateful acceptance of them, does she indicate the depth of her ruthlessness. Outwardly she is most conventional. Since vanity is part of her egoism, her clothes express femininity, good taste, but they scorn to be different, to be noticeably bizarre. Even her coiffure succeeds, by its similarity to every other marcelled bob, in suggesting her surface conformity. The villainess Miss Hume creates is met everywhere as a gracious member of society. She is real; therein lies her rare effectiveness.

Elizabeth Allen is convincing, too, as a member of the British younger generation. Smartly debonair in young style-idea-crammed clothes, she slashes about intensely, adds to the illusion of her youth by keeping her nose ever so slightly shiny. Her mouth droops with the proper youthful discontent, and the wide side part of her long, upcurled bob looks just like English magazine pictures of the type. Doris Lloyd's playing of a sweet and poor housewife, contrasted with the honesty of the other femme characterizations, turns a bit Winnie-the-Pooh.

Unconvincing Miracle

By taking the outermost swings of the pendulum in her transformation from slattern to exquisitely-tended lady in 'The Past of Mary Holmes,' Helen MacKellar adds still another handicap to a role whose chances for credibility were none too good in the first place. It's a role whose thin thread of probability can bear no exaggeration of performance. Miss MacKellar, however, hops on it with such ferocity, gets melodramatic with such gusto, that she succeeds in snapping it quite in two. Instead of one smooth flowing characterization, two separate, unrelated performances result.

Miss MacKellar's gross slattern could never have become Miss MacKellar's dainty, fastidious matron. Her guttural grunts could never have changed, as the result of one day's ministrations by beauty experts, into the carefully enunciated, cultivated speech that follows. If only she had waited until the second day afterward, but she doesn't. The contrast is too great to be reconciled in one person.

Mama Loves Papa

The home life of a brewer, as set forth in 'Song of the Eagle,' is a model of domestic felicity, a positive idyll of family accord. Papa loves mama and mama, Louise Dresser, just worships papa, while son says mama is his best girl. Daughter-in-law, Mary Brian, lives contentedly in mama's house, never hankering to change the golden oak for modernistic aluminum, and what papa likes for dinner is what everybody gets.

The sweet harmony peculiar to the home of a brewer resolves even potential discords, for, before Mary Brian came to live with mama, she used to be a post-war stenog who rolled her stockings, first bleached her hair then bobbed it, and wore perilously low necked dresses in the office. Something about mama and her grand rococo house, its conglomerate detail an accurate picture of middle-class decor in the post-war era, brought out the best in Miss Brian, changed her to a little homebody who now loves to sit with her book waiting for son to come home.

Maybe the variations in mama's, Miss Dresser's, German accent fascinate her. Mama, the gentle innocent soul, sometimes comes out with the most surprising changes of speech.

Mama doesn't know much about the world outside, and things have to be explained to mama. But when mama makes up her mind to shoot a man, she puts her revolver in her neat black bag, gets into her sober black coat and hat, and ventures forth quite grimly—for mama. She's always been such a happy home-maker, it's sad to see mama now so slow of step and avenging-fate-like. Poor mama, she wouldn't do it if she didn't have to.

Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y. C.
Roy Durstine.
Arthur Pryor, Jr.
Emilie L. Haley.

Benton & Bowles, Inc.
444 Madison Ave., N. Y. C.
H. M. Ruffner.

Blow Co., Inc.
551 Fifth Ave., N. Y. C.
Milton Blow.

Blackett-Sample-Hummert, Inc.
220 Park Ave., N. Y. C.
Frank Hummert.
George Tormey.

Blackman Co.
122 E. 42d St., N. Y. C.
Douglass Stoerr.

Campbell-Ewald Co.
232 Madison Ave., N. Y. C.
C. Halstead Cottington.
(General Motors Bldg., Detroit).
George T. Ewald.

Cecil, Warick & Cecil, Inc.
230 Park Ave., N. Y. C.
J. H. McKee.

Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
444 Madison Ave., N. Y. C.
Mann Holiner.

Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.
Frank A. Arnold

Hanff-Metzger, Inc.
Paramount Bldg., N. Y. C.
Louis A. Witten.

Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell.

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Arthur Bergh.
Ray Virden.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y. C.
Montague Hackett.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Barstow.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.
Robert Colwell.
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Hershel Williams.
Nathan Tufts.
Edwin Barrett.

Young & Rubicam
285 Madison Ave., N. Y. C.
Hubbell Robinson.

HAL KEMP AT CHICAGO

Chicago, May 1.

Hal Kemp orchestra from the Blackhawk cafe, accompanied by Deane Janis, their redheaded soprano, will headline the Chicago theatre for B&K week of May 19. Kemp is on the upbuild through his radio popularity.

It's reported a maiden theatrical engagement for Kemp.

Merchants' Chisel

Des Moines, May 1.

KSO, local 100-watter, has been using an inquiring mike to ask pedestrians questions concerning political issue. That is until local merchants got wise to it.

Knowing where the microphone could be found at certain times, the merchants hired passers-by to get in a plug for the merchants' stuff.

Bob Miller, formerly professional manager for Witmark, has bought into the Superior Music Co.

Tal Henry's orchestra now at New Kenmore hotel, Albany. Broadcasting over WGY.

RADIO CHATTER

East

Clare Lewis, contralto, and Phil Brito, crooner, broadcasting with Huston Ray's ork from DeWitt Clinton hotel, Albany, over WGY.

Frank Singiser now heard announcing daytime programs on NBC's red network.

Gabriel Heatter, news commentator for WMCA, N. Y., and a.p. also, has taken the bankruptcy route by way of a voluntary petition to the U. S. Court in New York.

Ruby Cowan finally got that rigout for his Monday night auditions at NBC. It had been misplaced in the mails.

Gene Lockhart is authoring the 'Lazy Dan' affairs for Irving Kaufman's Old English Wax connection on CBS.

Tremlette Tully is now the business confidant for Smilin' Ed McConnell.

They're ribbing Jimmy Cannon about that 40 pounds he took off and then found her going out with someone else.

NBC has the Baron Surlani in hand now with the idea of selling him to a cosmetic maker. The baron's full moniker now reads 'Georgio Surlani Di Castelnuovo.' Network's showing him with a string quartet.

Gracie Barry's being primed for a sustaining debut with an orchestra on NBC.

Blackett - Sample - Hummert programs now carry the special label of 'Superfeatures of the Air.'

Bill Steinke and Walter Tetley are framing something at NBC they're calling 'Jock and Sandy.'

Borden Co. is still auditioning for that ice-cream frame on NBC.

Hilda Cole, CBS p.a., hasn't ventured air interviewing since that Francis Lederer episode.

Midwest

Kayo Chocolate (drink) presenting 'Virginia in Squibbieland' for kids over WMAQ, Chicago, on Saturdays.

Time has been cleared for 'Dick Daring' so that WENR, Chicago, and NBC network get program at same time. Formerly had to broadcast twice a day.

Preston Bradley, radio preacher, dropped April 28 by Olson Rug Co., over WMAQ.

H. P. Sampson, formerly with KOL, Seattle, now director of press relations for KOMO. Richard Rickard, formerly with Don Lee, new production manager for same station.

WJJD, Chicago, now under Ralph Atlass management, has moved out of the Palmer House, its home for many years.

Margary Maxwell, Chicago Civic opera soprano, singing for the Retail Druggists over KYW.

Girard Ellis, Chicago, general rep. on trip to Milwaukee and Minneapolis.

Tom, Dick and Harry, WGN, Chicago, going on extended personal appearance tour.

Pennzoil Sunday programs off for summer.

Chauncey and Joe Parsons stay with the Sinclair Minstrels, but alternate every other Monday.

Robert J. Casey, of the Chicago Daily 'News,' continues to supply material for General Tire's NBC 'Lives at Stake' programs, but Bob White will write the scripts.

Tommy Dix, of Tom and Ray, WLS, Chicago, will go to his St. Louis home for a tonsil operation.

Gene Autry, WLS radio entertainer, in American Hospital, Chicago, recovering from tonsil operation.

Kamp Charles, formerly program director KSO, succeeded by S. A. Sisler. Charles into editorial office of Des Moines 'Register and Tribune,' owner of the station.

Application made by television station W9XK, University of Iowa, for renewal of first license.

H. C. Burke, manager of WISN, Milwaukee, and Art Krueger, station's musical director, are in California for a three weeks visit.

Charles Hamlin, veteran actor, is now with WTMJ, Milwaukee.

West

L. Scott Perkins has moved out of the W. Vincent Leahy ad agency into his own offices as radio counsel. Perkins formerly an NBC producer.

Entire floor in Skinner Building, Seattle, will be occupied in about four months by KOMO-KJR following their recent merger.

Clifton E. Twiss from KHQ, San Jose, new announcer at NBC.

KOA, Denver, wants extension from May 17 to Nov. 17 as completion date for its new 50 kw. station.

Frank Jenks on three weekly programs at KHJ, Los Angeles.

George Gramlich, former local baritone, in L.A. from Chicago for a week's visit. In Chi he's known as Robert Royce.

Weekly 'Curtain Calls of the Air,' sponsored by the Fox-Orpheum on KLX and featuring Wood Soanes, drama critic of the Oakland, Cal., 'Tribune,' has been dropped after about four months.

With establishment of Hearst's 'Call-Bulletin' news service via KPO, 'Duke' Meyer, of that Frisco daily, has the only straight radio editor's job on the Coast.

Operators of KOMO, Seattle, say they've leased KJR for a period of years but that Louis Wasmer of Spokane has no connection with either station.

Fox Midland

(Continued from page 7)

former theatres comprise a portion of the Fox-Midland chain, appeared before the Federal Circuit Court of Appeals here in an effort to obtain a writ halting the Fox-Midland voluntary bankruptcy. It was argued that the voluntary bankruptcy should be dismissed pending the determination of the Shanberg-Woolf motion to stop it permanently on the grounds of fraud and conspiracy.

The court's attention was called to the fact that a considerable time must elapse before this motion can be heard because of the large amount of testimony which must be taken in Los Angeles and elsewhere.

In opposing the writ, Fox-Midland declared that if the bankruptcy proceedings were not allowed to continue there would be much confusion, harmful to the company and creditors alike. If it eventually is determined that there has been fraud, the proceedings can be dismissed, they pointed out.

Shanberg & Woolf allege that the entire proceedings are founded in fraud and constitute a conspiracy on the part of certain affiliated interests, who fraudulently have set themselves up as creditors and engineered the bankruptcy to acquire the Fox-Midland assets at less than their worth. Among the alleged creditors who Shanberg & Woolf claim are actually not creditors at all is Chase National Bank of New York, which avers that more than $1,000,000 is due it from the circuit. The court took the matter under advisement.

Morton A. Milman



Circle 7-2525-2580

BARBARA BLAIR
"SNOONEY"
Tues., 10 p. m.
WABC-CBS Network
FIVE STAR THEATRE
Direction MORTON A. MILMAN

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. MILMAN

IMMERMAN & SON, Inc.
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SUPERIOR COLORED TALENT
For Radio and Stage, Building Acts, Revues, Orchestrating and Arranging, Lessons in all types of Stage and Exhibition Dancing
Unusual Voice Culture Method
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With Stage and Radio experience, wishes to affiliate with a good male quartette. Address EDWARD HAAS, 87-20 Chelsea St., Jamaica, New York.



JOHN FOGARTY
RETURN ENGAGEMENT BY POPULAR DEMAND
ROXY, NEW YORK (NOW)
Monday, Tuesday, Wednesday, Friday, Saturday, WJZ
JACK FROST SUGAR HOUR
Man.—NBC Artists Bureau Per. Dir.—Jas. F. Gillespie

"Lady o' the Radio"
JANE FROMAN
IN SONGS
Direction, Morrison & Winkler, Park Central Hotel, New York City

Isham Jones
TOURING
Direction Columbia Broadcasting System

"The Human Side of the News"
Mon.-Tues.-Wed., 10:30 P. M.
WABC
EDWIN C. HILL
WABC
"THE INSIDE STORY"
Friday, 9:30 P. M.
CAPITOL, NEW YORK
(This Week April 28)

WILL ROGERS
With the Revelers and Al Goodman's Orchestra
Talk, Song, Music
30 Mins.
COMMERCIAL
WJZ, New York

Will Rogers should become a big noise on the ether. His humorously pithy commentaries on contemporaneous topics will command a dial attention from that public which, perhaps, has not been heretofore addicted to the ether faves.

Nor can Rogers miss out with the average adult of his homely, natural, studiously faltering style of gagging is replete with universally arresting material. It's of the same calibre, and perhaps a bit further down to earth, than has made the cowboy humorist so popular via printer's ink and from a rostrum. Only diff is that his scope is vastly increased via the mike medium.

Well built up, the crack Al Goodman orchestra and the standard harmonizing Revelers are hors d'ouvres for Rogers, who is the main course. The comedian is not loath, either, to chuck good-humored bouquets at his confreres on the program, with Goodman's expert dansapation particularly rating the posies.

Rogers sounds like he's ad libbing. He has an intra-studio audience, mentioning some among those present.

Rogers is contracted for eight weeks for Good Gulf petrol. The ad thing, in adjunct, is in the same high-grade keeping with the rest of the period.

Unusual copy in the spot ads heralding Rogers' Good Gulf program was a command to 'stay home Sunday night,' the first direct entreaty by a radio commercial for the public not to patronize other amusements. In view of Rogers' Fox film and past Ziegfeld and other theatrical affiliations, that's all the more striking. *Abel.*

MICROPHONIA
Vaude-Revue
COMMERCIAL
KMTR, Hollywood

This was the first effort of the Thomas Lee Artists' Bureau in booking and producing a complete program on a station other than KHJ, key station of the Columbia Don Lee chain, operated by the father of the bureau's head. Initialer is an indication to the radio insiders that the Don Lee adjunct is reaching out to make an air booking office stick on the Coast, which, until the inception of the Thomas Lee outfit, had no such agency.

Commercialing an auto loan company, this one-hour bill is set for Saturday nights, but going on 8 to 9 p.m. the program can stand considerable improving if it hopes to hold this night out.

While individually the acts are adequate, and, in some cases, good the program as a whole shows lack of sufficient talent out here to take care of the dozen or more such bills now current on Los Angeles' stations. Almost all the talent used hither, is or has been identified with other ether shows.

Period, as is the case with several other similar bills here, lacks a punch or a thematic thread to make it cohesive. However, it stands well in comparison with other shows of the type. Musical end of the program better than average due to Salvatore Santaella's orchestra, Jan Rubini and the Three Rhythm Boys vocalizing.

Long on comedy, program was overboard with dialects. Trick diction contributed by Duck and Dawn, Negro team; Don Jose Tortilla, Mexican chatterer; Lem Underduck, rube, and Dick LeGrand, doing Dutch. Rest of bill comprised Betty Jane Rhodes, 12-year-old torch singer; Earl Hodgins, comedy; Adele Crane, soprano; Peter Grosso, tenor; Brown and Lavelle, crossfire.

Bill Doemling m.c.'d and made it short to allow for the commercial announcer who was on too often with plugs. *Stan.*

CRAZY WATER CRYSTALS
With Buddy, Otto and Zeb
COMMERCIAL
KMOX, St. Loui

istinct St. Louis flavor to this program. It's Teutonic in characterization and the billing of its talent, otherwise unidentified save for their first names. And the yokel flavor is intensified by the verbosity of the commercial announcements. Chicago and New York have happily gotten away from that parity of entertainment and advertising which gives small samples of diversion between lengthy plugs for the product.

Crazy Water Crystals is something to slip into ordinary drinking water. Medicinal qualities are asserted. It is a fair commentary on the effectiveness of the commercials that with all their windiness and repetition it isn't clear just what Crazy Water Crystals are. Talent is equally vague so far as clear-cut definition of one from the other is concerned.

In other words, a local program of the most asinine sort. *Land.*

BERT LAHR
With Ilomay Bailey, Lee Sims, Erin O'Brien-Moore, Dave Rubinoff's Orchestra
Variety Show
60 Mins.
COMMERCIAL
WEAF, New York

Chase & Samborn's replacement of Eddie Cantor with the variety form of air entertainment last Sunday (30) night failed to show anything new or of striking promise. Compared to the Fleischmann hour, the margin, and a very wide one at that, falls in favor of the Rudy Vallee connection. Notably missing from the new C&S series is the glamor, sweep and coherence that Eddie Cantor gave it. Then, at least, some one personality dominated the affair and gave it color and distinction. As it now stands it's a combination of fairish entertainment, ineffectually routined and slowly paced.

If there's anyone dominating this show it's Dave Rubinoff. Premier showing of the new series had him either with his violin or the band on for seven numbers, one of them a medley of 1933 song hits running close to five minutes. But it was all smoothly and melodiously contrived radio music, with the contribution as a whole hoisting Rubinoff and the band to the status of running away with the show.

For the comedy assignment the program has picked Bert Lahr. The comic struggled hard with his material, but the laughs, even from the studio mob, came mild and at widely spaced intervals. Those responsible for the production didn't help Lahr any when they cast Ted Bergman for the feed. For the type of script handed them, it was, to begin with, a bad case of voice contrast. Fellow placed opposite the rowdy-roled Lahr should have been some one with a sharper Back Bay inflection. Added to this handicap was the uninspired reading of his lines by Bergman right through the interlude. Material basically, save that opening business, was negative. The laugh, the 'etch' gag, was authored by Joe Miller.

Ilomay Bailey, with Lee Sims at the piano, fared well with her first number, a romantic ditty, but hit her top stride when she got around to plying them with her skillfully fluted interpretation of 'St. Louis Blues.'

Louis Joseph Vance's serial, 'The Case of Jane Doe,' originally written for the air, came as the final item on the bill. It's opening episode rated it as just another gangster story, with Erin O'Brien-Moore cast in the role of a society girl who gets jammed with the police on a shoplifting charge and for her freedom agrees to do a stool-pigeon job among local gangdom. For the crossroads of a Sunday evening the appeal of this theme is doubtful. It was unwisely spotted to tag the end of the hour. *Odec.*

HERMAN HUPFELD
With Muriel Pollack and Vee Lawnhurst
Songs, Pianos
Sustaining
WJZ, New York

Herman Hupfeld comes as another in a parade of tunesmiths given a crack at air personals by NBC. Hupfeld brings with him Tin Pan Alley fame marked by such ditties as 'Let's Turn Out the Lights and Go to Sleep' and 'Sing Something Simple' and a baritone of limited range and melody. It's a weekly evening spot they've set aside with Hupfeld devoting it to plugging his own output and current releases by kindred melody jugglers.

For an effective piece of program dressing the network gave him the expert piano duo, Muriel Pollack and Vee Lawnhurst, who ply an ear-soothing solo between Hupfeld accompaniments. It's doubtful whether these air appearances will garner the tune fabricator any special prominence, but with the flexible digits of the Pollack-Lawnhurst team to lend support Hupfeld should manage to make it entertaining enough during the brief run slated for him. *Odec.*

PAR-KELP
With Wayne Bennett
Medicine Man
COMMERCIAL
WBBM, Chicago

This is a straightaway commercial which runs 15 minutes with no pretense at being or providing entertainment. Its chances of getting by or holding listeners reposes in the skill with which the lecturer delivers his talk on the marine vegetables scattered through the far waters of distant shores. Par-kelp is an oceanic substance with mineral content for which extravagant claims of therapeutic value are made. A variety of other sea fruit is mentioned, together with a lesson in geography, but Par-kelp is the only one of the aquatic weeds commercially available.

Wayne Bennett is a smooth and expert medicine man. His spiel is excellent, and dressed up as an unbiased health talk it may succeed despite the lack of amusement. As a particular job, this radio disc is a superior radio high pressure. *Land.*

IRENE CASTLE
With Stuart Bailey, Irving Wambalt
'Return to Folly'
Dramatic Incident
Sustaining
KYW, Chicago

Irene Castle (Mrs. Frederic McLaughlin) now a Chicago society matron, and very much 'in' with the north shore set, has been mentioned as returning to show business. Rumors have coupled her name with New York revues, radio programs, and whatnot. Locally it is thought improbable that she figures on a professional return. What she is doing, partly for fun and partly to raise money for her pet charity, a home for friendless dogs, is making a series of amateur appearances with a new play called 'Return to Folly.' It was as a publicity stunt for this show that the former dancer appeared on KYW.

Irving Wambalt is the stage director involved and Stuart Barrie the leading man. Miss Castle was invited first of all to describe for the benefit of the ladies the frocks she wears in the play. This she does with an easy graciousness colored by a sense of humor. She is a 'nice person' at all times, thoroughly ingratiating.

'Return to Folly' is by Harlan Ware, publicity chief of the Hotel Sherman. It is playing one night stands through Winnetka, Ontwentsia, Evanston, and other ritzy suburbs and will invade the loop for one day shortly.

This special KYW program was introduced with just the right deference by Parker Wheatley, program director of the station. *Land.*

ELIZUR WRIGHT
'The Unknown Celebrity'
With Harvey Hayes and Everett Mitchell
COMMERCIAL
WMAQ, Chicago

This is a well-told and historically interesting dramatization of Elizur Wright, a pioneer on behalf of life insurance. Action takes place in Massachusetts in 1858 when Wright is at the winning end of a 14-year struggle to put through reform legislation which provided the foundations of insurance safety and growth. Most of the action of the installment reviewed by 'Variety' was during a session of the Bay State senate. It was adroitly written and nicely interpreted.

An unusual fact about the program is the sponsorship, the socalled American Conservation Corporation, which answers questions over the air and by mail. It is flatly asserted that no solicitation of any kind will follow and that the sole purpose of the program and the Conservation company is to render gratuitous unbiased service to the public.

One question answered advised policy-holders in the bankrupt Illinois Life Insurance Company, now in litigation, to continue paying premiums on their policies, admittedly no good at the moment, but possessing the promise of being taken over and refinanced by other companies. This advice strikes a layman as odd. It is, of course, no function of a review to dwell on this aspect except to suggest the propaganda motive. It seems plausible that behind this program and its sponsor is the insurance industry doing its bit through radio to counteract and offset harmful publicity. *Land.*

EDITH HANLON and FRED PARKER
Singing
Sustaining
WMCA, New York

Just another boy and girl harmony interlude that leans on the ear pleasantly enough as long as the pair stick to warbling. But once they attempt to gag it all assumes a sour complexion. Not only are the cracks unfunny, but they are totally out of keeping with the themes of the songs they are presumed to cue into. It would be better to merely lead into each succeeding number with a straight announcement of the title.

Repertoire of pop numbers was practically all in the same romantic strain and tempo. Only time they got away from love and dove was when they swung into a hot-cha sample for the finale. Voices blend nicely, articulation is even and clear and the pair does well by the type of ditty in which they specialize. Double piano and guitar accompaniment is a help. *Odec.*

DR. ROYAL S. COPELAND
Health Talks
COMMERCIAL
WGY, Schenectady

Dr. Copeland's health sermons are heard on a series of discs waxed for Cream of Nujol Co. A five-minute record is put on the turntable each weekday afternoon.

Talks are similar to the syndicated newspaper articles Dr. Copeland writes. They constitute an A, B, C of health, discussing common ailments and, in some instances, recommending simple treatments. Cream of Nujol, of course, is plugged as a laxative; occasionally a second medicinal product of company is mentioned.

Dr. Copeland speaks in a conversational tone, with a mid-western twang, using non-technical language.

Doubtful whether 3:30 p.m. is the best hour for these talks. They have some value, even though Dr. Copeland does not tell anything new in the health line. *Jaco.*

JOHNNY ALBRIGHT
Songs
Sustaining
WGY, Schenectady

Listeners who dote on soft singing will like Albright, heard for 15 minutes one evening weekly. Others may not care much for the program, due to the sameness of number selection—slow tempoed ballads —as well as of treatment. A change of pace would help.

Oddly enough, Albright's theme is not in keeping with the crooning atmosphere of the broadcast. It's sung in a manner which suggests he might be able to handle novelty stuff. Some kidding on this feature by the usually-serious Jim Cornell, announcer. *Jaco.*

Ether Slants

'Voice of Experience' is M. Sayles Taylor, As Doc Taylor he's been out with sex pictures for Sam Cummins, et al., more recently building an enviable following via WOR, the Newark station, before going on the Columbia network with one night a week (Wednesday) spiel from WABC, and mornings at 11 a.m. from the same station. Reviewed on his nightly premiere, with Emo, Zemo and Tish named as his three sponsors, the primary impression this medicine man of the air imparts is the danger which a program, such as his, brooks along the lines of radio censorship.

Allowing that Erwin-Wasey, his ad sponsors, and the CBS powers unquestionably have weighed that aspect pro and con, and economic conditions being what they are, who can blame anybody for commercial enterprise—there still exists the suggestive foolhardiness, for all of the careful script editing of Taylor's stuff.

For his opening, via CBS, 'Voice' presented the premise that less than 5% of American marriages are based on true love. From that, came a discourse on love, jealousy, infidelity, unfaithfulnes and love life, embellished and augmented with plugs for Zemo, an eczema cure; Emo, an emulsion, and Tish, a facial tissue hankerchief. That's covering lots of territory.

'Voice' recounted how his prior broadcastings over a hookup of 150 independent stations (he doesn't mention his WOR antecedents) had brought over 300,000 inquiries from people who have submitted their problems; an acknowledgement that he is neither seer nor soothsayer but only inclined to help others with their problems; that all are sacredly safeguarded, incidentally mentioning that he has received three confessions of murder.

This WABC opening night's spiel was fraught with promise of an open forum on the discussions of human frailties which in the past have run from problems on how to keep a wife's love to more involved triangular peccadillos. Whatever else may be said about the 'Voice' there's no denying his ether showmanship and the appeal of his delivery.

Louis Wasey, of the Erwin-Wasey ad agency, is unofficially reported to own the three sponsoring products. Ted Long announces.

Outside of a haunting and melodiously contrived motif little of distinction and brilliant writing about the' Penthouse 'symphony that Freddie Rich, CBS staff maestro, premiered Friday night (28). Of imagination and background coloring the work suggested plenty, but the intent rarely attained a state of full and impressive flowering.

Rich split the score, which he subtitled 'A Metropolitan Panorama,' into three movements, the first setting out to describe the city awakening and surging forth to its daily grind, and the second, the day's work done and the city on diversion bent. In the first movement, where the coloring was best, much about the impressionistic touches smacked of Ferdie Grofe's 'Grand Canyon Suite.' Final movement swung from the quickening tempo of a Harlem nite club to the melancholy mood that the narrator of the Rich musical whimsy described as attending the city's setting down to sleep. Earl Marks was given credit for the instrumental transcriptions.

Besides impressing as being pretty much out of place, Clark and Verdi made of their debut on the Blackstone Cigar affair (26) an awkward piece of adaptation. For the appearance on this plantation idea the team unlimbered that part of their vaude routine left over from the Fleischmann spotting the week before. It was the persiflage having to do with one taking census of the other for a political job.

To begin with the dovetailing was badly done by those responsible for the production. The plantation party idea that motivates this stanza was completely put on ice for the duration of the Italian dialect crossfire, with the break here not only destroying the built-up atmosphere but making it awkward for the rest of the cast when they resumed where they had left off.

A review of Edwin C. Hill, CBS news commentator, making a personal appearance at the Capitol, N. Y., appears under New Acts in the vaudeville dept. of this issue.

While Ferdie Grofe's name is not announced on the Philip Morris program, the published program listings mention Grofe's orchestra as top billing with Ranny Weeks, the imported Boston tenor, for the new ciggie quarter hour on WEAF. Grofe's catchy 'Sunset Trail,' excerpt from his 'Grand Canyon Suite,' is the theme with Weeks doing three or four pops, with the rest still overboard on the ad spieling.

From the gong, when the page boy calls for Philip Morris, mentioning all the rest of the affiliated brands such as Marlborough, Players, English Ovals, the ad thing is too much to the fore. This practice must be a chaser-awayer rather than an attraction to the dial fans.

Jack Rose, 'the man of a 1,000 fingers,' and Doc Whipple, Cleveland pianist-conductor, who also conducts a morning band session via NBC, etherize from Cleveland on a national hookup with their strings and piano variety quarter hour. When caught at 10.15-10.30 a. m., Rose proved the star of the pair, shifting from guitar to viola to mandolin and similar stringed instruments for his specialties, while Whipple whipped out some mean piano chords.

Just as a. m. sustainer but probably welcome relief to the housewives from the beauty and household preparations' salesmen who otherwise beseech them.

The Melodeers, who've been sustaining via CBS for some time, when caught last Tuesday (25) at 4.45-5 p. m., impressed handily with their robust quartet harmonizing, but their attempts to dramatize each song, while a creditable try for originality, not only misses the mark but brooks beaucoup danger in encouraging trial twirlitis. It's a bit lowcome and seems a needless buildup. Thus, three pops, plus the prelim trimmings, utilize the entire 15 minutes.

The Melodeers must figure that as another harmony quartet they'd be just that whereas some novelty, plus the comedy, would do more to advance them. One theory is ok but somehow it doesn't work out.

Local etherizing around Lincoln, Neb., has many funny angles to some of the ad spiels despite the general annoyance at these inanities. There's a Lincoln dentist, for example, who's been personally broadcasting his offer to pull teeth free of charge. He hopes to live off the accessories.

Sponsors using dialog scripts are calling for ad matter to be written right into the dialog, although listeners complain numerous times about this.

A Lincoln undertaker's quarter hour is interspersed with chatter about the excellent care and the home-like surroundings of his mortuary service.

May Wink at Chi Copy This Summer; Depresh Gives Quacks Opening

Chicago, May 1.

Forthcoming summer, so far as Chicago and midwestern radio is concerned, is apt to become known as the summer of the big wink. Stations in need of revenue are indicating a willingness to accept almost any kind of commercial copy. As a result some major stations may sound like the 100-watters.

Quack doctors and trick concoctions are alert to the opportunities being offered by the new broad-mindedness of stations formerly fastidious as to what they would and would not allow over their channels.

MYRTLE VAIL MENDED

Chicago, May 1.

Myrtle Vail (Myrt and Marge), rejoined that radio program last week after spending two weeks in the hospital.

She was badly banged in an automobile accident.

New York D. A. Gets 12 Convictions In 13 Racket Benefit Prosecutions

The drive against New York promoters of fake benefits, or benefits in which the beneficiaries share but slightly, has netted 12 convictions out of 13 cases tried in the past two weeks, and 27 arrests altogether. Balance of those arrested will be tried this week. Seven of the 12 convicted pleaded guilty.

Assistant District Attorney J. Sullivan is in charge of the investigation and acting as prosecutor. Aiding in the prosecution is Judge Jonah Goldstein of Magistrate's Court, and working with both in the investigation is the Actor's Betterment Association.

At the A.B.A.'s mass meeting Saturday night (28) Sullivan and Judge Goldstein were among the speakers. The latter revealed some of the working methods of the benefit racketeers and Sullivan told of the manner in which they are being prosecuted. But both advised the actors present that their help is most necessary.

'If the actors don't act, there can't be any benefits, fake or otherwise,' declared Judge Goldstein, adding that the actor who gives the show makes the benefit possible.

According to Sullivan, the average fake benefit promoting outfit draws 82% of the gross for its share, with the charity in whose name the affair is staged getting but 18%, if lucky. Even the more worthy causes, when legitimately handled, wind up, through high promoting costs, with but 40% on an average.

One benefit promoting outfit nabbed has offices in three different floors in a 42d street building. The big shots worked on the telephone only and the only employe making

(Continued on page 41)

Interstate Vaudfilm, Straight Pix Scales

Dallas, May 1.

The announced plans of Karl Hoblitzelle regarding changes in the future operation of his Majestic theatre here, went into effect April 29. Two price policies, one for straight picture bills and the other for stage and screen combinations, are as follows:

Saturday, 11:45 a. m., opening, balcony 30c, orchestra and mezz 50c, Sunday, 2 p. m., opening, prices same; Monday through Friday, 1 p. m. opening, 25c and 35c, with 30c and 50c after 6 p. m. Stage show prices, substitute 35c and 60c for 30c and 50c.

The Palace also changed as follows: Saturday and Sunday, 35c and 55c; Monday through Friday, 25c and 35c and 55c after 6 p. m. Door hours same as Majestic.

Band Scale Cut Gives WB New Vaude Stand

Hollywood, May

Warners adopts a policy of vaude-pic at its Hollywood Thursday (4), with a pit band returning to the Downtown on the same day.

Agreement with musicians' local 47, whereby a $55 scale will be in force in Hollywood and a $65 wage downtown brought the decision to inaugurate vaude in Hollywood.

In a further expansion of its stage policy, Warners increases vaude at Fresno and Santa Barbara to three days weekly. Bert Levey books the three weeks.

DIAMOND SUES ACT

Wi iff With Forsythe Seamon and Farrell

Chicago, May

illy Diamond sued out an injunction last week against Forsythe, Seamon and Farrell, who opened at the Southtown for Balaban & Katz despite having contracted to play the Emboyd, Fort Wayne, on the same date for Diamond. Act had previously been warned it would be held accountable.

As the result of a court action, a settlement was effected whereby Forsythe, Seamon and Farrell pay court costs and lawyers fees and make an adjustment in salary in lieu of damages. Act opened yesterday (30) at Fort Wayne to fulfill its Diamond booking.

Meanwhile, Balaban & Katz wanted act to take a cut for the Southtown week, but act insisted upon and got full salary plus $25 for one of their members acting as m.c.

AGENTS' ASS'N ROLLS OVER FOR BECK

Admitting that it is powerless to act in cases involving the Music Hall and RKO Roxy, the RKO Agents' Association (A.R.A.) has refused to arbitrate a complaint against a Radio City stage booking filed by one of its agent-members, Max Richards.

Richards complained over the direct booking for the Music Hall this week by the house producer, John Murray Anderson, of the act of Gine, DeQuincy and Adams. Richards is the act's regular RKO agent.

The agents' board advised Richards that it would be useless to arbitrate, because its decision wouldn't be accepted by the Radio City houses.

When organized last year under Martin Beck's supervision the A.R.A. was promised that its decision would be accepted as final by the RKO booking office, which books the Radio City theatres along with the rest of the circuit.

Despite its exclusive agent membership, the A.R.A. in its decision and policies has been completely dominated by Beck, with the A.R.A. president, Maurie Rose, Beck's protege and lieutenant.

Carmen's Receivership Troubles; Acts Get 50%

Philadelphia, May 1.

Carmen, large indie neighborhood vaudfilmer, paid the acts off on a 50% basis Saturday (28), due to receivership difficulties. At first the house decided not to pay off at all, but the booker, Eddie Sherman, explained the acts' position if stranded. Balance is in escrow at a local bank to be paid off upon court order.

Last February, when under operation of Joseph Cohen, formerly of the Stanley Co., the Carmen went into receivership. Another Cohen, Jack, was appointed receiver. Saturday the receivership was set aside by the court and the house returned to its original operators, Gravenstein & Carmen.

Agneta in Auto Crash

Nick Agneta, RKO agent, is in a serious condition at French hospital, New York, with injuries received in an auto smashup in New York. Agneta's car was forced into an pillar at 46th street and Third avenue and practically demolished.

The agent did not recover full consciousness for three days.

Bob Broder Quits RKO

Bob Broder, for four years in the legal department of RKO, has resigned to go into private practice. Resignation effective around May 19.

Broder handled much of the legal work on vaude for the company, but lately his work has had to do mostly with realty legal problems.

Troy, Half-Week, Out

Another half week drops off the RKO vaude book next week when Troy, N. Y., goes straight pictures.

Book is being shifted around slightly, with Albany transferring from Arthur Willi to Bill Howard.

CLEVE. HIPP REOPENS WITH NO SET POLICY

Cleveland, May 2.

After being operated by Walter C. Reade, Keith-Albee and RKO for 25 years, the Hippodrome is going back into the original hands of building owners. They reopen it this week as an indie house with 'Big Cage' (U) as first picture.

Hipp, with 3,500 capacity, was last leased by the Cleveland-Hipp Theatre Co., an RKO subsidiary, which gave up lease after William Elson tried to make a grind policy pay. Opened in 1907 by the owners and Max Faetkenheuer, who started it off with spectacles, house will be backed now by the newly formed Investors' Amusement Co., with Charles E. Doty as president.

William Watson, formerly director of Union Square and Hipp three years ago, will manage it again, with Corwin Collins as assistant. Price scale is 15-25c matinees and 25-35c nights.

Policy will be unusually elastic, as indicated by booking of the Jack Pearl-Paul Whitman vaude road-show May 12 for three days at a $2 top. Show was spotted here by Leonard Labowitz, local attorney, who was co-promoter of Cantor-Jessel unit at Public Hall a year ago.

It will be the only vaude bill shown in Cleveland this spring, as deadlock with musicians' union on cuts is still holding up all stage plans for major circuit houses.

Beauts' Commish Suit

Hollywood, May 1.

Fanchon & Marco office here is preparing evidence for defense to be introduced in trial of suit instituted in New York against the producers by Martin Starr, beauty pageant promoter. Starr sued for around $1,200, commissions which F&M allegedly neglected to pay him for services of Dorothy Goff (Miss Universe) and eight other bathing beauty contest winners, in connection with the 'American Beauty Idea' tour in 1930.

Allegation is Starr had contract with Miss Goff whereby he was to draw $15 of her salary each week she worked for F&M (originally set for 30 weeks), and $5 weekly from the eight other participants. F&M contend that Goff was guaranteed 30 weeks' work, but that when they wanted to transfer her to another unit she balked, thereby working only about 20 weeks. For the other girls F&M contend they were hired only for the tour.

CO-OP VAUDE YELLS FOR ASPIRIN

Hollywood, May 1.

Mirror, here,

aches for the acts, Strong and Wilson, who own the house, and Barry Breedon, the booker. Acts are winding up behind the eight ball, collecting little but coffee money for their work.

First week, with the house nut budgeted at $1,500 for the stanza, the six acts on the bill received $3 per person. Jackie, educated lion, couldn't get sufficient red meat for one meal at that figure. Billy Gilbert Revue walked on, feeling that love's labor was completely lost. The Four Sailors grabbed $20 for the week, but got that amount in advance. Every day the orchestra and deck hands threatened to walk out but were pacified by the management, which took care of them piece-meal. Past week's bill had Sheldon Lewis and the Riccardos walk out twice, only to return, hoping that business would be big enough to get them off the nut for grease paint.

Actors are yelling that the house is charging off $500 weekly as rent. Players feel that if they are gambling for their end house should do the same. Strong and Wilson own the property, and went into show business because the former tenants walked out.

Several other co-op vaude plans have gone hay-wire due to the noble experiment at the Mirror being non-productive. Owners will continue with the pay-as-it-comes-in vaude for another week to see if the killing of double bills in Southern California, which went into effect last Thursday (27), has any effect on business.

CAN OFFER STANDARD VAUDEVILLE ACTS
Going East or West
5 to 8 Weeks
Write—Phone—Wire
Gus Sun Booking Exch. Co.
Springfield, Ohi

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

TAP DANCERS!


The PERFECT TAP Is Here
No worry about nails coming loose or tape loosening from shoes.


NO NAILS! NO FALLS! SAFE and SURE!
X-L TAPS—A Perfect Sound Every Time.. Eliminates falls . . . makes your work easier and actually improves your dancing 100%. Will not catch, mar or scratch floor.
Save money by using our patented refills. 75c per pair. Extra refills 50c a pair. Order from your nearest dealer or X-L RePlaceable Tap Co., Dept. A, 605 Woods Bldg., 54 West Randolph, Chicago, Ill.
Write for attractive proposition for exclusive State distribution

A COMBINATION THAT REGISTERED OVERNIGHT
HARRY KING AND REVEL
IN
"THE AUDITION"
CHOSEN TO RE-OPEN RKO PALACE NEW YORK
(Week of April 29)
DIR. CHAS. V. YATES RKO HARRY A. ROMM

GEORGE BEATTY
ILL AT
RKO PALACE, NEW YORK, (April 29)
Direction PHIL OFFIN
WEBER-SIMON AGENCY

ROXY, NEW YORK, THIS WEEK (APRIL 28)
CHARLOTTE JOHNNY
ARREN and BRODERICK
"OPERA IN THE RUFF"
MATERIAL FULLY PROTECTED
Direction—LEDDY and SMITH RKO—CURTIS and ALLEN

GAUTIERS TOYSHOP
This Week (April 27)
METROPOLITAN THEATRE, BROOKLYN
Direction MEYER B. NORTH

Rate Slash West Of Chi Forced by F&M Bus Threat

Los Angeles, May 1.

Sweeping reductions in fares on railroads operating west of Chicago, and applying particularly to theatrical movements, have been effected as a result of negotiations that have been in progress since last December between J. C. Radcliffe, transportation manager for Fanchon & Marco, and the carriers. Threat of F&M to transfer its unit movements to busses, because of high tariffs, was partly responsible for the turnabout attitude of the rails.

Slight inroads have also been made in territory east of the Mississippi, through granting of special theatrical rates by the Lousville and Nashville road over its entire system, effective April 1.

Of importance to F&M is the recent decision of the western roads to reduce from 25 to 20 tickets the free baggage car privilege, which goes into effect May 15. Radcliffe started work on this drastic change in transportation rates late last year, and it was not until a few weeks ago that the new tariff was ordered in force.

The L&N concession is the granting of a rate of 2c. per mile for coach fare and 3c a mile in Pullmans, with no surcharge to apply for Pullman travel. This reduction was granted in the face of heavy opposition on the part of other carriers in the Southeast territory. Road has also put in force a round trip rate of a fare and one-third for party movements of five or more persons.

Increase in baggage allowance from 150 pounds to 300 pounds will apply only to holders of scrip books which are only good on rails west of Chicago, and are not good for exchange for round trip transportation.

Radcliffe also has negotiations on with the transcontinental carriers for a special theatrical rate based on the double intermediate fare at a 20% reduction. This tariff, which is expected to be put in force, will mean a round trip fare between the Pacific coast and Boston of $140, compared with a present r. t. fare of $242.86.

NETH LEASES HARTMAN FOR REGULAR VAUDFILM

Columbus, May 1.

The Hartman theatre, operated intermittently as a legit, vaude and film house for the past decade, will be re-opened for full week showings of combo vaude and first run films here Saturday.

J. Real Neth, owner of the downtown Grand and a chain of nabe houses has taken it over. Three shows daily and four Saturdays and Sundays are planned with top price of 25 cents anytime.

Road shows are expected to be booked in from time to time beginning in the fall. Neth obtained a long term lease on the house.

James Tallman, present manager of the Grand, will be in charge at the Hartman, with Blaine Griffin replacing him at the Grand. A 12-piece orchestra and more than 24 other employees will make up the complete staff.

The Hartman will be the only Columbus theatre to present vaude regularly.

'Scandals' Jumps House Gross, but Not Enough

Minneapolis, May 1.

Units already definitely booked for the RKO Orpheum here under a new policy of occasional stage shows along with the screen programs are those of Bill Robinson and Cab Calloway.

George White's 'Scandals,' playing the house last week in conjunction with pictures at 55c. top, jumped the gross from around $3,000, the recent weeks' average under a straight film policy with a 40c. top, to $14,500. The latter figures, however, were considered 'unsatisfactory' in view of the stage shows' cost.

TYRELL DEPOSED, BECK TO BOOK MUSIC HALL

Phil Tyrell is out as the RKO booker of the two Radio City theatres. Due to the policy change at the RKO Roxy, RKO stated. The Music Hall is to be booked by Martin Beck, while the smaller house goes on the regular RKO vaude book.

A former agent, Tyrell returns to the agency business with his own RKO franchise. In U. S. Court in New York last week Tyrell filed a bankruptcy petition, listing $7,500 liabilities and no assets.

PAN'S 1 HOUSE, BUT NO CIRCUIT

Los Angeles, May 1.

Alexander Pantages is back in business as a theatre operator with one house. Fox-West Coast has dumped the Pantages, Hollywood, back into Pan's lap. A May 4 opening under Pan's direction was set but postponed. When it happens, Robert Pool will be manager.

Talk of Pantages returning to activity as an important theatre operator still prevails here, as it does elsewhere.

In New York, where Herman Zohbel, RKO treasurer, is operating the six former Pantages theatres in the west, as their receiver, it was stated the status of the house is unchanged. There is still the matter of $500,000, for which Pan put up his interest in the theatres as collateral for a loan from the Security National Bank.

The theatres, all in receivership, are in Portland (Ore), San Francisco, Salt Lake, Tacoma, Seattle and San Diego. Latter three are dark.

RKO last week almost lost Salt Lake, which is the only one of the three open houses showing a profit, but saved it by paying the back rent. Court action was started to remove RKO as operator and place B. D. Cockrell, the house manager, in charge.

RKO'S RADIO CONTEST FORCED TO AN ISSUE

Squawks from newspapers with which RKO and NBC had tie-ups in the national radio amateur talent contest started last year, have finally forced the network and theatre circuit to go through with the project. They staged the preliminary local contests last November, and then forgot about the whole matter.

But the newspapers didn't forget. Or else the contestants drawn into the contest by the newspapers, wouldn't let the newspapers forget. The local winners who have been waiting for that national audition will get it during the next two weeks.

There are about 50 local victors in line for the finals. The winner gets an RKO vaude route and a chance at a sustaining contract from NBC. The sustaining contract chances now are the same as before, but the RKO vaude route in November was about 30 weeks long, and now it's down to nine weeks.

Through the theatre-station-newspaper tie-ups the preliminaries were staged in the various RKO theatres, each district contributing a local winner to the finals.

Markowitz's Tabs

San Francisco, May 1.

In a third policy change in three weeks Dan Markowitz is now playing a condensed version of the revue 'Jig Saws' at his Embassy, stage piece moving in after one fair week at the Curran. Show is in for 65% of the gross, Eddie Lambert and John T. Murray top-billed.

Markowitz raised his prices for 'Jig Saws' from 50c on last week's burlesque.

Irene Ricardo's Operati

Irene Ricardo underwent a major operation at Brooklyn Jewish hospital last week.

Report yesterday (Mon), was that she was resting comfortably.

Whiteman-Pearl Combo Gets Loop Bid on P. C., 2-a-Day at $1.65 Gate

The Whiteman-Pearl-Boswell Sisters variety road show is practically set for a two-week two-a-day run on percentage at the Oriental, Chicago, at $1.65 top, commencing May 19. Deal depends on Pearl's cigaret radio sponsor, which has been asked to permit the comedian to broadcast from Chicago. For the Oriental date the William Morris office will add Burns and Allen to the bill.

In its first three weeks of one-niters the show, which opened April 21 at Memphis, grossed $46,000 on 14 performances in seven towns, playing a matinee and night show at each stop. Following Memphis the first week's dates were Shreveport, Houston, San Antonio, Ft. Worth, Dallas, Oklahoma. Second week, commencing Saturday (28) at Tulsa, started with a gross of $7,500 there and $5,600 in Kansas City Sunday.

The Chicago terms will be percentage for the acts as well as the show as a whole, latter going in on a straight 50-50 basis with the house. It's expected the Pearl broadcast permission will be given for the extra Chicago weeks, as it was given for the three weeks of one-niter bookings.

NVA GARDEN BENEFIT REPLACES MET. EVENT

A big benefit bill at Madison Square Garden will be staged by the N. V. A. on or about Oct. 1, with a scale of $1 to $5. This replaces the customary Metropolitan Opera House show, which was omitted from the N. V. A. Fund drive last week.

It's expected the Garden affair will make up part of the difference between the amount collected in the theatres last week and the $200,000 needed to maintain the N. V. A. for a year. A much larger gross is anticipated from the Garden show than is possible at the Met, at no more cost. N. V. A. formerly paid a $1,450 rental for the Met for one night.

Excepting some scattered reports from independents, no returns from the theatre plate passing are in. New York estimate on unofficial reports was that the collections would equal last year's, or about $40,000. From similarly unofficial sources it was estimated the rest of the country would bring the total to around $150,000. About 1,800 theatres participated.

The circuits don't file their returns for about three weeks, or until all individual house reports are in.

3 Park Circuit Using Acts Full Week Each

Lincoln, May 1.

Capitol Beach, local amusement park, has been leased for the season by Bob Ferguson to the Fox Amusement Corp., headed by S. M. Fox. Beach has the only salt water bathing between the coasts and the Salt Lake and is a popular playground here.

Fox plans to run it in connection with Krug Park in Omaha, which he also manages. Interested in a park in St. Joseph and one in Kansas City, he plans to use three free acts for full weeks at each one of the parks, thereby organizing a small circuit.

Uses the usual scheme of getting department stores and manufacturing concerns to sponsor their picnic day in the park and will special rate them. Park barely operated out of the red last year.

Rubinoff with Cantor's Repeat Show for '33-'34

Eddie Cantor and Dave Rubinoff will go out on the road in another William Morris-booked variety road show next season.

They'll play one-niters, two-a-day at $2 top, starting around Christmas. Show will comprise four or five other acts.

Dancer's Choice

Esco LaRue of Ray, Ellis and LaRue, standard adagio turn, last week was notified by the government that oil has been found on his land in Oklahoma. He's part Indian.

LaRue stays with the act, gusher or no gusher.

Salary Agreement Weakens as Squawks Commence; RKO Gives Ultimatum on Burns and Allen

Loaned $800, Got $375 Back, Now Sues!

Suit for $425 alleged due on a personal loan has been filed in Municipal Court, New York, by Eddie Meyers, agent, against Harry Roye and Billie Maye, dance team.

Meyers charged he advanced the dancers $800 in 1931 prior to their sailing for an European engagement. His attorney is Harold Goldblatt.

BECK CUTS HIS TRAVELS SHORT

Cutting his European trip short, Martin Beck sails from Paris for home Saturday (6). He left New York a little over a week ago, planning on staying a month. Decision to return in a hurry was made following a trans-Atlantic phone call to New York over the week-end.

Upon returning, Beck, besides heading the RKO booking office again, may personally book the Music Hall at Radio City.

Among objects of Beck's trip were to see the 'Folies Bergere' on behalf of his own Martin Beck theatre, and contact Max Reinhardt regarding possibility of the latter coming over as a Radio City stage producer. Up to yesterday Beck had not seen Reinhardt, but probably will before sailing.

Calloway's Smash On Interstate's Texas Comeback

Dallas, May 1.

Cab Calloway and his orchestra smashed all records at Hoblitzelle's Majestic last week when he drew a gross in excess of $20,000. The engagement marked the resumption of stage shows on the Interstate Circuit in this state, booked by Charlie Freeman.

Engagement more than doubled the recent intake of 'Cavalcade,' in for a 10-day period without a stage show. Calloway also played a couple of dance places during the week and the colored leader drew down about $10,000 as his share for the week.

There are four weeks, in five cities, on the Hoblitzelle Interstate circuit that will commence playing Freeman-booked shows in conjunction with pictures. Freeman is returning to New York within a week. He will then organize his Interstate Booking Office there. It will handle other bookings than interstate.

Engagement of the colored band unit here looked like a hazardous experiment, for Texans feel strongly on the Negro question, but Freeman figured that Calloway's radio and phonograph reputation would make him solid with the whites, with Calloway doing the rest after the opening period.

Aurora Pitmen's Ruble Shifts Paul Ash Date

Aurora, Ill., May 1.

The Paul Ash booking at the Paramount theatre here for the weekend was cancelled and the show transferred to the Rialto, Elgin, when the Aurora musicians' union demanded a seven-piece band in the pit for the Ash show.

Ash carries his own band and Edwin B. Lewis, manager, to appease the union and bring in the show, which had been extentively advertised, offered to put seven men in the pit at half scale.

The union rejected the compromise and insisted upon the original booking.

At Elgin, it was said, the union waived its right to demand an orchestra in the pit and at Rockford, the half-scale, no-work, offer was accepted when Ash appeared there.

The four-circuit agreement on the reduction and setting of vaudeville actors' salaries hasn't long to go, it appeared from developments of the past week, particularly some friction over the week end. At least one of the participating circuits, RKO, has a break from the agreement under advisement.

Although still officially intact and in force, the agreement has been unofficially violated by all parties involved right along, with none living up to the pact to the letter. Though payment of railroad fares, 'expenses' and other subterfuges, some salaries have been kept up to their former level, mostly in cases where an act happens to be in demand.

RKO's thoughts of walking, from accounts, are based on numerous instances in which that circuit believes it got the worst of it, but one particularly irksome item will be the immediate cause of the break, if it occurs. This involves the act of Burns and Allen, which RKO wants for the Music Hall.

Harold B. Franklin was said to have delivered an ultimatum to the others late last week to the effect that if the salary agreement was responsible for loss of the act, the agreement would be off as far as RKO was concerned. The Burns and Allen contracts were not signed, but the deal apparently had progressed to advance stages because the Music Hall was billing the team as coming next week as late as Friday (28). On that day the team notified RKO that the deal was off, saying they preferred taking a rest after an arduous trip to the Coast for a picture and back.

Loew Fares Best

The RKO charges, as well as those of two of the other participating circuits, all along have been that Loew is getting the best of the agreement. This is due to the fact that Loew, besides having the most time and choice vaude book just now, also confines all its bookings to New York and nearby, with no long jumps.

RKO's jumps in the west and south have forced the RKO bookers to pay railroad fares, etc., over the salaries agreed upon by the circuits. This has boosted the cost of acts for RKO over Loew's and other prices, although the railroads and not the acts benefit by the difference.

The agreement disputes came to a boil last week over the percentage bookings of name shows by Nate Blumberg for the RKO-Orpheum receivership houses in the middle west. Percentage bookings have been nixed by the circuits' salary setting committee on the premise the money drawn by acts on percentage might exceed the salaries set for them under the agreement. RKO refused to curb the Blumberg bookings, declaring it could not interfere with the receivership operation of the theatres.

MOB CHEERS RETURN OF 'FLESH' ABSENT 2 YEARS

Los Angeles, May 1.

Opening of a six-act vaude policy, with pix, at the Warner, Fresno, Calif., a few days ago, after town had been without stage entertainment for more than two years, drew cheers from the audience, many of whom rose to their feet when the house orchestra broke into the opening overture, 'Happy Days Are Here Again.'

House is playing the stage shows three days weekly, with a similar policy in effect at Warners in Santa Barbara, Cal.

SET PEEVES MISS GOULD

Venita Gould walked off the bill at the Paramount, New York, Friday (28) because she didn't like the house set for her act. It happened 15 minutes before the start of the opening show.

The receivers operating the house have filed a claim with the V. M. A. for a week's salary against Miss Gould under the play or pay contract clause. Sheila Barrett replaced Miss Gould.

NEW ACTS

EDWIN C. HILL (4)
News Commentator
15 Mins.; Full (Special)
Capitol, N. Y.

Edwin C. Hill is the veteran N. Y. 'Sun' reporter who, after some 23 or 24 years on the daily, came to attention on the air with his engaging delivery in commenting on current topics. Hill, as with the other newscasters, superseded the bands and the crooners in mass appeal of late, in ratio with the importance of events relating to America's economic stress. Thus, with bank holidays, etc., these news commentators were avidly devoured for the latest dope on what's what, at the expense of the former lighter and more innocuous favorites.

Hill won more than ordinary attention via CBS and has even attained the unusual for a straight current topics' commentator — a 'commercial,' which accounts for his billing dealing with 'the story behind the news.'

As a stage entry, running 15 minutes flat, Hill is something else again. After all, the undeniable charm of the radio, whatever its other shortcomings may be, is the ease of twirling a dial to silence anything not to one's fancy. Hence, Mr. Hill, verbosely re-hashing three time-honored news events, is something else again, before an audience of 5,000 who must listen him out, or else.

Garbo, the ill-fated Hope diamond and the Dempsey-Firpo fight were the un-newsy subjects recapitulated by Hill. The first sounded like a glorification for the Metro-Goldwyn-Mayer press dept.; the second a re-hash of stuff which Jack Lait has done for the Hearst syndicated Saturday and Sunday supplements, for years; and the Dempsey thing a topic of dubious appeal before a mixed audience running largely to femmes.

No gainsaying Hill's aural appeal. He listens well; his diction is engaging but his style is academic. It's not a stage act. That Hill should elect to garner a few extra bucks for a week's booking at the Cap is not to be chided; it's the theatre's fault in risking a straight talk act before a picture house mob.

The presentation is along orthodox broadcasting studio lines. Through the scrim in deep center is seen the man at the control. Up front there's an announcer. Mona Silvera tops off a soprano chorus which precedes the regulation introductory of Hill, who is labeled Americas' 'premier news broadcaster.' *Abel.*

KING and REVEL
Dancing, Instrumental
13 Mins.; One and Two
Palace, N. Y.

The King of this new team is late of Gordon and King. Revel looks new. It's 90% King and 10% Revel, latter just assisting the former after the opening number. Because of King's exceptional dancing and the manner in which it's presented this is a quality turn for the No. 2 spots.

It probably makes no difference that King has borrowed the dancing steps and style of his ex-partner. He improves on them by incorporating them with his own routines, and the result is about 10 solid minutes of first-rate eccentric dancing.

Rather than being simply tossed in in the customary manner, the dancing in this case is presented with a reason. Not a strong one, but a reason, and it helps. A piece of business in which King is thwarted in attempts at a clarinet solo because the mike is out of order permits the 10 minutes or so of hoofing without relief, and it sets off neatly. When the mike finally is fixed he's too tired to toot. It's a switch on a former Gordon-King bit, and another improvement.

Revel doubles at the piano and slips in a little singing while his partner dances. *Bige.*

'THE GOVERNOR'S DAUGHTER' (3)
SKETCH
12 Mins.; Full
Mirror, Hollywood

Presented by Mrs. Frank Keenan, this playlet was done by her late husband. Miss Starr has the meaty portion of the script as the madame who returns to confront her onetime boy-friend, now the governor of the state. She attempts to open an establishment in the ritz portion of town, with the gov. forced to give her protection to avoid scandal. When she learns that her daughter, whom she thought dead, is alive and well, she scrams.

Set is rather skimpy and acting slightly mellow, but Miss Starr's final speech has enough hurrah in it to bring a good hand. Only other character is the doorman in the state capitol offices, which is overplayed.

Act can rate attention only as an excuse for a Sheldon Lewis personal or else in the smallie spots. *Leny.*

JESSE CRAWFORD
12 Mins.
Empire, London

Jesse Crawford, the American organist, made his English debut at the Empire, April 14, and instantly proved himself a showman. The act was staged in a manner that couldn't fail. His opening number was 'Organs I Have Played,' which he utilized when he opened at Paramount, New York, six years ago. The audience gets his life story via the slides.

Crawford followed this with a 'request' number, which the natives here are familiar with through recording.

Concluding was an American song, 'My Wishing Song,' done straight and supplemented with the player's personal wishing song, designed as a sort of affectionate address to the natives.

All this took 12 minutes, every moment of which was apparently appreciated to the full by the audience, and elicited a speech. Not content with this, after the lights were down, they continued applauding until Crawford had to render another number, and before they would let him go the curtains had to be opened and the picture program started. *Jolo.*

DON GALVAN and CO. (4)
Banjo, Dances, Chatter
22 Mins.; One and Full (Special)
G. O. H.

Galvan formerly rated okay as a single, now he's without that Spanish accent. Not so good with the four extra, two men and two girls. Everything's overdone, or almost. No polish to the act and therefore unsuitable as a flash for the first class spots or those that may be left in that class.

Galvan manipulates a badly routined act that's not properly timed. He uses a blonde and a boy for stooges. Girl does a tap after some crossfire with Galvan, and the boy finally winds up by dancing to his ukes accompaniment. Both only fair and the chatter employed is not particularly funny or new.

Remaining pair are a mixed dancing team specializing in a Mexican costume number. Two doubles and one solo by the man of the team. Solo is okay and has him bumping a tambo in various jumping formations.

In describing the blonde girl taper as his sister, Galvan goes far astray for customer reception, because the girl obviously isn't. That sister and brother stuff can go okay for the Mexican dance pair.

Costumes used by this pair and the hanging used in the setting in full are too dull for an instrumental flash. Galvan, himself, overtalks. That piece about the dog having picked up the candy which was handed a customer to eat, isn't the right kind of material for audiences that care. *Shan.*

ELANE and DOUGLAS
Banjos
7 Mins.;
G. O. H.

The young man of this banjo team announces between numbers that his partner is the world's greatest banjoist. The most satisfactory observer of this act could naught but hope that somewhere in this world there is a spot where customers will agree with him. Otherwise just an act.

The lad opens the turn with the lights full on. He lets his fingers sprinkle a fast tune and then bows off with an announcement of the girl. It's sad to relate that when caught his buildup fell on unappreciative ears at the Grand Opera House. The girl while playing looks into his eyes.

Not a small girl. Light hair. She spins her banjo for a minute while sitting and shows a strange flair for spotlighting. A two or three color spectrum revolves over her as she plays. That's the only color to the act.

For a finale the man announces that the two will play a Sousa march. They do, and the pit almost drowns them out. Opener on a five-act bill here. The kids liked it. *Shan.*

COVERED WAGON JUBILEE (7)
Instrumental, Vocal
13 Mins.; Full (Special)
Downtown, L. A.

Garbed in 'dude ranch' cowboy garb, this outfit from station KMTR, Los Angeles, demonstrated plainly at its opening performance that stable ether acts do not always prove outstanding stage clickers. Boys all play stringed instruments, and harmonize well enough, with the lead voice anything but suited for present-day vaude.

As a radio act the seven boys would seem to fit in better, although they give promise, and possibly by the end of the week will have mastered some of the intricacies of the stage, which ought to help them materially. Most of their songs are of the unfamiliar variety to vaude audience. *Edwa.*

WILEY SISTERS (2)
Songs, Comedy
9 Mins.; One and Two (Special)
G. O. H.

Nothing in the files on this blonde pair, although they have been seen around. Look like twins. Their performance as caught has the observed effect of parlor training rather than the stage. Need to be geared differently for more graceful stage presence and song delivery. Might be developed.

Open in 'two' against the center travel space that shows a crib with a supposed baby occupant while one of the girl lullabies. Baby ups and no like the lullaby, preferring hotcha, so innane chatter follows, culminating in the expected kayo from ma. Socks the baby and the crib collapses, travelers fold and the girls are in 'one' clad in black velvets.

Lights full up and they duet, with some intermittent cooching. That's the tipoff. Good singers can travel minus that kind of stuff. Maybe these girls can later. Presently they park against a piano and do what they call 'Two Cab Calloways singing.'

Here in deuce on a five-acter. *Shan.*

REED, GARSON and Co. (1)
Dances, Chatter, Comedy
11 Mins.; One and Two (Special)
G.O.H.

Okay deucer when the chatter stuff is improved. Chatter is unoriginal, besides tending to be blue. None of it took, not even at the G.O.H., when caught.

When going to 'two' the boys do a good takeoff on two of the Four Marx Bros. hiring a stenog. Work slowly here but fair enough, although faster timing would help. The girl, a brunet, does her hip waving routine as answers to the boy's questions. The kind of stuff every new act uses and falls back on when in doubt.

Apparently that's how new acts are born nowadays, coochy girl, a couple of impersonations and a prattfaller. Here they use them all. Boys open with falls, then have the girl sing a Harlemaniac number all wind up together, in a dance. The boys dance okay, with the lad who wears the glasses appearing to have a natural ability for physical comedy. *Shan.*

ROBERT WILLIAMS and RED DUST
Dog
6 Mins.; One
Mirror, Hollywood

According to the young man who works this hound, it is a member of a ferocious Manchurian breed and four months old. Dog looks like a cross between a chow and a red fox fur, and his accomplishment consists of relaxing under any and all circumstances. Therefore Williams tosses him about, rolls him into a ball and balances him in many positions.

Snappy chatter and the cuteness of the pup aid in setting the act solid, especially with the kids and women. A neat opener that requires more work in front of an audience to get full value out of the routine. *Leny.*

LORRAINE and DIGBY
Comedy, Dancing, Si
12 Mins.; One
Mirror, Hollywood

The girl in this act is a bet for a musical comedy comedienne spot. She's limber and nimble, shining in comedy acrobatics and clowning. Her partner makes a good understander and catcher, but is too prominent in the present act. Current turn starts out in a very amateurish, slow manner, and contains some pretty raw gags which are not needed.

One swell piece of business occurs in a hoke adagio, when the girl's shoe catches in the top of her partner's trousers. Subsequent pantomime is good for a two-minute laugh. *Leny.*

THREE SHADES OF BROWN (3)
Singing
7 Mins.; One
Mirror, Hollywood

For the coast a new and tip-top idea. A trio of smart looking colored girls who bat out hot arrangements of three pop tunes. Vocal orchestrations are of the Mills Bros. type and are class, being better than the delivery. One of the girls accompanies at the piano, massaging a mean keyboard. Top soprano gets real torrid, but at times her actions are just too coy for words.

Costumes might be snappier and more uniform, and act can stand more stage presence and assurance. Trio passed up an encore the audience would have liked to hear. *Leny.*

Thurston's Road Show

Chicago, May 1.

Howard Thurston will put out a magic roadshow after completing his radio contract for Swift in about two weeks.

William Morris office is laying out six weeks.

MANCHESTER, L. A.

Los Angeles, April 23.

First instance on record, at least on the coast, where principals of a Fanchon & Marco stage unit have leased the property from the producers and put it out on a cooperative basis, is 'Gobs of Joy,' featuring Pat West and Deli Chain, from the original production. Show had its preliminary break-in at this house over the weekend. The eight principals are all in on a sharing basis, with the 10 line girls on straight salary.

Title and five backdrops used by the F&M unit have been leased from the producers, with special music and dance routines spotted in between a series of snappy vaude acts, the whole providing close to an hour of fast moving stage entertainment.

West and Chain are featured, along with Harry Masters, trick golfer, working with Grayce, comedienne; Rena and Rathbun, comedy hoofers; Danny Beck, novelty drummer, and Myrna Moody, Spanish dancer, sharing in the billing.

Opening has entire company making its appearance through the auditorium, and exiting in same fashion, giving the pay customers two intimate glimpses of the participants. West grabs off the comedy honors, although he doesn't for a minute hog the proceedings, giving all other principals, particularly the other comics, plenty of opportunities. West and Chain mop with their burlesque mind-reading act, Chain doing the audience stuff, and quickly correcting West (as Mme. Kan-Do), who works on stage. Duo also has another bit, where West clowns for Harry Masters while latter is making trick golf shots, with Chain stooging from the balcony, and ribbing Masters all the way through.

Danny Beck, with dumb pan makeup, clicks solidly with his drum and traps manipulation, and Rena and Rathbun put on a stew dance that's a darb. Grayce, working with Masters, is an outstanding comedienne and is up on all the tricks. Miss Moody does a Spanish routine garbed only in a flowing scarlet red robe, with the girls, likewise well exposed, serving as a background. Femmes do a tap routine atop emply beer boxes, which draws loads of applause from the thirsty customers out front.

Unit is well routined, moves with a fast tempo and should have no trouble going right back into towns where it played last season.

Jerry Baldwa' pit band proves satisfactory, and the capacity Sunday night house ate up the festivities. 'Great Jasper' (RKO), comedy and news on screen. *Edwa.*

LOEW'S MONTREAL

Montreal, April 28.

The best vaude show this year, following on a succession of good shows past few weeks, is putting Loew's right back on the variety map. Bad weather hurt at the start. Opener was Homer Romaine on the trapeze, who gave the fans the willies with some of his swings, while front-seaters opined he would land in their laps. He tapped out a nifty line of patter while working and the act got over big. E. D. Blum and Sister in the deuce, with a wallop of a xylophone turn, seconded by the orch, a speedy act that never let up for a minute.

Trey held Smith and Hart, mixed team with the girl the standout. There was plenty variety in this one from comic ventriloquy imitation to grotesque character acting. Fourth was Norman Thomas Quintet, colored, featuring good instrumentalists, trap drum, trumpet, fiddle, piano, and a trick dopper who got intermittent applause throughout the act. Everything at top speed and the drummer almost stealing the show with his antics. Light tenor and pianist allow for changes and hold audience interest. Another act that hit on high and got a couple of calls.

Abbott and Hisland are fifth and play a motor-car act against a back drop of New York. The two men use femme foil who is smartly dressed and a looker. Lots of clever patter and build-up situations that evoke all the laughter there is in the audience. Again, a call. Harry and Frank Seaman, sixth, tumblers, cover up the start of the act with good character gags and then go into their stuff. Frank acting the dumb cluck. They team well together and the finish, with Frank headfirst down Harry's wide pants, had the crowd rocking.

Closing act, Renoff, Renova and Bekefi, adagio dancers with couple extra femmes who stepped and sang during changes, was one of the best costumed acts ever seen here, with full-stage presen ation. Russian dances and classic poses at finish of act swept crowd into more enthusiasm. They had to take a call, making it one or more for every act.

Feature was 'Clear All Wires' (Metro).

PALACE, N. Y.

In less than a year the Palace has had more quick changes than Owen McGivney. There have been six new policies in that time, and among those that were tried and died was that comprising moderate priced, five-act, nameless vaude bills, with second or more run films. This week the Palace, which can make up neither its mind nor its losses, changes again—back to moderate priced, five-act, nameless vaude bills, with second or more run films.

Apparently RKO, or whoever changes the policies at RKO, doesn't think one flop is a convincer. A policy must flop twice in a year to prove it. That this policy must inevitably fail once more is obvious, if the opening show is evidence of what's going to follow. With the Palace it's not so much a case of the policy itself being wrong, as a policy, but a matter of opposition. In going into direct competition with the rest of Broadway for the pop-priced combination show trade, the Palace presents the inferior entertainment of the street.

In regard to the opening or re-opening, bill, it appears the office figured the feature, 'Cavalcade' (Fox), should carry it. The film is here on fourth run downtown, following a two-a-day stay at the Gaiety, two weeks at the Music Hall and one week at the RKO Roxy. On top of that, it's at the Palace day-and-date with every RKO neighborhood house in town. At the nearby RKO 58th St. the picture is currently half of a double feature straight film program. This eliminates the neighborhoods from the Palace's potential drawing territory this week, so where is the business coming from? Certainly RKO doesn't figure on a big week from the boys who stand in front of the Palace. If precedent counts those boys will continue to stand in front of the Palace. They've stood off more than one change of policy lately.

The highlight of the Palace re-opening is not on the stage or screen. It's in the aisles, i.e., a regiment of lookers serving as usherettes. The former boy attendants here have been replaced by what looks like the second defense line from the 'Follies.' In the call for Palace usherettes the orders were for 'showgirl types,' and the girls on view here Saturday afternoon were a pretty good answer. But still not worth the price of admission, and the other Broadway houses are featuring shows, not ushers.

Along with 'Cavalcade' and the usherettes for 65c top there's a five-act vaude bill. It's what most bills are nowadays—just a vaude bill. It starts with a Chinese troupe, winds up with a stage band, and there are two teams and a single in the middle. Nothing much happens, but nothing is expected to in vaude any more.

George Beatty has the next-to-closing spot, deservedly, and he alone of everyone in the show recalls for a few moments the vaudeville that used to be. His monolog was very much liked Saturday afternoon, and at its conclusion the customers asked him to put another head on it. Ahead of Beatty is the new combination of Al Siegel and Lillian Miles. At this stage Siegel's new protege doesn't look or sound like another Merman, nor even a Lillian Shade, because she just hasn't got the vocal power. But there's a definite something in her method that may develop, and there's always those Siegel arrangements to make even a mediocre songstress appear to be a comer. Miss Miles just now has comeliness mostly.

The Chinese opener is the Chung Yee Wah troupe of four boys and four girls in juggling and bends against an exquisite native backdrop. A 12-minute slice of this is a bit too much, but that's easily corrected. A dancing entry in the deuce, King and Revel (New Acts). Two boys, one of whom (King) has played the Palace many times as part of Gordon and King and Gordon, Reed and King, and they rang the bell. The Palace is still a push-over for No. 2 hoofing, as always.

Band closer is Rimack's Havana instrumental and dancing turn of 11 men and two women. It moves at a fast clip through music, the work of the ladies and some capital eccentric dancing by one of the saxophonists, who is the bulwark of the act. The leader, who also doubles in dancing, answered the applause with a speech before the traveler. He said it always was his ambition to play the Palace. It looked like the leader, but it sounded like a ghost. Or maybe he was only kidding. *Bige.*

Defer Amos 'n' Andy Show

Chicago, May 1.

Amos 'n' Andy roadshow which the William Morris office has figured on building for the sticks is postponed. May be put out somewhat later.

Abe Lastfogel conferred with the team here Saturday.

STATE, N. Y.

Apt booking judgment is to be noticed behind the aggressive b.o. support which the current vaude bands Mary Pickford's 'Secrets' (UA). Minute waits between the acts handicapped satisfaction slightly, but altogether the show is well rounded and dishes out valued entertainment. There's 72 minutes of it and all pretty infectious.

Builds up to a comedy climax after the opening specialty novelties rendered by Gracie Schenck and Co., followed by Kaye and Sayre. These two turns spread the only dancing on the bill, but it's sufficient, for the comedy creeps up in the latter part of the K and S. dancing turn, when they bring on their Scotch terrier and bump right into Bert Gordon and Vera Kingston for real hilarity.

The show was caught supper time Friday (change day), and while biz was rather low, each of the acts seemed to have the audience to themselves. Which indicates that the collection, individually and as a whole, possesses the knack of holding audience interest.

Gordon and his Yiddish cowboy tangle plus the crossfire stuff with Miss Kingston had them rolling. One or two lines may be slightly suggestive as used, but the two render a pell-mell middle for the program.

Herb Williams with his familiar effects closes, and he succeeds no less than Gordon or Belle Baker, who precedes him. The way the acts are lined up, there's no handicap for any to follow. Miss Baker comes on singing after the Gordon turn, and from the moment she asked her customers to smile, the theatre was here. She wows later with 'How Deep Is the Ocean,' finally closing in clinching fashion with 'Hold Me' after ribbing up some Jewish story tidbits. Audience when caught resounded in a reception that indicated Miss Baker could have stayed on as long as she wilicd.

Usual Metrotone newsreel, plus trailers and 83 minutes of the feature carries something slightly under a three-hour show, as caught, but long enough and certainly good enough.

Current week marks the end of the State's reign as the solo vaude spot on Broadway, as the RKO Palace reopened with a combo vaude program Saturday (29). Looks like the State had that Palace reopening in mind when it picked the current show. *Shan.*

ACADEMY, N. Y.

Between 'Cavalcade' (Fox) and the Houdini illusions as plied by the brother, Hardeen, there may be a wide gap in quality contrast. But the chances are that the latter will be the more responsible for nudging them toward the box office this week. Tipoff in this direction came at Saturday's first matinee performance. While the picture's patriotic theme and Piccadilly accent left them almost unanimously cold the 14th street mob drummed it noisily for a batch of stunts that intrigued them despite the clumsiness with which they were carried off. Business was under the usual level, and likely due to the warm break in the weather.

Hardeen muffed a couple of them badly, one of them the 'flight of time' trick, with not a peep of the Bronx variety coming from a clientele usually not given to passing off such mishaps with Emily Post demeanor. It was anything but a smooth performance from start to finish, but evidently they got enough of a kick out of the trunk escape bit, which came next to last on the Hardeen repertoire, to reward him with a solid round of applause. On display in front of the theatre were the standby collection of Houdini handcuffs and also the iron maiden, with the exhibits garnering heavy attention from the passing throngs.

Abnormal length of the picture gave the house cause for clipping one off for the current stanza and making it a total of four acts, with the customers at the Saturday gathering doing nicely by each successive turn. Burns and Kissen, in next to shut, hit off particularly well with this bunch, feeding them the old parodies on current pop ditties, and scoring an extra rise when the verses dipped to the sort of life's fundamentals they're quick to grasp and react to here.

Preceding Burns and Kissen came Don Galvan and his troupe. Galvan is the guitar strummer who steps down into the aisles and warbles his rondelays with rolling eyes to the femme contingent. He's also the lad whose aisle working twist mixed him up in a lawsuit out in the middle west, with the aged dame claiming that his optic rolling drove her into a nervous breakdown. Galvan's troubadouring in the aisles here left more boredom than vestiges of nervous prostation, but the rest of his act had little difficulty passing muster. With him were a couple of Mexican steppers, who took liberally both on the outlay of down below the Rio Grande terpsichore and the hotcha school of tootsie friction. Girl tap single in the act also fared neatly, while the third lad of the coterie unlimbered a whirlwind buck and wing that topped off the collective routine to a rousing curtain.

Opening phrase had Mills, Hurwin and Boyce mixing some nifty hand-to-hand balancing bits with acrobatic tap dancing. Smoothly and swiftly routined is this one, with the mixed trio collecting in good measure here. *Odec.*

HIPPODROME, N. Y.

It was not so long ago that Willie Creager waved a bushy head in the old Columbia pit, where the Mayfair stands now. Willie probably was the best musical baton teaser for the burlesque strippers within the memory of prohibition youngsters. Now the little man is found clad in tux, and doing a band act at the Hipp. It may be observed that Willie likes his new job.

He's energetic. He crouches low and brings his masterful figure up from the lowest depths of the stage for heavy crescendos, if that's what they be, and the audience wonders how such a little man could impel such loud noises.

There were so many shorts here when caught that the feature became secondary entertainment as the Hipp transluxed its screen fare. Lots for two bits.

An ensemble of 12 girls open the stage end in 'ohe,' and as the travelers part, a pair of boys in white Eton coats and white flannel trousers top off a tap. Okay and liked. To show just what this kind of quantity means at two bits can be gleaned from the fact that the Hipp, at the late show Saturday (29) was pretty well filled. So there must be a special audience that looks at price first and quality afterwards.

Fact that the Hipp turns come on unannounced may be one of those charitable things for the acts. They may not want to be identified. Else some acts work better anonymously. A middle-aged woman with what looked like red hair sings some Victor Herbert songs while a pretty brunette accompanies on the piano. The audience takes it for what it's worth. Then a juggler shows. He misses a couple of times, but that's nothing here. He then winds up by chewing up two or three apples while juggling them.

Sometimes one secs the unfortunate occurrence here of the line girls being out of step. Maybe just one of those habits, but the girls should rid themselves of it in time.

There's a boy solo dancer who struts with a topper and cane as handed to him by Creager. Latter apparently being not only a pretty good silent m.c. and a band leader, but at the Hipp he is also general assistant to the acts besides. They work like one big happy family here.

In one of the line numbers the girls attempt a golfer takeoff, clad in oilcloth knickers and orange sweaters. In taking their strokes the pretty ones nearly smash the foots.

Just before the finale up flies the back drop just for a shift in scenery. The audience may not notice it. Matinees are 15c, cheap enough. *Shan.*

ORPHEUM, N. Y.

Vaude comes and goes around New York, but up here it's a stationary staple. Sometimes the show is good, sometimes bad, but more often it's between the two. This week the customary five-act bill is neither outstanding nor poor. It satisfies in its modest way without leaving anything in particular with its audience except a little over an hour reasonably well spent.

Picture, 'Gabriel Over White' (MG), is the main drag, but Saturday afternoon it couldn't compete with the sunshine and nearby Central Park or Fifth avenue buses. That's another worry for the theatres, and Sunday (30) along comes daylight saving again. That hurts the supper and evening shows.

Long half's bill is headed by Shaw and Lee, the boys who do dopes and make them interesting. They repaired to the wings with but little applause ringing in their ears, and the same went for the other acts on the show. Dance flash closing, Burno, Whiteside and Anita (New Acts), appeared to stir the small audience to its best show of appreciation.

Barry and Whitlege, third, started to kid a little about the way they were doing, and after the act was about half over with results bum, they didn't make much effort to steam up the crowd. Best laughs in the routine fell flat on stuffed ears. Maybe the only people who came into the house did so to take a little nap. That and spring fever is tough on vaudeville.

Al Abbott didn't do so much, either, with that second spot. Nearest he came to getting any kind of a rise was with the swell pansy stuff with the special lyrics. Kanasawa Troupe, Orientals, opened in the usual risley thing, but well done and not overstuffed. They do only four minutes.

Earl Carpenter is in the pit. He's been around before, but that singing by one of the bandsmen is brutal. Carpenter's overture goes novel through improvising a melody out of three notes of the scale picked by the audience. *Char.*

Leicester Sq., London

London, April 18.

Despite bill's overhead being around $3,000, which is below the average, Harry Foster has lined up quite a good program, novelty of offering being the inclusion of Nina Mae McKinney, Mariana and Iovka Hadji.

Best part of the show is the 'Cabaret Exotique,' an Eddie Dolly staging, which is a replica of a Montemartre dive. All three of the above are inveigled into this setting, which also includes the Clymas, here on their first visit after five weeks at the Palladium. Plenty of hip and torso shaking in this section, giving the holiday transients a lot to gasp over. But to the average Londoner the only one appealing were the Clymas, whose work proved sensational, and Miss McKinney, who enhances her reputation here with every appearance, and now gets a big reception on entry.

Others scoring on the bill are Desty, Delso and Roberts, a French team of fast adagio and tango dancers.

Caligary Brothers, coming across from the London Pavilion, where they played a fortnight, are here on a 40% cut. Act originally came here for $350, but having reduced its price will prove more marketable. Helen Binnie, soprano with a sense of comedy, should change her vehicle more often. Her ventriloquial bit has been done to death in the last few years.

Peel and Curtis, couple of Hebe comedians, the last of their clan, have mediocre material, but one of them (Curtis) has a good pair of pipes. Jackson Owen and Co., with Owen as the comedy sailor, are funny in spots, but sketch is let down on the finish, which is weak.

'Easter Babies,' a Jackson flash, with Little Flo as principal, is held over. Dudley Dale and His Gang, four youngsters, closes with a miscellany of comedy.

House grossed under $900 for the opening show Easter Monday, which is a record, but business throughout the day was 90% capacity.

Mirror, Hollywood

Hollywood, April 23.

There are four potentially worthwhile acts on this seven-turn bill, which runs 70 minutes. Remainder are notso-hotso. Program cries out for a snappy dance turn, which is sadly lacking.

Weakest is William Kent, who struggles haltingly with thin and anemic material and does not live up to his top billing. Joan Metcalf, returning to the stage after several years' absence, is obviously, from the start, a white woman impersonating a sepia songstress, and therefore there is no punch when she takes off her long gloves, revealing white arms. Better makeup may help, but the vocal delivery is far from good.

Muriel Starr and Sheldon Lewis (New Acts) wind up to a fair reception, based on Miss Starr's curtain speech. Their sketch, 'The Governor's Daughter,' is too outmoded to tittilate present-day palates.

Three Shades of Brown (New Act), Robert Williams and Red Dust (New Act) and Lorraine and Digby (New Act) all need more playing time to smooth their patently solid presentations. They represent the youth of the bill and arouse audience reaction that promises good routine entertainment.

Closing, the Three Ricardos are about the most substantial performers on the bill. The man's balancing on the trapeze, with one woman on the bar holding the trap, is first rate, although he performs his best stunt early in the routine instead of down near the close. Other femme hoofs a bit and does some neat ring work.

Feature is 'Pride of the Legion' (Mascot). Business almost capacity Sunday evening. *Leny.*

DOWNTOWN, L. A.

Los Angeles, April 27.

inal week of musicless vaude here brings the customers a six act bill, that reveals a couple of familiar faces not seen hereabouts in some time, plus several other standard acts and a new turn for the stage, the Covered Wagon Jubilee from radio station KMTR.

Oldtimers are Harry Holman, in his 'Hard-Boiled Hampton' comedy skit, and William LeMaire, rapidly becoming one of the deans of black face delineations. Opening show today badly routined, but this will no doubt be overcome, which will then provide a smooth running program.

Opening has the Three Zaros, roller skaters (2m, 1f), who have youth and ability. They work smoothly, and are particularly good with their neck-hold spins. In the deuce spot is Snooky, educated chimpanzee, who displays exceptional table manners, smokes a cigaret, walks a slack rope, rides a bike and a high cycle, and does other stunts, all of which he seems to enjoy as much as those out front like it.

Dorothy Brown, in the trey spot, is a looker, with loads of personality, who plays the piano-accordion in pleasing fashion. Her tune mood changes are perfectly done, and she exits far too soon. Holman, with his former Orpheum time sketch, is assisted by a femme feeder, Nina Woods, whose articulation at the opener was bad. Holman delivers many laffs, and is his usual success. Stepping out of character following his act, he introducers LeMaire, whose shuffling gait and lowdown colored boy material is not new to these parts. He is assisted, as before, by Carol Ralston (Mrs. LeMaire) and provides a lot of droll comedy.

Closing spot allotted to the Covered Wagon Jubilee, (New Acts) instrumentalists and harmonists.

Screen feature is 'Elmer, the Great,' (WB) with news, cartoon and 'Northern Exposure,' musical short thrown in. Biz normal at opening performance. *Edwa.*

Par's Future

(Continued on page 5)

duction chieftainship, a Par unit producer.

Walker Ailing

Hopes of bringing Frank Walker into the Par picture look to have dimmed. It appears to be the opinion around that the Walker thing was strictly political, although there's still a long chance of his becoming connected on the financial end of the company's executive lineup. Reports persist of a new financial bursar. However, a prominent business man may be selected instead.

Influences noticed to be working the Walker moves are Will Hays and Attorney Nathan Burkan. How far these moves have progressed at one time was the almost assured instance the past week that Walker might head in as executive vicepresident, next in authority to Zukor. Burkan figures in the Par picture as counsel for one of the creditors' committees. Burkan, additionally, is counsel for N. L. Nathanson. Indications are that the trustees may turn down the Hays-Burkan suggestion on Walker.

Instead, certain older faces in show biz may reappear on the Par horizon. The trustees and bankers are searching only for the most experienced operators who possess backgrounds of successful operating experience in the film world to take over the company helms of the various divisions of the Par business. That attitude lends credence to the report about S. A. Lynch.

Lynch's Backgrounds

Lynch's possibility to head the Par theatre division is based on his being one of the few really successful showmen that the industry has produced. He has a record of having developed more big-time film and theatre executives in show biz than any other man. In former days he headed Southern Enterprises, which formed the nucleus of the present Publix theatre organization. That was before Southern was taken over by Par, and since that time he has lent funds to Par on occasions to expand certain theatre work in the south. Financially, Lynch rates among the biggest, having connections and financial interests that run in the top class.

For several weeks Nathanson and Walker, particularly, have been concerned in inner council reports as becoming associated in Paramount in an executive capacity but with no hint, until now, that it may mean control as well.

Nathanson for years has wanted to buy back the Famous Players Canadian string and at one time offered $12,000,000 with the cash available. Par was reported wanting $18,000,000.

Nathanson Always Keen

From Nathanson's angle, with desire for control of Famous Players Canadian still exerting itself, an extra $6,000,000 or $10,000,000 over the $12,000,000 once willing to pay for FP-L, would mean total control. Nathanson was in New York a week ago conferring with Attorney Nathan Burkan, from account, but with nothing definite learned as to what legal attention he was seeking. He was also in a huddle with downtown bankers.

Nathanson, early in the Paramount bankruptcy proceedings, also was mentioncd as a possible trustee, but his name quickly dropped from the ticket and was never mentioned again, possibly at his own request. Walker also had been mentioned, but it is believed Walker also told someone he didn't want a trusteeship.

F&M in Indianapolis; Travel Units Head West

Los Angeles, May 1.

Fanchon & Marco stage shows, booked out of New York, go into the Lyric, Indianapolis, for week-stands starting (12).

Shows will not be the so-called rotating or travel units, of which there are only four now out. Latter are: 'Desert Song,' 'Whoopee,' 'Follow Thru' and 'Georgia Minstrels.'

These four travel units are being routed coastwards, with indications they will each play four weeks in Texas as their final stands.

Loew Control

(Continued from page 5)

security business, as was recently broached to the country at large.

Fox-Loew Arrangements

The Fox-Loew stock, as held by FSC, amounts roughly to around 660,000 of the 1,430,000 or so of the Loew stock outstanding. It's a clear working majority. Presently, with the market stocks booming or nearly so, all along the line, Wall Street observers see only a slight chance for the success of such an attempted buy-in at the rate of $20 per share.

Besides which, this would mean a straight cash loss of around $5,000,000 to the FSC group, as compared to the FSC's original cost of $20,000,000. The loss to the Fox Film and General Theatres group would be around $60,000,000, for Fox Film paid something like $75,000,000 for the 660,000 shares of Loew stock originally.

When the deal with FSC was made, Fox Film got something like $46,000,000, all in FSC common stock and $10,000,000 in FSC preferred stock. The $20,000,000 in cash went to General Theatres.

Presently General Theatres is default on that, $20,000,000. The notes matured April 1, , and foreclosure on the Loew stock is imminent by FSC, on account of this default, the Loew stock being up as collateral for the $20,000,000.

This foreclosure action has been temporarily postponed for sixty days, according to downtown accounts. It may be that the postponement was occasioned by the offer of the Loew interests mentioned with the Fleischackers to buy in.

Were a foreclosure to occur on the Loew stock by FSC, it might mean that Fox Film's $46,000,000 interest in the FSC common stock, besides the $10,000,000 preferred, would become valueless. All of which may complicate matters for all parties as Fox begins to consider its own interest in the matter.

Control of FSC lies between Chase and Electrical Research (ERPI), the Western Electric subsid. ERPI holds around $8,000,000 of the $20,000,000 FSC notes outstanding. Financial experts agree that ERPI would not permit the sale of the FSC holdings in Loew's at the rate of $20 per share.

Other financial groups interested in FSC are Dillon-Read, Bancamerica-Blair and Hayden-Stone, besides Lehman Bros. Bancamerica-Blair was in for around $1,000,000 of the FSC note issue. Not known what the others took.

What lends much credence to the current accounts is the fact that Nick Schenck is known to have considered making such an offer some time back. How far that first attempt progressed was never made known.

12 Convictions

(Continued from page 38)

any direct contact through which evidence could be obtained was a messenger boy who delivered the tickets to chumps who had been canvassed in high pressure manner over the phone.

The racketeers are being prosecuted on two charges—false advertising and, when the rule can be applied, collecting for charity without a permit. The permits are issued by the Department of Welfare.

Sullivan and Judge Goldstein are fostering a measure in the State Legislature that will simplify the campaign. It would compel all theatres to supply the Welfare Department with a list of all bookings. In that manner the sponsorship can be investigated in advance. Theatres will be obliged to send in the lists under penalty of loss of license.

Another speaker at the A.B.A. meeting was Daniel Frohman.

Variety Bills

NEXT WEEK (May 4)
THIS WEEK (April 29)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (6)
12 Aristocats
(Four to fill)
(29)
Chung Yee Wahs
King & Revel
Miles & Selgal
George Beatty
Rimacs Co
Academy
1st half (6-9)
Justa 4
B & E Newell
Ada Brown
Lee Port & D
Jimmy Kahn's Co
KANSAS CITY
Mainstreet
1st half (6-7)
Amos 'N Andy
(30)
Paul Whiteman
Jack Pearl

At the
ROXY, NEW YORK
THIS WEEK
ARREN and BRODERICK
MONROE BROS.
Placed by
LEDDY & SMITH

Block & Sully
Babe Egan Co
(Three to fill)
2d half (10-12)
Bells Baker
(Four to fill)
2d half (3-5)
Hatt & Herman
Bellit & Lamb
Jennie Goldstein
Joe Morris Co
F Henderson Orch
BROOKLYN
Albee (6)
G White's "Melody"
(29)
Bob Ripa
Garner, Wolf & H
Neville Pleeson Co
Prospect
1st half (6-9)
Hurley Davis & J
Art Landry Orch
(One to fill)
2d half (10-12)
(To fill)
2d half (3-5)
Bird Land
Ward & Van
Irene Taylor
Jim Toney
Lestra Lamont Co
ALBANY
Palace
1st half (6-9)
Bob Ripa
(Three to fill)
2d half (10-12)
(To fill)
2d half (3-5)
Ruiz & Bonita
Jackson & Gardner
Ann Seymour
WGY Rev
BOSTON
Keiths (6)
P Remos Midgets
Chas Mason & T
NTG's Rev
(29)
Demnati Tr
Tyler Mason
Roxy Ens
Sid Page
Eddy-Burston Orch
V & B Ebsen
Paul Sydell & S
BUFFALO
Keiths (28)
Gus Van
(Three to fill)
Cedar Rapids
Keiths (6-8)
Bill Robinson Co
(Two to fill)
CHICAGO
Palace (5)
Christensens
Russ Brown
Gus Van
Diamond Boys
(One to fill)
(28)
A Friedland Co
DAVENPORT
Keiths
2d half (5-12)
Bill Robinson Co
(Two to fill)
DES MOINES
Keiths (5)
G White's Scandals
HEMPSTEAD
Rivoli
1st half (6-9)
Boswell Sis
MINNEAPOLIS
Orpheum
1st half (6-9)
Paul Whiteman
Jack Pearl
Boswell Sis
NEWARK
State (5)
Justa 4
Raymond Baird
C Fredericks Co
Harry Hershfield
Gambarelli
(28)
Dorothy Co
H Anderson Co
Edgar Bergen
Frank Richardson
LeGall Ens
OMAHA
Keiths (2 only)
Paul Whiteman
Jack Pearl
Boswell Sis
PATERSON
Keiths
1st half (6-9)
Connie's Rev
2d half (10-12)
Neville Fleeson Co
(Four to fill)
2d half (3-5)
12 Aristocrats
Rath Bros
Johnny Perkins
Norman Foscott
PROVIDENCE
Albee (6)
Eno Tr
Walter Walters
W West & McGinty
Sid Page
Vilma & B Ebsen
(29)
Arthur Petley Co
Frank Navara
Buster Shaver Co
Block & Sully
Babe Egan Co
ST PAUL
Keith's
2d half (10-12)
Paul Whiteman
Jack Pearl
Boswell Sis
(28)
G White's Scandals
SYRACUSE
Keiths (5)
Don Redman Rev
TORONTO
Hippodrome (28)
Robbins Fam
Bill Telsak Co
Russian Art Circus
Collette Lyons
Lester Cole Co
TRENTON
Capitol
1st half (6-9)
Stuart & Nash
(Three to fill)
2d half (10-12)
(To fill)
DAVENPORT
Keiths
2d half (3-5)
3 Fonzals
Tom Brown Orch
(Two to fill)
TROY
Keiths (5)
Don Lee & T
Gregory & Ramon
Heller & Riley
Great Lester

Chas Foy Co
Benny Davis Co
BOSTON
Orpheum (4)
Mickey King
Gale & Carson
Aunt Jemima
Ray Huling Co
Al Abbott
JERSEY CITY
Loews (4)
'Whoopee'
MONTREAL
Loews (4)
Rhapsody in Silk
Carleton & Ballew
C & J Freiman
Don Santos & E
Whiteside, A. & B
NEWARK
State (4)
Fuller Bros & Sis
Lawrence Gray
Lewis & Moore
E Conrad & Miles
Thomas 5
NEW ORLEANS
State (4)
France & LaPell
Billy Farrell Co
Smith & Hart
Dick Powell
Johnny Tyrrell Co
PROVIDENCE
Loew (4)
George Prentice
Thos Fulmer Co
Carl Shaw Co
Clifford & Marian
Lowe, Burnoff & W
WASHINGTON
Fox (4)
Jessel & Talmadge
3 Calif Red Heads
Madeline Kileen
K Noyes & LeBaron

WARNER

PHILADELPHIA
Earle (5)
Will Mahoney
(Four to fill)
(28)
Gracella & Th'dore
4 Batchelors
Wiser & Stanton
Frances Langford
Benny Rubin
Paco Moreno
WASHINGTON
Earle (5)
Harry Breuer
DeTorregoss
Bert Walton
Joan Blondell
(28)
6 Franklins
Johnny Hymas
Waring's orch

Fanchon & Marco

NEW YORK CITY
Roxy (5)
Enrica & Novello
Martha Raye
9-10-J & Q
Red Donahue
Ann Pennington
4 Carlton Bros
BROOKLYN
Fox (5)
Jimmy Hadreas
John Fogarty
Monroe Bros
Roy Smeck
Aarens & Broderick
Adler & Bradford
AKRON
Palace (5)
Pablo
Paulo Paquita & N
(Two to fill)
ATLANTA
Fox (5)
Goss & Barros
Billy Kolls & D
Roger Williams
(Two to fill)
BOSTON
Boston (5)
Morgan & Stone
Eddie White
(Two to fill)
Metropolitan (5)
Demarest & Sibley
T & B Wonder
Paxtno
Garbage Rogers
Warren Boden
Sanami & Michi
JERSEY CITY
Loew (5)
'Whoopee'
Buddy Doyle
Bobbe Arnst
Jane Lee
John Rutherford
Pietro Gentill
Carter De Haven Jr
Eddie Ardo
William Dyer
Howard Nugent
Virginia L. Bouldin
Juan Villasana
LOUISVILLE
Rialto (5)
'Georgia Minstrels'
3 Gobs
3 Georgia Browns
Thomas Harris
Chick Bowman
Lasses Brown
Nay Brothers
Billy Mitchell
Billy Taylor
Norveile Reese
PHILADELPHIA
Fox (5)
Rosita Moreno
Bert Frohman
Jack Powell
Alexander & Santos
ST LOUIS
Fox (5)
Ed Ford & Whitey
3 Blue Streaks
(Three to fill)
TORONTO
Imperial (5)
Stetson
Al Trahan
(Two to fill)

Cabarets

NEW YORK CITY

Biltmore Hotel
Harold Stern Orch
Ann Greenway
Central Pk Casino
Eddy Duchin Orch

Carleton Club
Irene Bordoni
Fitzgibbons
Emil Coleman Orc

Chateau Internat'l
Joe Moss Orch
Willie Oakland
Buddy Kennedy

Club Mayfair
Millard & Anita
Oscar Davis
Margie Landy
Madlyn Moore
Beth Cannon
Lee
Al Crawford Orch
9 Mayfair Beauties

Connie's Inn
Cora Green
Bobby Evans
Jazzlips Richardson
Ed & Mae Morse
Emma Smith
Bessie Dudley
Lillian Conway
Red Struggle
Simms & Bowie
Louise Cook
Willie Jackson
Lucky Seven 3

Cotton Club
Aida Ward
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Snowden
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Norman Astwood
Duke Ellington Or

Club Lido
Tom Manahan Orch
Van Sisters
Gracie Woods
McCarthy & Payton

Club Richman
Jerry Freedman Or
Al B White
Gilda Gray
Francia Faye

El Chico's
Duran & Moreno
Lorenzo Herrera

El Flamenco
Al Valencia Orch
El Flamencito
Mabel Scott
Roy Wade
Dorothy Turner
Chas Johnson Orch
Nina & Moreno
Emilia Flores
Ignacio Ruffino
Marta de la Torre
Accordion Lois

Embassy Club
Florence Desmond
Tito Coral
De Marcos
Jane Vance
Henry King Orch
Don Carlos Oro

Gypsy Trail
Baroness Erzsi
Louis Hegedush
Ethel Pastor
Kokosch Gypsy Or
Ha-Ha Club
Dan Healy
Jack White
Roth-Andrews Or
Lillian Fitzgerald

H'yw'd Restaurant
Colletts Sis
Frank Hazzard
Blanche Bow
Marquerite & Leroy
Ted Lewis Orch

Hotel Lexington
Don Bestor Orch

Hotel Montclair
Charley Eckels Or

Hotel Pennsylvania
Johnny Johnson Or

Monte Carlo
Stan Meyer's Orch
M C Revue

Nut Club
Joe Haymes Orch

Paradise
N T G Rev
Cantor's Beauts
Abe Lyman Orch

Park Central Hotel
Bert Lowon
Frances Langford
Rachel Carlez
4 Sizzlers

Place Pigalle
Peggy de Albrew
Veloz & Yolanda
E Madreguera Orch
D Alberto Tangolats
4 Trojans
King & Burnett
Beatrice Howell
'Song of the Eagle'
Boston (28)
Sam J Kaufman
Joe Kelso Co
3 McCann Sis
Rioco Bros
Frank Connors
Rio Bros
Paul Jones
'Sweepings'
PHILADELPHIA
Fox (28)
NTG Rev
Miriam Hoffman
Leon & Dawn
Alayne Blair
Norence Hedges
LeVan & Watson
Baltasar 3
Adriene & Nicki
'Zoo in Budapest'
ST. LOUIS
Ambassador (28)
Benny Ross
Joe Besser
3 Connecks
Rodney & Gould
Dean Schooley
Maxine Stone
Milton Slosser
Al Roth
'Keyhole'
Fox (28)
Perry Askam
Tanzi
Earl Askam
Joan Danton
'Zoo in Budapest'

Picture Theatres

NEW YORK CITY
Paramount (28)
George Givot
Jane Froman
Venita Gould
Bernice & Emily
Keith Clark
Karre, Noyes & LeB
Edwin F Goldman
'Song ottheEagle'
RKO Roxy (28)
Everett Marshall
Walter Woolfe
Jeane Aubert
Hal Skelley
George Huston
Margaret Adams
Ina Ray
Louise Kirtland
'Victor Movietone'
'Diplomaniacs'
Roxy (28)
John Fogarty
Roy Smeck
Monroe Bros
Jim Hadreas
Adler & Bradford
Arrens & Broderick
Dave Schooler
'Parade of Holmes'
BALTIMORE
Hippodrome (28)
Noble Sissle Oro
Leary & Lamaze
Jordan & Grace
3 Cyclones
Alvarda Carter
Christopher Strong'
BOSTON
Metropolitan (28)
James Barton
9-10-J & Q

Royal Box
Gloria Crofton
Tito Coral
Ben Glazer Orch

Russian Arts
Joe Morantz Orch
Reese & Evans
Nickolas Hadarick
Barra Bits
Misha Usanoff

Simplon Club
Yacht Club Boys
Larry Siry's Orch

St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina

St. Regis Hotel
Vincent Lopez Orch

Small's Paradise
'Black Rhythm' B

Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex

Taft Grill
Geo Hall Orch

The Casa
Karoly Bencse
Zala Bela
Mme Ilona deThury
Karoly Nyaray

Villa Eugene
Felix Ferdinando O

Village Barn
Will Osborne Orch

Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Blackhawk
Ruth Pryor
Diana DeMar
Deane Janis
Hal Kemp Orch

Bismarck
Jack Walsh
Mona Dell
Edna Mae Morris
The Stanleys
Art Kassel Orch

Blue Grotto
Tina Tweedle
Marjorie Tate
Marge & Marie
Honey Sis
Dale McAlex
Alfredo & Dolores
Marie de la Vega
Leola Ackman
Eloise Clausi
Dennis O'Neil
E Hoffman Orch

Chez Paree
Genev Tighe
Jimmy Ray
Edith Griffin
Frances Stevens
Harry Richman
J & E Torrence
Ella Logan
Pauline Belleau
Doris Robbins
Ben Pollack Orch

College Inn
Frank Libuse
Phil LeVant

Congress Hotel
(Joe Urban Room)
Chas Crafts
Edwina Eustahon
Latova & Duvsil
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Don Pedro Orch

Folies Bergere
Joe Lewis
Paul Small
Rita White
"Babe Kane"
Irving Stotchild Or
Inez Gamble
Sylvia & Clemence
Irvin Lewis
Anita LaPage

Frolic's
Tex Guinan Gang
Florence Barlow
Ralph Cook
Yvonne Douvier
June Carroll
Bernie Marshall
Hattie Hazelton
Dick Lane
Dick Rock Orch

Minuet Club
Frank Sherman
Art Buckley
Margaret Lawrence
Joe Buckley Orch

Paramount
Lola Bartram
Francetta Malloy
Lillian Reynolds
Billy Carr
Sid Lang Orch

Playground
Mary Novels
Betty Burnett
Benny Strong
Carl Lorraine Orch

Vanity Fair
Roma Vincent
Rose & Ray Lite
Helen Savage
Frieda Sullivan
Howard LeRoy Or

Vin Lee
Jackie Hamlin
K & H Benda
Wild Bird
Marjorie Lewis
Al Handler Bd

100 Club
Lola Osborne
Loma Ruth
Connie Bec
Earl Richard
Margaret Tully
Dan Aivin Orch

225 Club
Sophie Tucker
G & C Herbert
The Aber Twins
Gilbert Morgan
Ted Shallro
Jules Stein Orch

LYCEUM, MPLS.

(Continued from page 14)

three of the latter's films were purchased. The idea is to give the policy a three weeks' trial, and if it proves successful continue with more Universal pictures and any other screen product that can be obtained. Initial results indicate that three weeks will be plenty. The theatre apparently has too many handicaps to overcome an estimated $4,000 nut.

In the first place, the house is off the main theatrical stem, three blocks away from the rialto's heart. It is an old house that originally served as a music auditorium for the Minneapolis Symphony Orchestra, and then was remodeled into the semblance of a regular theatre. During its career it had a previous fling at straight pictures, and has housed legit, concerts and lectures. Probably in part because of previous acoustic troubles and a poorly laid out auditorium, which rather suggests a long hall instead of a theatre, its past operations have been unsuccessful. Prior to the road show engagement of 'Cavalcade' recently, acoustical defects were remedied by installation of Western Electric sound equipment and other improvements. But its reputation in this regard is not so easily lived down.

Patronage during initial week constitutes striking evidence that despite Breese's local following and popularity, his half hour of good music is not sufficient to offset the lack of an ace screen attraction in combination with the other drawbacks. It's convincing proof again that an outstanding picture counts above all else at the box office, and that if you haven't that or one of the very few smash and surefire 'name' attractions (you probably can count 'em on the fingers of your two hands) as a substitute, you're out of luck. The opening picture, 'Kiss Before the Mirror' (U) is probably the strongest of the Lyceum's trio, the others being 'The Big Cage' and 'The Cohens and Kellys in Trouble,' but it isn't strong enough by a long shot, with such opposition as 'Cavalcade,' 'Secrets' and 'Scandals' (stage) at the State, Century and Orpheum, respectively.

Breese came to Minneapolis from the Paramount house in New Orleans and was an instant success at the 4,200-seat Minnesota, remaining there as pit orchestra conductor and master of ceremonies during its final two years of Publix operation. In recent months he has played two engagements at the State with his orchestra to large houses, but on both occasions he had the Mills Brothers for support, and they're support.

'Pit entertainment,' running entirely to music, describes his current Lyceum program. Well, dark and suave, he announces his numbers, introduces his two singers, conducts the 24 musicians through three selections and contributes a banjo solo. It affords a very agreeable musical interlude, but is not especially striking or provocative. It follows a pattern which Breese has made very familiar, and its lack of novelty or deviation from routine lines detracts from effectiveness.

Stewart Johnson, one-time member of the Minnesota theatre orchestra and lately on the radio, scored with his song. Breese's skillful banjoing preceded the finale, a selection from 'The Fortune Teller,' with the two singers vocalizing. Plenty of applause greeted Breese upon his entry and at the program's conclusion. The conductor invited patrons to make requests for numbers.

On the screen, in addition to 'Kiss Before the Mirror,' Universal news, a 'Scrappy' cartoon and 'Strange as It Seems.' Lower floor about one-third filled at peak of matinee.

Rees.

PARAMOUNT, L. A.

Los Angeles, April 27.

It remained for the ensemble to inject the final touch to the current Fanchon & Marco stage show here, with what is probably one of the most difficult bicycle routines ever presented. Sixteen girls astride the wheels go through a series of maneuvers that would put many an oldtime bike act to shame. The girls do their evolutions with clock-like precision, reflecting loads of credit to Fanchon, who conceived and staged.

It is a fitting climax to a well-balanced show that is marred only by the persistence of Buster West to inject dirt into his talk, songs and gestures, even after half of his act had been trimmed following the first show this afternoon. West is one of those vaude comics who still believe that present day picture house audiences enjoy off-color matter and double entendre. He should realize that the hearty applause which he drew at the second show today followed his straight comedy dancing, while his blue material fared very mildly at the hands of the pay customers.

Several novelties are injected, including a personal appearance by Gayne Whitman (Chandu, the Magician on KNX) and a band number which utilized a mammoth thermometer on which to record the degrees of heat registered. Rube Wolf draws everything out of the band boys for this number, which clicks solidly. The Rube also does a muted cornet solo, and, as usual, makes himself quite useful in the proceedings.

Another novelty, though frequently done hereabouts, is the opening serpentine dance by the girls, creditably presented. King, King and King, three male tap dancers, perform in perfect unison, and both their combined and individual efforts present a speedy routine of difficult steps. Vera Van, a former F&M protege, now of the air, returns to the stage quite a grownup young lady, with a crooning voice which she knows how to use. First she warbles a ballad and then a comedy number with Rube that gets over nicely.

Mignon, high kicker, performs atop a piano, while Max Lerner sings over the foots, the line girls cavorting in a sort of a maypole routine. Whitman follows, with most of his performance being conversation with the m. c., the rendition of an electrical recording in which he portrays three different roles, and then his switch to actually depicting the parts in person. It's quite different and pleases mildly.

Buster West follows, aided by his dad and a femme partner, doing much of his usual hoke. His eccentric dancing and falls draw what it deserves, but much of his other matter can be eliminated. Then into the finale, with the girls working hard every minute.

'Song of the Eagle' (Par), news, organlog and cartoon on screen. Biz oke second show.

CHICAGO

Chicago, April 28.

Emil Boreo whammed 'em, and the Frank and Milt Britton band closing the show ended in a pile of debris and a landslide of laughs. Thanks to these two turns, the current stage show is diverting. Henry Dunn sang briefly, and two blonde youngsters, Maureen and Sonny, danced acrobatically for fair results. Fred Evans concocted a couple of ballet numbers to complete the show.

Metro's 'Barbarian' was a day older than the stage show because of 'Central Airport' (WB) being yanked after six days.

Josef Cherniavsky, doing everything but cartwheels, conducted the orchestra with somewhat less abandon than the Brittons practice. Biz Friday fair.

Land.

Fox Reorg.

(Continued from page 7)

houses means that Skouras houses in the east, in and around New York City and New Jersey, will tumble to around 40. This practically cuts the Skouras eastern operated spot into half.

Skouras and the Rinzler & Frisch group are the operators to whom Harry Arthur originally turned over the Fox houses under a decentralized operating basis. Arthur at that time was general manager of Fox Theatres and it was he who conceived the decentralization move in the industry. Skouras and the Rinzler & Frisch group were the first to benefit from that move. Since then the decentralization thing has been accepted by the industry at large.

Besides those houses taken away from Skouras and those being given up by Randforce, Fox Theatres also is giving up spots in Buffalo and Niagara.

Reorganization of Fox Theatres has been in the wind for a long time but only now taking effect. The whole move lends credence to the belief that the receivership of Fox Theatres is about ended and that within the next six months will see the Fox Theatres, or the houses that formerly made up that group, completely reset. The receivership may fall away entirely by then.

It was after Skouras and the Randforce people had entered the Fox Theatre picture as decentralized operators on an ownership basis as prepared by Harry Arthur, that the Fox Theatre company went into receivership. The Arthur plan which so benefitted the Skouras and Randforce was planned with the purpose in view that the receivership, if and when coming, would not affect the decentralized scheme of operation.

Through this Arthur conceived plan, Fox Theatres, has been enabled to remain intact and reach the position where reorganization on a reasonable basis could be had.

Houses give Schines operation now of a total of 65, making the indie circuit one of the largest and most important in the east in both coverage and buying power.

The 28 houses turned back are located in Carthage, Gloversville, Herkimer, Ilion, Little Falls, Norwich, Oneonta, Saranac Lake, Watertown, Auburn, Bath, Canandaigua, Corning, Newark and Oswego, all in New York.

Actors' Benefit Ass'n Extended to Chicago

Chicago, May 1.

Organization of a Chicago division of the Actor Benefit association has been in progress here. Vice-president Georgie Price was reported signing up quite a few members while in town.

It was reported that Ed Lowry had some difficulty getting celebs for his opening night at the Avalon, Friday (28), because of the brand of the movement. On the other hand the remote location of the theatre at 79th and Stony Island Avenue is just as good an explanation.

Biltmore hotel's Cascades opens June 7 with Harold Stern up from the supper room for a summer's run on the roof.

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week
Talent and Merit—Canon and Lee

Loew

NEW YORK CITY
Capitol (4)
Ballet
(To fill)
Boulevard
1st half (4-7)
Boyd & Wallin
McD'nald & Prdise
B & E Newell
Collins & Peterson
Murray Lane & Co
2d half (8-10)
Moran & Wiser
Eddie Miller
Angus & Searle
Rio Bros
D & E Barstow
Orpheum
1st half (4-7)
Redford & Wallace
Foley & LeTure
Arnaut Bros
Ross & Edwards
D & E Barstow
2d half (8-10)
M Palmers's Pets
Johnny Hyman
Buster Shaver Co
Garner, Wolf & H
Mazzone & Keene R
Paradise (4)
Gracella & Th'odore
Sheila Barrett
Rex Weber
Welst & Stanton
State (4)
Deguchis
LePaul
Chaney & Fox
Brena, Fitz Co
Blue Rhythm Band
BROOKLYN
Gates Ave
1st half (4-7)
Moran & Wiser
Glen Pope
Chas McNally Co
Bert Gordon
Reoff, Reonra & B
2d half (8-10)
3 Terris Sis
Nancy Decker
Arnaut Bros
Foley & LaTure
Living Jewels
Metropolitan (4)
G Schenck & Bros
Radio Rubes
Ray Bolger
(One to fill)
Valencia (4)
Bryant Rains & Y
Lee Morse
Art Frank
Long Tack Sam Co
BALTIMORE
Century (4)
Seiler & Wills
Wm Hall
Fraythe Seamon & F

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15 YEARS AGO

(From 'Variety' and 'Clipper')

Vaudeville managers discussed the idea of keeping the N. V. A. going by means of contribution of one week's salary from all artists. If proposal went over there would be no more benefits. Still benefits.

Barnum & Bailey and Hagenbeck shows split territory to avoid competition which it was felt would be ruinous. Biz figured to be had on the road though the B-B show topped $90,000 the previous week in Brooklyn.

Philadelphia startled by a Sunday show, but it was for service men only and a uniform essential to pass the door. Burley troupe at the Trocadero.

Al Jolson sold a German helmet three times the previous week at the Winter Garden in the Liberty Loan drive. Third purchaser took it away with him. An old prop from a previous production, but it looked all right.

Canada required all touring companies from the States to post a $500 bond before entering. To ensure return of the troupe if it stranded. Quite a number had.

Actors' and Authors' Theatre planned to save the drama. Hailed as a first step toward a national theatre, but it didn't get over. One show at mats and another drama at nights. Hits to be sold for runs.

'Variety' printed the real story of Mata Hari contributed by a player who had known her. To correct wild daily paper yarns.

Wid Gunning announced the change of 'Wid's Weekly' to daily publication. Now the 'Film Daily.'

William L. Sherry quit as purchasing agent of Paramount. Denied any friction as a matter of form. Started his own venture.

50 YEARS AGO

(From 'Clipper')

Ticket sellers with circuses were engaged in their annual dispute as to who best deserved the title of 'lightning.' Top claimant said he sold 6,815 ducats in 43 minuts.

Brooklyn bridge was about to be opened and some doubted its ability to sustain the weight it would be called upon to carry. Barnum show was at the garden and press agent offered to trot. Jumbo out to make a conclusive test. Papers ate it up.

Barnum show, which had opened the season without hippodrome races, forced to restore the novelty because of the numerous complaints.

Rafael Joseffy appeared at a concert in Steinway hall. During the performance he was recipient of 'a silver teaset, a portrait of himself and a certificate of thanks from the managers of a charitable concert in which he appeared'. Great on presentations in those days.

E. D. Price, who had been in advance of John McCullough, took a job on the Detroit 'News' for the summer. As 'The Man Behind the Scenes' in the N. Y. 'Telegraph' he was later the first Broadway columnist.

Buffalo Bill was in Chicago on business connected with his new show which he planned to call 'Pictures of Pioneer Life on the Plains.' The Wild West proved the better title.

Advertiser describing himself as a talented young actor was asking for a job of six, eight or 10 months for expenses. Probably the same one who inserted a si illar ad the previous year.

Publisher was offering to send a monthly mag for three months for 27c and toss in 30 pieces of sheet music as a premium.

Inside Stuff—Pictures

Darryl Zanuck denies the story on his resignation printed in the last Hollywood Bulletin of 'Variety', which referred to the reason for his resignation being an attempt on his part to obtain an increase in salary, though he had a contract running three years at $4,500 a week, and also that the situation came to a climax when Harry M. Warner is reported to have reprimanded him in the presence of Will Hays for the salacious scenes in 'Baby Face', with the company president telling him he could quit if he did not like the verbal lashing.

Zanuck claims that he resigned because Harry Warner would not abide by the rulings of the Academy Emergency committee for restoration of pay after a five week cut. He says that Warner insisted his company get the same allowance that Metro was getting, with restoration after six weeks. Zanuck then told Warner that he felt the producers had made a certain agreement with the Emergency committee and that he felt it should be lived up to by taking the ruling of the committee and restoring the salaries as of April 10. This Warner could not see, and after considerable discussion Zanuck said he felt he should resign and did.

The next day, Zanuck says, the resignation was accepted officially. He says that his contract signed Sept. 19, 1932, had three years to run at $4,500 a week and gave the company an option for three more at $5,000 a week, and that he never asked for any upward changes in it as he did not believe in contract violation.

Zanuck states he has not talked to Sam Katz on any affiliation since he signed his contract with Warners last summer, but that Katz had told friends of his (Zanuck) that were he free of Warners he (Katz) would have an attractive proposition for him. With respect to the 'Baby Face' matter, Zanuck says he heard nothing about the Hays condemnation and remake until three days after he left the studio, when Al Green, who directed the picture, informed him about it, and that this matter had nothing to do with his resignation at any time.

Pretended ignorance of certain phases of the picture industry by two top production execs in a coast court case brought about a boomerang when the action was being discussed by the jurors.

Case was one of the several brought about by indie exhibitors seeking damages from certain distributing companies on charges of violation of the Sherman anti-trust law in relation to zoning preferences to circuit operators. The two execs on the stand had denied any knowledge of distribution, both stating that their business was making pictures and beyond that they knew nothing of the industry.

One of the jurors later tipped off what went on in the jury room. Seven out of the 12 were in favor of giving the plaintiff $100,000, stating that they did not believe men so important to the business were truthful when they claimed such an ignorance of the distribution end of the industry. Five of the jurors took a more conservative angle and held out for $0,000 damages, but on a compromise the verdict was returned at $35,000.

Walter Wanger, in the Metro studio 'dog-house' since the Molly Merrick syndicated article in which he was quoted as saying that the MG execs had spoiled his 'Gabriel Over the White House' through interference, was put on the spot by Nick Schenck in a recent studio roundtable on off-color material in pictures.

Associate producers, writers and others, were called to a conference at which Schenck put them all on the pan for letting dirt creep in. After his lecture he asked for a call of 'ayes' for all those in favor of going sapolio hereafter. Meeting was apparently unanimous for the dirt elimination but Schenck pointed a finger at Wanger and said: 'I didn't hear from you—how about it?' 'Aye,' answered Wanger.

'Now we all understand each other,' continued Schenck, 'so all of you go back to work.'

Adolph Ramish and Abe and Mike Gore, pioneer theatre operators in Southern California, and the original heads of West Coast Theatres (now Fox West Coast), who have been inactive insofar as major house operations are concerned for the past six or seven years, loom as potential figures in the reconstruction of the exhibition map that is being brought about through the F-WC bankruptcy. Ramish, particularly, is one of the heaviest individual creditors against the bankrupt circuit, and may be forced back into exhibition through necessity of protecting his interests.

Gore Bros. also have various interests in houses now a part of F-WC, which they figure may necessitate their active participation as a protection.

Inside on the coast is that Ramish and the Gores will become actively identified with Jaydee Williams should the former First National Pictures general manager stage his contemplated comeback.

Society of Motion Picture Engineers is accused by major film companies of having made an 'awful bull for the industry' in permitting William H. Short, director of the Motion Picture Research Council, to blast against the business unchallenged. Open charges are now being made that the 'society unwittingly permitted itself to be taken in' and that Short just used it in the 'light of an official sounding board for his own ideas, which are contrary to the opinions of showmen.'

The fact that engineers, looked up to by the rest of the industry as scientists of a sort, permitted Short to give his own interpretation of unpublished and undiscussed scientific reports on the box office, is proving the biggest burner-upper to major filmdom.

Sneak screen tests is the latest studio dodge to prevent production plans leaking out prematurely. Such tests are made off the lot, to prevent the player up for the part being seen by the chatterers or others who might tip off.

Secret test was made out of town last week with a well known free lance star. Another group, with an idea of entering shorts production, will try out the undercover test at a studio closed for many years.

Studios have determined that publicity given tests for important parts have frequently boosted the player's estimate of himself and also his salary demands.

Difficulty in writing a story based on the career of a person still in public life is being encountered by Warners in preparing 'The Kingfish', paralleling Huey Long. Two endings are being written for the script to fit the outcome of present charges against the Louisiana senator.

William Rankin and Carl Erickson, who are doing the story, are delaying the two fadeouts as long as possible in the hope that charges brought by voters of his own state will be settled one way or the other. If Long's future status isn't set by June, when production is to start, the endings will be shot to fit any occurrence.

No formula arrived at for the operation of the Screen Artists' Bureau, the producer advocated casting bureau in Hollywood. Col. Jason Joy has been working on plans for the past two weeks and feels it will be another fortnight before any tangible plan is evolved. Joy is still on the Fox payroll and is being aided in his work by Norman Manning whom Fox loaned to assist him. Manning is working on budgets and trying to find a location for the bureau. No money has been appropriated by the producers as yet for the operation of the office.

The Boulder, Boulder City, Nev., is faced with a peculiar situation in that the town is inhabited by employees and others connected with the Boulder Dam project. House may fold after only three and one-half years instead of the seven expected.

Theatre, owned by Harry Arthur and Earl rothers, with the latter

Inside Stuff—Legit

'They All Come to Moscow', due on Broadway soon, is the first dramatic effort of John Noble Washburne, associate professor in the Teachers College, Syracuse University, and is based upon a magazine article contributed to American 'Mercury' about a year ago by Ruth Kennell, former Moscow representative of NEA Service (Scripps-Howard) and former special writer on the Moscow 'Daily News'. It's a comedy.

Play, which will be done in New York in May by the Players Theatre, with William J. O'Neill as executive director, was written last summer, with Miss Kendell sitting in. The two writers are friends of 15 years' standing. Miss Kennell, with two novels to her credit, and another placed, resides in Bronxville, where Washburne formerly was director of social sciences in the public schools.

Before he went highbrow, the professor had the acting and trouped for more than three years in the far west. He formerly, , was on the staffs of the Frisco 'Bulletin' and 'News' and the Sacramento 'Bee'.

'Nine Pine Street', opened by Margaret Hewes at the Longacre, N. Y., last week, was her first venture. Originally when the show tried out, Whittaker Ray was associated with Miss Hewes on the managerial end.

The meller is based on the Lizzie Borden murders Fall River and was a popular mystery in the 'gay nineties'. Those who have written about the Borden case include Alexander Woollcott and Edmund Pearson, latter's yarn appearing recently in the 'New Yorker'.

Photos of Lizzie Borden show her to have been a plump, unattractive spinster with nose glasses, whereas Lillian Gish enacting the murderess in the play is demure and comparatively beautiful. The Borden killings were supposed to have been committed with a hatchet, but in the play the weapon is a flatiron.

The locale of 'Man Bites Dog,' the newspaper play which opened at the Lyceum, New York, last week is supposed to be Detroit. Don Lochbiler, one of the authors, is from that city. Arthur Barton, the collaborator, wrote similarly in fashioning the script of 'Wonder Boy' last season. Barton recently adapted Sherwood Anderson's 'Winesburg, O.,' which the Theatre Guild has secured for production next season.

Show is initial managerial effort of Theron Bamberger, heretofore a Broadway press agent. Barney Klawans, manager of the Leblang theatres (48th Street and Cohan), is also interested. Barton is credited with the staging, with Morrie Ryskind stepping in to aid several days before the show opened.

'Little Ol' Man' is the first managerial venture in show business of John Henry Hammond, Jr., son of a prominent New York attorney and philanthropist. It opened at the Playhouse last week.

Albert Bein, its author, was born in Russia and according to his own story, spent two years in a Southern reform school. According to the Hammond staff, Bein also related a yarn which had him sojourn in jail out west too. Joe Losey, who directed 'Boy' was formerly stage manager for Gilbert Miller and Jed Harris who planned producing the Bein drama.

Howard Benedict, p. a. for 'Design for Living,' and so forth, had his appendix removed at the Roosevelt hospital, New York, Monday last week and the next morning was attending to mail and receiving visitors.

operating it, cost $68,000 to build, the owners figuring to spread this investment over the seven-year period which it was thought would be required to complete the project. Work on the dam, however, is several years ahead of time, and is now expected to be finished early in 1935.

This would leave the town without any dwellers. There is talk, however, of turning it into a soldiers' home or health resort, which may enable the theatre to get into the clear.

F. E. Johnson, dropped as auditor by Fox West Coast several months ago, now has access to all the circuit's financial records in his capacity as an investigator for Adolph Ramish, one of the heavy creditors of the bankrupt company.

Ramish engaged two expert accounts in addition to Johnson to go over books of the bankrupt with the object of getting to the bottom of all financial transactions in which he is interested.

Contract of Nelson Eddy, baritone, with Metro is a seven-year option affair with a guarantee of 26 weeks' work a year. Eddy built a local campaign in Hollywood to facilitate his picture entrance. Singer employed a press agent and gave several concerts, both in town and in adjacent cities. Press squibs plugged his film possibilities. Radio tested and optioned him for 'Melody Cruise,' but didn't use him. Metro then gave him a test and the subsequent contract.

Sennett studio is a happy hunting ground these days for indie producers, because of a clause in Mack Sennett's deed with the real estate company that built the plant requiring that the studio must be kept active. Owing to this provision Sennett, when having none of his own pictures in work, must, it is understood, rent space to other producers at whatever rate he can get, with the indies taking advantage of this break.

Announcement that Universal would make a picture based on the life of Florenz Ziegfeld has brought a flood of letters to the studio from all parts of the country. People who aver they had known or had associated with the showman, relate incidents in Ziegfeld's career. Letters have been turned over to William Anthony McGuire and Billie Burke, who are preparing the story, and some may get into the 'The Great Ziegfeld'.

While it looked that Metro had upped the ad budget considerably on 'Hell Below' at Astor, N. Y., and on 'Reunion in Vienna' at Gaiety, as well as the Capitol, weekly changer, this past week, careful planning on advertising, splurging on certain days and holding down on others, gave it a big flash. According to Metro, company is spending slightly less on Astor and Capitol attractions than it did a few months ago.

Tourists claim that the Albuquerque souvenir stand is foiling them. One of the film bunch recently tried to get an Indian ash tray, and, inspecting the back, saw the inscription, 'Made in Germany.'

Party inquired if the stand had any trays made by Indians. Clerk replied they sold Indian-made articles exclusively. Answer was a sale loss, without tipping off why.

Norman Krasna wants his name taken off the main title of Columbia's 'So This Is Africa', which he is credited with writing, because censors are complaining about the dialog.

Lew Lipton originally wrote the story, but when he went off the payroll Krasna, who had added some dialog, insisted on getting sole credit.

One of the film critics on a New York daily has extended his demands for extra special attention on the pictures he reviews.

Formerly he requested scrips on each of the pictures he revews; now he also demands a complete set of stills on each film.

Honors at Metro for low cost goes to Larry Weingarten whose 'Never Give a Sucker a Break', starring Lee Tr. , was brought under the wire for around $150,000 in 17 days.

Plays on Broadway

NINE PINE STREET

Melodrama in three acts and epilog presented April 27 at the Longacre by Margaret Hewes; written by John Colton and Carlton Miles based on play by William Miles and Donald Blackwell; Lillian Gish starred; staged by A. H. Van Buren.

Clara Holden.....Helen Claire
Annie.....Barna Ostertag
Mrs. Holden.....Janet Young
Mrs. Powell.....Eleanor Hicks
Edward Holden.....Robert Harrison
Effie Holden.....Lillian Gish
Warren Pitt.....Raymond Hackett
Mrs. Carrie Riggs.....Roberta Beatty
Capt. James Tate.....John H. Morrissey
Miss Littlefield.....Catherine Proctor
Miss Roberts.....Rosamine Newcombe
Dr. Powell.....William Ingersoll
Lieut. Middleton.....James Holliday
Rev. Appleton.....James P. Houston
Ernestine.....Andree Corday
Martin Lodge.....Clinton Sundberg

'Nine Pine Street' could be rated the quietest murder mystery play record. And it is that, aside from its fine qualities as a play and , that will probably handicap its chances for popularity. Limited engagement indicated.

Fact that the play is founded on fact rather than being pure fiction, accounts for its orderliness. 'An American Tragedy,' too, was based on an actual murder, but as a play was more exciting than 'Pine Street' could be, despite its bloody, double homicide—both off stage. New play, too, is rather hemmed in with Puritanical New Englanders and their narrow-minded adhesion to their several religious sects.

'Pine Street' has to do with the Lizzie Borden case. It antedates the present generation but stories are still being written about the tragedy. Only recently the 'New Yorker' carried such an article by one who researched the Lizzie Borden case more than once. The story is followed fairly closely and the principal character's name is similar—Effie Holden in the play.

'Pine Street' was tried out earlier in the season but taken off for script revision and recasting. Present version is now adorned with the name of Lillian Gish and she supplies the waning season with a new type of heroine.

Effie Holden gave up romance to avenge her gentle mother, whom she charged was murdered by indirection. Effie blamed an interloper, Mrs. Carrie Riggs. Mrs. Holden was subject to heart attacks and on the fatal afternoon her life might have been saved by the one dose of digitalis left in the house, Effie rushes for the bottle on the mantle-piece over the hearth. But Mrs. Riggs in handing it to Effie, drops the bottle on the hearth-stone.

A few months later her hard-fisted banker-father marries the woman. Effie was to wed the assistant pastor, Warren Pitt, that day and they were to go to China. She does neither. The hate in her heart finally wells over when the step-mother meddles. Through the woman her father refuses to give her a $1,000 inheritance which she promised to loan to Pitt, who had taken that money from the church funds to complete a hospital for the 'Portugee' children, across the railroad tracks in New Bedford, Mass. (Borden murders were in Fall River). Effie goes to her step-mother's room with a flat iron and bashes in her head. It is indicated she does away with her father in the same way. He had refused her the key to his safe deposit box. But she got it and gave the money to Pitt as she promised she would.

Effie is acquitted. Having the support of the church is deciding factor in the play. As one of the characters put it, 'The Congregational church could not have a murder conviction of one of its members on its record.' All those who supported her during the trial become as strangers. Even her sister, Clara, goes off to live with kin elsewhere, never to communicate with Effie. The jury said she was not guilty, but they all see blood on her hands and for the same reason her affianced goes off to China alone.

Epilog shows Effie 20 years later, a lonely spinster, surrounded by Frenchy gee-gaws. A cub reporter calls to ask if she has anything to add to her story, now shaken during the trial: 'I left father reading the paper; I hurried to the horse car line to keep an appointment with a friend.'

Never has she left New Bedford, nor moved from the house, although wealthy. She always attended church as the parson had sternly directed when the trial was over. But there never were visitors—merely callers who left their cards.

The playwrights do not attempt to inject a psychopathic angle and that seemed right. First act with its three sections was too long, planting so solidly the Down East, flinty-hearted background. But there is tense interest regardless of the suppressed emotionalism.

Miss Gish makes her Effie an appealing little Puritan, turned tiger just once, then persistence walls up conscience, because she believed she was divinely inspired. The epilog finds Miss Gish in solitude, without remorse except for her lost love. In more ways than one that finale portion of the show was the most effective.

The star is surrounded by a fine cast and the direction by A. H. Van Buren is excellent. Entrancing on the eve of summer does not give the show the best of it, however. *Ibee.*

LITTLE OL' BOY

Drama in three acts presented at the Playhouse April 25 by Henry Hammond, Inc.; written by Albert Bein; staged by Joe Losey.

Tommy Deal.....Garson Kanin
Pee Wee.....Richard Segal
Mr. Sanger.....William Lynn
Chock.....Lionel Stander
Hyacinth.....Ara Gerald
Mr. Leach.....Leo Curley
Barney Hunter.....Tom Fadden
Ossie Prater.....Josef Lazarovici
Little Deadman.....Roy LeMay
Monitor.....Chem Wilenchick
Roy Wells.....John Drew Colt
Johnny Hamilton.....Warren Bryan
Robert Locket.....Edwin Phillips
Horsethief.....Thomas Fischer
Ed Sweet.....Muni Diamond
Brownie.....Charles Powers
Fleface.....Edward Craven
Enoch Bryant.....Jimmy Fallon
Possum.....rank M. Thomas, Jr.
Jimmy Tatem.....Joseph McGarrity
Wagondriver.....Randolph Echols
Carrol, a guard.....Harold Grau
Red Barry.....Reess Meredith
Smithy.....Otto Frederick
Tall Boy.....Coleman Norton
Penitentiary Guard.....Jack Howard
Boys—Law Amster, Henry DeKoven, Alex Ferency, Saul Gellis, Fred Kaufman, George Leland, Boris Vodeski, Joe Zito.

The past season or so has seen at least three plays set within a reform school for boys. 'Little Ol' Boy' is the best of the group without doubt, but it is questionable whether the subject is for the stage. Impression was that it is not.

Play has been in the hands of several managers one of whom (Jed Harris) announced it for production several times. It now brings forth a new name in show business, Henry Hammond, scion of a well known New York family, as the producer. As a maiden managerial effort it measures up very well.

There is a certain authenticity about 'Little Ol' Boy' which may be explained by the fact that Albert Bein, the author, was once in a reformatory, an authorship factor similar to that of 'The Last Mile.'

Mostly the play unfolds in the bare room of a cottage in a mid-western reform school. In this room the boys assigned to kitchen duty peel potatoes and generally complain of conditions. Up stage right a flight of steps leads to the cottage master's room from which occasionally emerges the wife of Mr. Sanger, cottage master. Scene was made more or less familiar in 'Incubator,' a play of similar trend some months ago.

Mrs. Sanger is a forlorn figure in the story. There is little affection between man and wife. A starved maternal instinct might explain why Mrs. Sanger befriends Robert Locket, one of the inmates, but there is no sex angle indicated.

Play has no connected story otherwise either. One of the lads is about to be paroled. A letter of complaint is written to the governor, but the kid fails to smuggle it out and is discovered by a monitor. Turned over to the superin-

(Continued on page 46)

Floods In New England Boom Local Stock Co.

Jeffersonville, Vt., May 1.

It took a flood to build business for the Chaney-Browne Players. Poor houses marked the start of the week. Then came heavy rains, a swollen river and roads out of the town became impossible.

Business for the show picked up at once and held for the duration of the flood. As soon as the water receded and folks could get out of town business fell off again.

Revive Toronto Massey

Toronto, May 1.

Massey Music Hall takes on a new lease of life during the coming concert season in the booking of such names as Tibbett, Kreisler, Rachmaninoff, McCormack, Menuhin, Martinelli, Marion Talley, Lily Pons, Don Cossacks, Hall Johnson Negro Choir, and others. New policy will present a notable artist each Tuesday evening for the ensuing six months.

Mellowed by age and the memories of the great in their heyday, Massey Hall had become a white elephant unable even to meet city taxes. Gift of Hart Massey, farm implement manufacturer, the house will now be managed by his son, Hon. Vincent Massey, ex-Canadian ambassador to Washington. Foyer will be re-designed in time for the inauguration of the new policy. House seats approximately 3,000.

Lew's Wasted Squawk

Lew Brown who wrote and produced 'Strike Me Pink' (Majestic, N. Y.) with Ray Henderson, decided to have all the material assembled in script form. So he engaged a stenographer, but forgot all about it.

Several days later he observed a girl in a box, making stenographic notes, using a small flash light. Brown rushed into the lobby and in high heat declared somebody was copping the show's material. When reminded he had ordered the script thing, Brown did a fade-away.

Mysterious Will Looks Like Windfall to All Charities of Showdom

Theatrical charity has been bequeathed $40,000 from an unlooked for source. Word was received from a St. Louis bank last week to the effect that the money was available for distribution, at the discretion of the bank's trust officer. That the bequest may be tied up with the Stage Relief and Actors' Funds is probable, as indicated by the official's request for information to aid him in distributing the money.

The bequest was made in the will of Eugene Handlan, not identified as having been of show business. His name is not familar to Broadway and veteran showmen failed to identify him. Handlan died in 1928 but the will was contested, which explains why it was not administered before now.

The will does not explain the reason for the gifts to show business, but states that the money is to be expended for the comfort, aid and maintenance of actors and actresses, irrespective of nationality or residence, no one of whom shall receive more than $99.

Consult Other Bodies

While the wording of the will might indicate that the money could be disbursed among professionals of other countries, J. A. McCarthy, trust officer of the Merchantile Trust Company of St. Louis, interprets the clause to cover all classes of professionals within this country. Whether the money will be sent direct from St. Louis to serving players in need has not been decided. Likely that certain sums will be turned over to the established theatrical charities here, with the latter making the distribution, after McCarthy passes on applications submitted to him by the charity heads. Understood the trust officer also asked Equity, N. V. A. Friars and Lambs for information and some of the money may be disposed of at their suggestion.

The Stage Relief Fund was contacted last week by a representative of the N. Y. 'Daily News,' which similarly plans to aid theatrical charities, by disbursing the excess money donated to the tab's fund to build a swimming pool in the White House for President Roosevelt. It was understood that enough money was raised by popular subscription for that purpose but before the campaign was completed a benefit performance was given in a Broadway theatre in aid of the fund. 'News' m.e. suggested the surplus go to stage charities. The amount is not specific and is dependent on the actual cost of the pool.

Stage Relief's statement of contributions and disbursements up to last Friday (28):

Previous contribs.	$55,083
William C. Emerick	50
Theatre Assembly	33
Roland Young	25
Viva McLean	25
Mrs. Leon M. Adler	25
E. Remington Nichols	10
Mary Hoyt Moses	10
Grant Mitchell	10
Other contribs.	369
Total	$55,640
Gross disbursements	37,697
Balance	$17,943

St. Louis, May 1.

Eugene Handlan, manufacturer of railway supplies who died several years ago, had no connection with show business, but was an enthusiastic theatregoer, with a great admiration for stage people.

The Handlan estate, which had been in litigation, was valued at $350,000, three-twentieths of which is to be devoted to needy professionals.

Plays Out of Town

ON THE MAKE

Chicago, April 24.

Three-act play by Roger Gray, featuring Edna Hibbard, Enid Markey and Gray, who also staged production. No program credits for producer. Opened April 23 at Garrick, Chicago, at $2.20 top.

Eva.....Enid Markey
Christine.....Loretta Poynton
Vangie Ryan.....Edna Hibbard
Bert Gibson.....Charles Dosch
Danny Martin.....Robert Blakeslee
Mike Cuccio.....Edgar Mason
Steve.....Bert Kaye
Conroy.....Victor Sutherland
Duncan.....B. M. Johnstone
Asa Sears.....Roger Gray
Agatha.....Gullyn Hickman
Miss Renolds.....Eva Sawyer
Oscar Stubbs.....William Yuma
George Larrimore.....L. E. Beach
Henry Gibson.....Arthur Van Slyke
Policeman.....Mallard Vincent
Policeman.....Frank Koll

'On the Make' was produced in Manhattan last spring. It reaches Chicago in revival with the hope that the town is going to have a snappy spring because of the impending Exposition. As a cut-rate attraction it at least is the peer of other semi-smutty entertainments, such as 'Sisters of the Chorus,' which managed a run, and there are other Chicago precedents for shows of this type catching on. So the first inclination to dismiss it needs is qualified by the statement that if the hook-up between house and attraction is right, it may have some adhesive qualities.

Chicago's critics rapped 'On the Make' badly, and there's no argument but that as a play it disintegrates completely after the first act and ends in a confused tangle of loose ends with a Pollyanna finish to the spotty careers of three shetramps. Considerable double entendre along the route provides most of the comedy.

Edna Hibbard, whose frequent appearances in Chicago are always marked on opening nights by strong testimonials of popular regard, has a role more in keeping with her specialty of wisecracker. This is a return to common sense following her last vehicle, 'The Bride Retires,' of two months ago, wherein she impersonated a dumb dame quite inappropriate to an actress of Miss Hibbard's previous characterizations.

Enid Markey has the role of a prostie, with a third gal, the innocent victim of a vice-squad frame-up, played with attractive girlishness by Loretta Poynton, who has been on the Howard Thurston program over NBC. General average of the cast is okay, with Roger Gray in the triple function of author-director and member of the cast. Gray is a skilled farceur. *Land.*

RIDDLE ME THIS

Chicago, April 25.

Chicago production (no producer credits) of Daniel Rubin murder mystery-drama. At Princess, Chicago, opening April 10 at $2.20 top. Roger Pryor starred.

Dr. Ernest Tindal.....Phillip Lord
Mrs. Ruth Tindal.....Betty Fontaine
McKinley.....Roger Pryor
Dr. Sully.....Charles Seel
Hocok.....Desmond Roberts
Duffy.....Jack Garrity, Jr.
Brown.....William Maloney
Mrs. Ward.....Alice Ward
Kirk.....John Gallaudet
Mrs. Alvin.....Charlotte Learn
Frank Marsh.....Addison Pitt
Vera.....Betty Hanna
Jack Reed.....Donald Foster
Julia Reed.....Ruth Edell

By recent averages in dramatic merit Chicago would classify this production of 'Riddle Me This' as okay. It leaves much to be desired when subject to severe analysis, and the star, Roger Pryor, simply does not look or realize the role of a hard-boiled detective. He remains consistently Princeton model juvenile. Finest performance is turned in by Phillip Lord as the gum-chewing murderous doctor. However, dramatic entertainment has been so scarce in Chicago, and the turkeys so numerous, that the play as a whole seems better than it is.

This is the second production now in Chicago where the auspices hide themselves in mystery. Loop gossip mentions J. J. Garrity as backing the production personally, which rumors are colored by the use of the Princess, the Shubert prize white elephant which has been unused for three years. *Land.*

SHALL WE DANCE?

Dallas, May 1.

Comedy-drama by North Bigbee and Walter Holbrook. Premiere presentation by Oak Cliff Little Theatre (Dallas), under direction of Louis Veda Quince, week of April 10.

Judy Thatcher.....June Anderson
A Collector.....Irving Taubkin
Angelique.....Jean Hughes
Larry.....Kenneth Hand
Gordon Thatcher.....James McClain
Mr. Botsford.....Ray Jackson
Mrs. Higgins.....Mrs. Eugene F. Duggan

North Bigbee and Walter Holbrook, of the Dallas 'News' and Fort Worth 'Star-Telegram,' respectively, began to write this play while the depression was still a Hoover product and in full bloom.

Mr. Thatcher loses his job during a most untimely experiment with the installment plan. To solve things, Mrs. Thatcher suggests they all go back to Topeka and live with dad; only up pops pop with a depression of his own. Through a friend, Mrs. Thatcher finds work, and her housewively tasks are assumed by the men, even to the limit of laundering baby's lingerie. This plan upsets when Mrs. Thatcher is fired because married, the play climaxing with Mr. Thatcher's sudden burst of disgust over housework, a studied move on his part to 'quit' the family and give Mrs. Thatcher the right to keep her job. The plan works and brings on more complications, but in the final minutes of the play a dramatic reunion proves that it always is darkest just before dawn.

In handling their characters and in supplying the play with abundance of fresh, crisp humor, the authors proved capable. Almost too capable, for many a good line, by being too close to another laugh, was never heard.

But very few changes were made in staging the script. A slight retiming of the humor, with little less haste in the dramatic moments, which are things generally adjusted after a few performances, will round out the entirely satisfactory finish of the play.

The production, after a week's run, played two days in Waco with the original cast. Brisk demand for the script from a number of Little Theatre groups should encourage the authors to obey their play-writing itch again and again.

Critics' Search of Actor

San Francisco, April 27.

Actors, managers, press agents and newspapermen took their revenge with a vengeance in this, the first and probably last, dramatic effort attempted by six theatre reviewers of the four local dailies. For one performance at the Veterans' Memorial auditorium as part of a Galerie Beaux Arts charity show the critics rehearsed three weeks, sported 12 wigs, 14 costumes and enough props for 10 roadshows —and took a panning.

Reviews next day—written from rehearsals three days before the show went on—thwacked the thespic typists unmercifully, giving breaks only to Charlie Leonard, United Artists p. a., who drew sympathy and laurels for his herculean attempt to make actors out of critics, a feat never before tried in the theatre.

Leonard lathered the script, done by Charles Caldwell, Doble and Pauline Partridge, and rewritten by all of cast, with plenty of hokum. Critics kidded themselves and took the ribbing as part of the show, even gagging program credits. Society audience loved it and paid no attention to rest of the show except at beginning when stagehands refused to—ring up the curtain until the ghost walked, having worked charity doings before.

The Underwood actors were Tiger Thompson and Ada Hanafin of the 'Examiner,' George Warren and Katherine Gill of the 'Chronicle,' Fred Johnson of the 'Call-Bulletin,' Claude LaBelle of the 'News,' the ubiquitous Leonard who doubled from his director's chair into two parts, and Cameron Prud'homme, only professional player of the gang.

LaBelle was enormous, Thompson terrific, Johnson stupendous, Warren colossal, Hanafin breathtaking, Hill ravishing, and Leonard amazing. Prud'homme stood no chance. But was it art? *Bock.*

Frederick's Dates East

Los Angeles, May 1.

Following her one week at the Biltmore, herc, after a four-day break-in at the Savoy, San Diego (3), Pauline Frederick will take her two new dramatic productions, 'Her Majesty, the Widow,' and 'Amber,' to the Columbia, 'Frisco. Other coast dates will include Seattle, Vancouver, and some one-nighters in Washington.

Company then heads east, via Salt Lake and Denver. Morris J. Herbert, Miss Frederick's attorney, will be company manager, with Charles Salisbury handling the advance.

Tent Show's 35th Year

Newton, Ia., May 1.

The Chase-Lister tent-show started its 35th year on the road this week, Glenn Chase, owner since the death of Billy Lister, his partner, two years ago, has a large company.

Patience Worn Out

Montgomery, Ala., May 1.

The Mary Jane Lane players closed a 16-weeks engagement at the Grand theatre. Poor business was the reason for closing.

Charles Kremer was the owner and director of this stock company.

Author-Manager Deadlock Threatens Return to Old Film Sale System

The rift between Broadway's managers and the Dramatists Guild over changes in the Basic Agreement may result in its abrogation. An attempt is being made to iron out the situation, but the managers have whip hand and could cause the Agreement to become inoperative.

If the Agreement is put aside it will mean that managers will sell picture rights to plays in the manner which preceded the signing of the contract, minus any control on the part of the authors.

Limitation of managerial dealings in picture rights is the cardinal issue that brought the Agreement into existence. There were abuses charged against certain producers. The author never was sure that he was getting a square deal in sharing in the picture coin. Dummy sales of rights were made, with those managers involved getting twice as much as the authors, in some cases, it was charged. One producing firm told an author that the rights to his play had been sold for $10,000 and settled with him on that basis. Later he discovered that $20,000 was the actual price and rather than stand the publicity a damage suit would have entailed, the showmen grudgingly paid the rightful share to the author.

No More Block Sales

But the authors got together and decided there was no sense guessing whether they were trimmed or not. Another managerial trick was selling a group of plays to the picture people for a lump sum, the author being 'taken' in such transaction.

The Agreement which dates back seven years has done away with those abuses by the creation of an arbiter, whose duty is to see that all produced plays offered for pictures shall be bid for competitively and sold only to the highest bidder. Block sales are out and a show must play at least three weeks on Broadway in order that the manager participate in the picture money, which is then to be split 50-50.

From such money the arbiter, Joseph P. Bickerton, Jr. receives 2½%. It is provided that a fee be fixed for the arbiter and the surplus be disposed of by vote of the managers and authors. The fee has never been fixed and recently when the managers wanted to set the arbiter's salary at $20,000 annually the authors demurred.

That resulted in the present deadlock, which, too, is predicated on the failure of the Harriman National bank, despository of the arbiter's money. Another despository cannot be named without changing or amending the agreement. The managers have refused to make the change unless concessions which they claim are due them, are made by the authors.

In Managers Hands

As the situation stands now the managers can force the issue at any time. There is a temporary arrangement concerning disbursement of the arbiter's funds, but the managers can call that off at any time and in such case the arbiter would be unable to function because his checks would not be able to clear without requisite managerial signatures. That would void the agreement.

There are vague reports of legal action by the Guild, which the managers say is tantamount to an admission that the authors have had the upper hand. Bickerton has expressed himself as being in a tough situation, but has been assured by both sides that he is not personally at fault and his continued services are desired.

Managers have appointed Brock Pemberton and Warren Munsell to again study the Agreement with the object of incorporating all clauses which will come into further discussion on proposed changes. Same duo acted when the Agreement was changed two years ago. But there were factions within the managers ranks, whereas today they are more in agreement. Nathan Vidaver, the theatrical attorney, is aiding the committee.

Star's Decision Ends 'Chris Bean' B'way Run

Abrupt closing of 'The Late Christopher Bean' at Henry Miller's last week was attributed to Pauline Lord, starred in it. Deal was pending whereby the Leblang cut rate agency was to have guaranteed the show a profit, which would have prolonged the engagement from four to eight weeks longer. Miss Lord, however, declined to continue, saying she didn't care to work any more this season.

'Bean' had been on a week to week basis. It played 26 weeks. Produced by Gilbert Miller.

LIBBY HOLMAN COLD TO BACK-TO-STAGE IDEAS

Report that Libby Holman would star in a musical show, backed by herself, under Walter Bachelor's management, was vigorously denied by the agent. Latter declared Miss Holman would not appear on the stage for some time and that he had not spoken of show business to her, although he is the star's business representative.

Story was to the effect that Miss Holman had secured a Kern-Harbach piece and the supporting cast would have a number of radio names. Bachelor states that Dwight Deere Wiman had approached Miss Holman with the suggestion she appear in a fourth 'Little Show,' but that she declined, Max Gordon and others received the same answer, said the agent.

Miss Holman, widowed by the suicide of Smith Reynolds, heir to the tobacco millions, received $250,000 from the estate and her child will have a trust fund of $2,000,000.

'Memory Lane' Feature Of Frolic on May 14

The Friars will hold their annual public Frolic at the New Amsterdam Sunday May 14. A feature of the show will be 'Down Memory Lane,' the old-timers night held in the clubhouse recently and rated one of the outstanding shows ever staged by the Friars.

Former Governor Al Smith has been invited to participate in that portion of the show and it is understood he regards the suggestion favorable.

Ticket scale will be $11 top which applies to the first eight rows, with the balance of the lower floor at $5.50 and $3.30. First day's ticket sale brought in $1,800. Lou Holtz will be Frolicker, with Jack Benny and Jay Flippen the assistant Frolickers.

McBride Rules Pelham, Gets Paid for It, Too

William McBride co-boss of McBride's ticket agencies, is now supervisor of the township of Pelham, N. Y. which includes three villages. Previously he was merely mayor of Pelham, which post he still holds.

There is a difference in the jobs, because the supervisor gets a salary, while the mayoralty carries no pay. Also as supervisor, Bill is head man all around—even higher than a Hollywood supervisor.

Ex-'Dumbell' in Jam

London, Canada, May 1.

Charles Jeeves, described as a former star of the Dumbell's theatrical troupe is in jail in Stratford, Ont., charged with being the accomplice of Irene Davenport, alias Irene McKenzie, wanted in many Ontario towns and cities for passing bouncing checques on merchants. Jeeves is scheduled to appear for trial Wednesday (May 3).

Jeeves toured the Dominion with the Dumbells up to a year or two ago. Since then he has been playing vaudeville, and made his last stage appearance here some months ago at the Grand theatre, with Pat Rafferty, another former Dumbell star.

Dodged Reviews

A reviewless play, 'Around the Corner,' opened last week at the small auditorium atop the Chanin Building, New York. No reviews appeared because no tickets were sent the dailies. Producers frankly said they didn't want the show's chances spoiled by the critics.

It's a family affair. Maryverne Jones, who played in 'Four o'Clock,' a recent flop, wrote 'Corner,' and her sons, Paul and Theodore, are the managers.

BLUMEY BUYS 'SUPPER' OUT OF LONDON HOLE

Financial differences which threatened to hold up the opening of 'Champagne Supper' in London was cleared up, according to A. C. Blumenthal. First report had the show stranded over there.

English engagement will be under the direction of Andre Charlot. After cast and production arrived from New York, the British manager wanted approximately $12,000 as a guarantee against loss. Blumey couldn't figure why that much coin was necessary. He stated Monday (1) that the matter had been compromised and $4,000 had been forwarded to Charlot last Saturday.

'Supper' was producer by Peggy Fears, backed by Blumey, her husband. It was decided to spot the show in London instead of New York. Premiere due there next week. Miss Fears has recovered from a recent illness.

AGENCY HABIT CHANGE SHUTTERS B'WAY STAND

Beckhard's, one of the best-known ticket agencies, has given up its prominent store location on Broadway, next to Loew's State entrance. Agency was conducted by Sam Beckhard in partnership with Sam Mayer, formerly associated with the late Louis Cohn.

The ticket office ran in the red for most of the season. It was formerly the Superior agency, in the same spot.

Broadway store fronts for ticket offices appear to have become costly propositions. Whereas formerly a goodly volume of trade was over-the-counter, the number of tickets sold to transients has become negligible. Most of the sales are now made over the telephone, it being a matter of personal contact.

Beckhard and Mayer have taken quarters in an office building. Other brokers have gone into office buildings during the season. Understood that a number of smaller agencies of comparatively recent origin have eaten into the trade of the estblished offices.

Olsen, Johnson Crash Broadway Via 'Chance'

Olson and Johnson will make their debut in a Broadway musical show June 5, when they step into 'Take a Chance' at the Apollo. Jack Haley and Sid Silvers, whom they will replace, will step out at that time.

The vaudeville comics bought in on the road rights to the show, investing to the extent of 40%, with Schwab & DeSylva. Original plan called for the duo to head the show upon its Chicago engagement which follows New York.

Because there are few shows in sight for the summer, it was decided to extend the 'Chance' Broadway engagement beyond the season's end. Entrance of Olson and Johnson is expected to keep the show until late in July, but there is supposed to be a definite booking for 'Chance' in the Loop at the height of the world's fair.

George White's new 'Scandals' is slated to be the succeeding attraction at the Apollo.

'TALES' FOR CLEVELAND

Cleveland, May 1.

Two legit bookings to reopen Hanna, with Ethel Barrymore due first May 3 in 'Amazing Career' for four days.

Barbara Stanwyck and Frank Fay in their musical revue, 'Tattle Tales,' penciled in for week of May 7, with Lenore Ulric slated for May 18 in 'Hard-Boiled Angel.'

M.P.A. Must Pay Off All Claims or Equity Can Terminate Basic Pact

Both sides appear have won the arbitration decision handed down last week in the matter of Equity versus the Managers Protective Association. Equity contended the Minimum Basic Agreement dated May, 1924, and extending 10 years, had been breached by the managers, who countered with the claim that Equity had also breached the agreement.

The arbitrators by a vote of two to one, decided that the agreement shall remain in force for the year it has to run, but Equity has the right to tear up the contract within 90 days if the M.P.A. does not make payment of salary claims as ordered by the arbitrators. Wesley A. Sturges, who arbitrated for Equity, voted to terminate the agreement but Walter Reade for the M.P.A. and F. H. Sisson, the umpire, voted for its continuance, with provisos.

All Claims Allowed

Every claim for salaries against the M.P.A. was allowed, the total amounting to $23,979. That award was surprising even to Equity. Largest claim was for the 'Alison's House' cast which did not pay the agreed number of out of town dates last season. Shuberts had the attraction and at the time explained that because of the Shubert receivership, payment could not be made. With the receivership liquidated, payment must be made or else.

Among the claims was one for the cast of a show which was broadcasted by radio about four years ago, Equity demanding one-eighth of a week's salary. M.P.A. never permitted the claim to be arbitrated, claiming Equity was not empowered to make rules covering radio appearances.

Equity claimed the agreement breached because the M.P.A. failed to pay the verified salary claims of its manager-members. The managers claim of a breach by Equity was that independent producers were given the same conditions, whereas M.P.A. members were supposed to operate under less stringent rules.

Up to Shuberts?

Ruling gives the M.P.A. the privilege of quarterly installments and must pay $5,994 to Equity by July 24, 1933, if the agreement is to be continued. As the M.P.A. has few members, Equity wonders who is going to pay off, unless it be the Shuberts, who started the M.P.A. and who led in the argument about holding onto the agreement.

The decision:

'1. We award to Actors' Equity Association the sum of $23,979.43 against the Managers' Protective Association, which sum is to be paid in four quarterly installments commencing three months from the date hereof. The first quarter, $5,994.86, is due and payable on July 24, 1933, and the same amount is to be paid each three months thereafter, namely, October 24, 1933, January 24, 1924, and the final payment April 24, 1934.

'2. In the event of the failure of the Managers' Protective Association to pay the amount due on any of the dates indicated, the entire amount remaining unpaid shall become due and payable, and the Basic Agreement dated May 12, 1924, between Actors' Equity Association and Managers' Protective Association shall be terminated forthwith.

'3. We further award that the claim of Actors' Equity Association, that the Basic Agreement dated May 12, 1924, be terminated, be disallowed. The Basic Agreement shall remain in full force and effect subject to the provisions set forth above.

'4. We further award the expenses of the arbitration shall be paid by the Managers' Protective Association, at once to the American Arbitration Association.'

Wealthiest Lamb Host To Gamboliers in Wash.

The Lambs club entrained for Washington, D. C., Sunday morning and gave a second presentation of the public Gambol at the National theatre there Sunday night. First showing, given at the New Amsterdam, New York Sunday of last week, ran until nearly 1 a. m. Performance running time was greatly reduced. Ticket scale for the capital date was $5 top.

The clubmen traveled in a special train, which arrived back in New York about 9 a. m. yesterday (Monday). There were 111 in the party.

After the performance in Washington the players were the guests of Robert L. Hague, who threw a party in a hotel there. Hague, vice-president of the Standard Oil Co. of New Jersey, is the wealthiest member of the Lambs.

STENCH BOMB BARRAGE GUMS MACLOON SHOW

San Francisco, May 1.

Worst barrage of stench bombing ever given a legit show here has been administered to Louis O. Macloon's 'Hand in the Fog' at the Geary. Macloon brought his own stagehands, members of the non-union National Theatre Crafts, with him from Los Angeles to work his show.

First attack was a tear gas bomb, released during the prolog, opening night. House had to be aired for two hours before the performance could continue. A man alleged to be a member of the cook's union was apprehended by William W. La Beaume, Pasadena socialite, who is Macloon's backer.

Third night, two girls who are alleged to be members of the waitresses union, were caught after they are asserted to have emptied vials of stench fluid from the first row of the balcony. There have been no more arrests, the bombers having learned the routine of the show and therefore hurl their missives during blackouts.

Attendance first Saturday night of the show's run was less than 100. Macloon has been paying all cleaning bills of those whose clothes have been soiled.

MENKEN, WEEKS HEAD ARTHUR HOUSE STOCKS

Hartford, May 1.

Hartford and Springfield will see its first stock shows in more than four years. James Tatcher books in stock for Palace in Hartford and Court Square in Springfield on a ten-week contract with Harry Arthur Corporation. Both houses have previously been running double feature films.

Helen Menken will be lead in the stock at Springfield and Barbara Weeks in Hartford. At the Palace prices will be 35c top for matinees and 50c top for nights.

Brown's Baseball Yen Closes 'Shore Leave'

Hollywood, May 1.

'Shore Leave,' with Joe E. Brown, will not come into the El Capitan, owing to the star's hop to Kansas City for the opening of the K. C. Blues, baseball club of which he is vice-president. 'Leave' had a run of two weeks at the Alcazar in San Francisco.

Henry Duffy, however, is scanning the play market with a view of starring Brown in another legit later in the season.

Seattle Wants Attractions

Los Angeles, May 1.

Kent Thompson, manager of the Metropolitan, Seattle, is here looking for bookings to keep his house lit.

Also trying to line up a musical repertory company for a stock engagement there and, if that does not jell, a dramatic stock troupe with a guest star policy.

Mrs. Colt Sums It Up

Columbus, May 1.

Ethel Barrymore, here for a tonight (Mon) and tomorrow engagement in 'An Amazing Career,' antagonized the local press Sunday and Monday by refusing any and all interviewers and stating the only thing she would talk about was the United States.

'The United States is broke,' was the only comment she made.

'Ladies,' 'All Wires' London Hits; Charlot's New Revue Promising, Too

May

Two American imports among the four openings of the week. Oddly enough all four look good.

'When Ladies Meet,' Rachel rothers' American early-season hit, opened at the Lyric and looks like a cinch. Marie Tempest is in the lead femme role here and was cheered after the opening night's performance.

Critics in the dailies sneered at the plot and construction, but the ticket-buying customers found it exactly what they wanted.

Repertory Players gave a brilliant performance of 'Clear All Wires' Sunday night (30). Piece was enthusiastically received by an extra sophisticated audience, mostly made up of theatrical folk.

Some thought around that the piece is not of commercial timber for London, but this was negated by the fact that three West End managers made offers for immediate production.

Herman Shumlin, who produced the piece in New York watched the performance.

'Charlot's Revue' at the Comedy is another of the week's openings that seems pretty well started towards success. Many brilliant bits in the newest compilation by Andre Charlot and, although the best work seemed to come from the minority of the players, the show was as warmly welcomed.

'Crime on the Hill' at the Shaftesbury, is a mystery melodrama with an original climax, which, for a mystery tale, is quite a trick these days. Piece wasn't sufficiently rehearsed on opening night, but if the boys and girls can get together it ought to have at least an even chance of making good.

'Soldier and Gentlewoman' folded Saturday nite.

JEWISH ISSUE PRESSES IN GERMAN VAUD LOGE

(By mail)

Berlin, April 20.

The two big German vaude trade associations, in keeping with the general 'Gleichschaltung' ('fitting in with the new regime) have been completely reorganized.

As far as the employers' association is concerned, the 'Internationaler Variete und Circus Direktoren Verband, Rudolf Kindermann is the new president, and the change coincides with charges of monetary irregularities on the part of the former chief, Milos.

It is fairly admitted in trade circles that the association and the whole vaude business has a lot to thank Milos for, in view of what his untiring energy has achieved for the vaude business, with all his laxity, as far as expense vouchers and other personal matters were concerned.

Besides, although detection of these irregularities has surprised him just as much as the other trade leaders, Jules Marx (former chief of the Scala), has put up 150,000 marks as security, pending the settlement of the Milos affair.

By the way, Jews, for the time being, are not barred from the employers' association in the German vaude set-up.

As to the leading (and henceforth exclusive) employe's association, the 'Internationale Artistenloge,' all Jew members are, for the time being, off the roster; it seems rather unlikely, however, that this will be definite, as this problem is still one of the points being debated in current meetings. Proceedings in the Internationale Artistenloge have been rather dramatic. Alfred Fossil, former president, was, at first, somewhat forcefully ousted; but he was speedily reinstated by an almost unanimous vote of confidence by the members.

Protecting Vaude Ideas

Vienna, April 20.

A patent office has been opened here by the Internationale Artisten Union.

Idea is to have all new vaude and circus material registered and thus legally protected by sort of a copyright.

ROESSLER, NAZI VICTIM, BROKEN, FINDS ASYLUM

Vienna, April 19.

After 30 years of Berlin and Munich, Karl Roessler, author of 'The Five Frankfurters,' 'Skyscraper' and 'The Great Possession,' turned to his home town, Vienna. The last weeks in Germany have unnerved him completely, and he hopes to recover in a home here from his recent nervous breakdown.

Roessler was molested by the Nazis, as he is the author of the 'notorious' Jew play, 'The Five Frankfurters,' and he declares his Berlin home, therefore, has been searched for hidden weapons. At his age he could not stand all the excitement and the continuous dangers of attacks in the streets.

He is planning a musical version of 'The Five Frankfurters,' which in all probability Oscar Strauss will set to music. Also, it is learned, he has an almost completed operetta set in the times of Maria Theresa's reign.

B'WAY WORLD'S SHOW WINDOW

Vienna, April 19.

Edmund Eysler, veteran Viennese composer of the lighter genre who will be remembered in the States for his 'Love Cure' and 'Blue Paradise' among a fair half-dozen other musical comedies, has completed a new full-length musical comedy with the romantic title, 'Love on the Danube.'

It is learned that he is planning to launch this work in New York rather than in either Berlin or Vienna. And the reasons are obvious, he explained: The Berlin market is as good as dead for me at the moment, and in Vienna, you know, they don't mount musical comedies nearly as well and lavishly as they do beyond the Atlantic.'

Understood that he has two local managements bidding for the rights already, but he prefers to wait with an eye on Broadway.

Hans Anderson Touch Enlivens Stiff Shirt B'pest Grand Opera

Budapest, April 20.

The imperative necessity of making ends meet has brought a breeze of fresh air into the management of the Budapest Opera house which results in the increasing popularity of this institution.

Realizing that although classic opera should remain essential in the repertory, new elements must be sought elsewhere than along the well-worn ruts, Director Radnay encourages efforts along different lines. Even if 'Parsifal' and 'Il Trovatore' will never grow obsolete, it is difficult to swallow a modern opera, he feels, with action and human interest suspended while the heroine sings out her feelings.

Dance, pantomime and the folklore element are the subsidiaries which season operatic music so as to make it palatable for a wider public. Accordingly, the management of the Budapest Opera is laying great stress on the development of a ballet and pantomimic corps.

An outstanding new production of this kind was the pantomime 'Poor Joe's Three Miracles,' with book by Eugene Mohacsi and Laszlo Markus, and music by George Kosa. Based on an old folk tale, it combines the folk-lore element with modern symbolism, and it's a treat for a child just as much as it is for the arty playgoer. New and very effective is a chorus of three old woodcutters, seated all through the action in a corner of the stage. Their story-telling baritones explain the tale during the pauses in the action, while the stage goes dark and only the woodcutters are lit up. Tricks like the fairies transforming the poor fisherman's hut into a palace, and the crumbling of the wicked prince's black castle very effective.

'Fanny Elssler,' the latest addition to the ballet repertory, has a scenario verily created for the dance stage by Eugene Farago, and music in the Viennese style of the early 19th century by Michael Nador. The subject is the love affair of the famous Viennese ballet dancer, Fanny Elssler, and Napoleon's son, held in captivity at the Court of Vienna after the great Bonaparte's downfall. It lends itself delightfully to a light, graceful production, with Carola Szalay, the Opera House's enchanting young prima ballerina, in the lead. The whole production reminded one of the best seen in the days of the Russian Imperial Ballet.

The Opera's latest successful production is that of Offenbach's 'I Banditti.' This old comic opera was staged and directed with such a brilliant sense of humor that people laughed out loud and forgot they were in sacred halls.

London Show World

London, April 22.

Owing to exceptionally sunny weather during the four days Easter holiday (from Friday to Tuesday), business in town was very poor and the suburban London business the worst in years. All the deluxe suburban houses report bad business, and the West End picture houses poor, with the exception of the Plaza and the popular-priced West End picture theatres like Tussaud's and the Astoria.

'Cavalcade' did well at the Tivoli, scoring one of the highest weekends since its start, and 'King Kong' at the Coliseum did enormously. These were the two exceptions.

'The White Sister' at the Empire opened weak, but built up.

Express Row Settled

The clash between the 'Daily Express' and the film trade, alleged to have been precipitated by Cedric Belfrage, has been settled and the Empire advertising goes into the 'Express' April 18. There seems to be little doubt but what Belfrage returns to the picture desk before this reaches New York.

At the Pavilion

Most of the London Pavilion program, week of April 17, are returns and holdovers, with only newcomer being Charles Heslop and company in comedy golfing sketch, 'On the First Tee,' which is sprinkled with comedy, but fizzles for a finish.

New stage band has "Rita" and Her Musical Gang. Girl is Rita Poulten, who was discovered here by Charlie Chaplin a year ago, and who was given to understand that she would play in one of his films. Meanwhile she led a band last summer on the 'Show Boat,' one of those traveling river things, promoted by Clifford Whitley. Band is here at the recommendation of A. E. Abrahams, the lessee of the house, and was put in after John Southern saw them at an audition. As a band it does not rank among the good ones, but this Poulten girl has personality.

Of the holdovers and returns, the outstanders were Felovis, still the ace of jugglers, and the Four Musketeers, the American singing quartet, who are gradually building up a radio reputation here.

House opened to capacity during Easter Monday and stayed that way till closing.

William Holles presented a new play, 'The Voice,' by Lynd Nathan and Joseph Fraser, at the Kingsway, April 19. It showed great courage, for anything less likely to attract the normal paying public than this long-winded semi-allegorical drama could scarcely be imagined. Henry Hallatt, with beautiful diction, struggled manfully through a part as long as Hamlet.

The story, in blank verse, depicts the commercialization by a poverty-stricken islanid of the poetical musings of a young student on a mountain retreat. Unknown to him, microphones are installed, his mutterings are broadcast, and pilgrims flock to the island hailing him as a Messiah. Disillusion, war and the renunciation of love close the play on a tragic note. Wireless and some figures in lounge suits make the flowing speech incongruous, with picturesque island costumes and ghosts and devils all mingled to make a bewildering whole.

Plays on Broadway

(Continued from page 44)

tendent, the latter questions all the boys. When Red Barry is accused, Robert admits having the letter and all the boys implicated are thrashed over the 'iron mule.'

A feud breaks out between Robert and Roy Wells, a bully. With Red's backing, Robert battles the other boy in back of the wagon shop. When a guard interferes, Robert knocks him cold with an implement. That is the spark that fires a bunch of boys to make a break for freedom.

Red and Robert hide in a barn. Barry had but recently been committed for having passed a pistol to his brother, in a jail and sentenced to the chair. He is plenty tough but declares he will never end up that way. The two boys are tracked by off-stage yokels, one with a gun, and when they attempt escape, Robert is mortally wounded. The yokels make off and Red carries his pal back into the barn where the kid expires in his arms.

The effectiveness of this tragedy is in sheer directional edit. Back in the reformatory, Red is committed to jail because of the break. Mrs. Sanger in deep sorrow asks if Robert sent any word to her. Red lies to the effect that he did, and exits with a penitentiary guard.

Burgess Meredith stands out in the performance as Red Barry and it is a real job. He has been stay lately having been in 'Alice in Wonderland,' then the short-lived '3 Penny Opera,' which closed two days before 'Boy' opened. Reported he has received picture offers on the strength of his present showing.

One of the few amusing characters is that of Chock, a monitor much bigger than the boys, who has been in the school for 15 years, whom 'you couldn't drive away with a whip.' As played by Lionel Stander, Chock is a natural person, although unusual. Ara Gerald, the master's wife, is the sole woman in the cast, her mission an enigma. John Drew Colt as Roy the bully, Frank M. Thomas, Jr., also of a stage family (playing Possum the smallest kid and funny), Edwin Phillips in the death scene as Robert, William Lynn as the namby-pamby master, and Leo Curley as the superintendent, also stood out.

'Little Ol' Boy' is certainly a change of pace for Broadway. It deserves to click but the topic is a handicap. *Ibee.*

MAN BITES DOG

Farce comedy in three acts, presented at the Lyceum, April 20, by Gordon Bare. berger; written by Don Lochbiler and Arthur Barton; staged by latter.

Doc Sanger	Leo Donnelly
Jake Zimmel	Raymond Walburn
Pete Schultz	Victor Killian
Vic Kane	Don Beddoe
Lloyd Basinger	Lloyd Mitchell
Clarence Brophy	John Griggs
Ike Gomberg	Jay Adler
Snake Barlum	Owen Martin
Freddy	Joe Needham
Miss Binswanger	Lillian Herlein
Renee Brennan	Dennie Moore
Joe Brennan	Jack Stone
Helen Lee	Gertrude Flynn
Lieutenant Zurbe	James Kearney
Sergeant Burke	Lawrence O'Brien
Policeman Murphy	Dan Carey
Trendle	Charles Walton
McIntosh	Horace McMahon
Armstrong	Phil Sheridan
Dr. Haas	rancis-Robertson
Emmett	Martin Gabel
Kenyon	William Cowan

A newspaper play with a good idea that did not seem to be tied up right. With reviewers inclined to severity in judging plays which have to do with their craft, the critical chastisement accorded 'Man Bites Dog' lessened its chances.

The theory that a play is as good as its second act doesn't work out here. Keystone section is the best by far and was good fun. If the first and last acts were comparable to the second, a new boy in the managerial field would have been in the money.

Story unfolds in the city room of a mid-western tabloid. Things happen which seem strange to newspaper people and perhaps laymen. Impression was that further work on the script would have made the play. Technical observers thought that the direction was at fault, but some expert attention was given 'Dog.'

Situation has a managing editor facing the problem of putting across his paper, which has been published for a year in the red. Publisher, by long distance from New York, tells him to step on it or step out. So he bawls out the staff generally and demands pep in their stuff.

Then something that no newspaper could even dream of in the way of a break happens—a murder is committed right in the city room and is kept from the other papers until the tab gets out a special edition. The bolt from the blue is Doc Sanger's (the m. e.) royal road to success, he thinks.

There is a prize fight that night, with Joe Brennan, the champ, entering the ring stewed. He is promptly knocked out. Tab had had rumors of a frame-up and that yarn was to run in the final editions. The pug's wife, Renee, has been friendly with one of the reporters and she arrives to warn him that Brennan is on the loose and on his way there to beat up the scribe. The scrapper staggers in, kayos the reporter, but Renee pulls a gun and Brennan is declared dead. The supposed corpse is covered up with newspapers.

Even in that situation the act goes on to laughter. Sanger pictures a background for the murderess, suggesting fiction angles, including her origin—she is an Indian, declares Doc and dresses her up that way—and she killed her husband for the honor of the tribe. Renee had been steadily fed with booze and falls in with all suggestions. Later it becomes known that Renee's shot missed and that Brennan is just drunk.

Sanger orders the press stopped and faces ruin, the other papers having learned the truth. He fingers a gun and, absent-minded, lets Renee take it. She saunters into the next room, where Brennan is sleeping it off and really bumps him off, which is Sanger's out.

Leo Donnelly plays the m. e., Sanger, a nervous fellow, called upon to do things which wise script revision would have deleted—but he does a good job. They took Dennie Moore out of '20th Century' to play Renee, a dizzy dame, and the right pick. Attracting attention were Owen Martin, a news photographer, Victor Killian, the news editor; Lillian Herlein in the show's funniest bit and Gertrude Flynn, a neat little sob sister from another paper.

Show opened cold. Try-out dates would possibly have brought about better results, for 'Man Bites Dog' could have been a comedy success. Pictures will probably prove that. *Ibee.*

(Taken off Saturday; played four days; printed for the record.)

FOREIGN REVIEWS

A CSODAHEGEDUS

('The Prodigy')

Budapest, April 18.

A comedy in three acts by Aladar Laszlo, at the Andrassy-ut theatre. Cast: Gizi Bajor, Anna Fuzess, Eugene Torss, Etelka Dan, Gozon, Rado, etc.

Gizi Bajor in a boy's part, acting a child musical prodigy at the precise moment when he becomes conscious of being a man. Aladar Laszlo, the author of 'Honest Finder,' which was turned into 'Trouble in Paradise' on the screen, has written quite an interesting play on a very interesting but rather difficult subject.

Paul, the boy violinist, is advertised by his impresario as being only 13, because that attracts the public far more than if they knew his real age, 17. So the impresario and Paul's gold-digging family make him wear black velvet pants and lace cuffs and collars and treat him like a baby, keeping him in ignorance of his own age. Paul finds out that he is 17 when he falls in love with the music-crazy countess who is the impresario's mistress. Disappointment and the first disillusionment he meets in life mature the boy so that he can really play Beethoven like a great artist.

A woman's appearance in a boy's part adds piquancy to the play, but takes something from its intended human interest. The play is not all good, but the subject is. It might be interesting for the screen if a real boy prodigy could be found to play the lead, when more stress could be laid on the musical element.

Le Demoiselle de Mamers

Paris, April 12.

Comedy in three acts by Yves Mirande and Gustave Quinson. Settings by Emile Betin. Opened at the Theatre Du Palais Royal, Paris, April 7.

Solange des Galiets	Marguerite Moreno
Mme. Pivin	Christiane Delyne
Lilie Escoffier	Mirellie
Mme. Escoffier	Mona Doll
Mme. Blanc	Renee Varville
Rose	M. Duvalle
The Vicar	M. Paul Faivre
Pivin	M. Claude Marty
Honore	M. Louvigny

This is a gay story of obvious and exaggerated small-town types, often verging on what the French call the vaudevillesque, but altogether amusing. As in the case of 'Le Chassuer de chez Maxim's,' by the same authors, the action brings the provincialists to Paris.

Solange, a maiden lady from Mamers, has founded a society for the uplift of public morality and has for her members and ardent followers all the elite of the town's feminine population. The smug righteousness and serenity of the association is outraged when Rene, the secretary, is discovered as the author of some hot love verses entitled, 'Pour Vous,' and published anonymously. He has intended them for Lilie, whom he loves in secret, but all the young girls, and the old dames as well, though outwardly indignant, inwardly believe themselves to be the poet's inspiration. The virtuous Solange, secretly longing for spice and adventure, dismisses the secretary, but agrees to meet him on the station and ge-

(Continued on page 51)

'DINNER,' 'LAW' GET L.A. PROFIT

Los Angeles, May 1.

Little change in the local situation since last week, with 'Dinner Eight' and 'Counsellor-at-Law' getting money and 'Privilege Car' and 'I Am So Sorry' behind the eight ball.

'Dinner' got slightly over ten grand, plenty profitable at that figure. 'Counsellor' did $7,500, strong for the El Capitan at $1.50 top.

'I Am So Sorry,' still waiting for a picture break, did slightly over $2,000. With George K. Arthur paying off in old dodgers, week showed him a fair profit. 'Privilege Car' didn't fare so well, doing less than $1,300. Both have been slated to close for the past week, but are hanging on, hoping that a picture buy will result.

Estimates for Last Week

'Counsellor-at-Law,' El Capitan (2d week) (CD-1,571-$1.65). Healthy at $7,500. Piece is in the black and should show a neat profit for Henry Duffy.

'Dinner at Eight,' Belasco (4th week) (CD-1,103-$2.75). Production paid for itself and in the profit side. Two more weeks here, then 'Frisco and a possible coast route; $10,000.

'I Am So Sorry,' Music Box (4th week) (C-965-$1.65). A few bucks for George K. Arthur at $2,000. Previous week he'd been trying to get off the production nut.

'Privilege Car,' Hollywood Playhouse (4th week) (CD-1,152-$1.65). Not even nut money at $1,300.

Why Managers on Road Want to Leave It Flat

Reading, , May

Ethel Barrymore and company filled an unprofitable date in Rajah theatre here. Seat sale was small, due to high top price, $2.75 with tax.

An advance message to Manager William O. Heckman called for cushioned chairs to be supplied for the star's portable dressing room, erected on the stage. Rajah has about as fine dressings rooms as any modern theatre in the country, and on the stage level. Heckman, willing to let the star use her portable outfit, promptly forgot about the cushioned chairs.

The day of the Barrymore engagement two fancy chairs, of an expensive pattern, were delivered to Heckman, and he ordered them sent back to the store. Later it turned out they were prizes for a card party in another part of the theatre building.

Some years ago, when Miss Barrymore played the old Orpheum theatre here, the management dolled up the best of the mouldy old dressing rooms with new paint, the pick of the furniture about the place, and a new rug, hoping to please the star. Just about the time the crowd was flocking into the house, a mouse ran across the floor of the star's dressing room, so upsetting her, it was with difficulty that she was prevailed upon to go on with the show.

Home Town Cool to Pitt Cap & Gown Club Show

Pittsburgh, May 1.

Pitt's Cap and Gown club, university's musical organization, put on its annual show, 'All to the Point,' at the Nixon last week, with everything to itself, but did little. Box office sale almost negligible.

It's doubtful if 'All to the Point' got $3,000, the worst in years. Preview performance at Syria Mosque, under Shrine auspices, helped somewhat, however.

Nixon has 'The Piccoli' this week, marionette show winding up six-play subscription season of American Theatre society, with George M. Cohan's 'Pigeons and People' following Monday (8) to wind up legit season here.

Engagements

Shirley Booth, Charles Campbell, Manart Kippen, Wm. Lovejoy, Joan Marion, 'Mask and the Face.'

Gertrude Mudge, 'Shady Lady.'

Clinton Sundberg, 'Nine Pine St.'

Eden Gray, Nina Walker, Elfrida Derwent, June Wilcox, Frank Rothe, Eugene Weber, Robert Foulk, Warren Mills, Alexander Lewis, and Pennington Young, 'Around the Corner.'

Toronto's 'Hoboken' Try Gets Results in Stock

Toronto, May 1.

Town's newest theatrical experiment and local society's latest fad is the revival of Irish melodrama played in the rollicking old-time manner of the 10-20-30 era. At six-bits top and the balcony at 25, box office receipts at the old Shea vaude spot are satisfactory considering the lateness of the legit season and the general condition of show business.

First offering was 'Kerry Gow,' played here by Joseph Murphy back in 1905 at the old Grand, since torn down. As done by Allen Doone, one-time Murphy understudy, this Frederick Marsden opus as written in 1874, is played for all its worth. The heroine is traditionally saccharine, the hero's shirt is open at the throat, the villain emotes wickedness in the old-fashioned manner.

3 CUTRATERS DIVVY $11,000 IN LOOP

Chicago, May 1.

More activity in the loop than since the Christmas holidays, but grosses not auspicious. There was an encouraging pickup in business for 'Yoshe Kalb' when 'last week' was announced. So much so that business warranted staying an additional week.

Ethel Barrymore's 'Amazing Career' opens tonight, but seat sale was held back this morning (Monday) so advance no indication. Illinois relighted Sunday with 'Shuffle Along of 1933' in for two weeks.

Estimates for Last Week

'Family Upstairs,' Cort (C-1,100; $2.20) (14th week). Cutrate king of the loop. $3,500 or better.

'On the Make,' Garrick (F-1,276; $2.20) (2d week). Terrific pannings from dailies for dirt show. First week around $4,000. Commonwealth.

'Riddle Me This,' Princess (D-958; $2.20) (3d week). Paper aplenty and two-for-ones. Company reported commonwealth. Probably $3,500.

'Yoshe Kalb,' Apollo (D-1,500; $2.20) (2d week). First half of week poor, but perked up strongly and finished near $10,000. Will remain through this week.

Elitch Stock Schedule Lists Broadway Pieces

Denver, May 1.

Summer stock will start at Elitch theatre June 24, with 'Forsaking All Others,' it is announced, followed by other current Broadway plays.

Addison Pitt will be the director, with Joseph Holicky, assistant. G. Bradford Ashworth returns as scenic artist.

In the cast will be Margalo Gillmore and Donald Woods, leads; Dorothy Blackburn and Averell Harris, second man and woman; Sarah Edwards, Joe Crehan, and J. Arthur Young, character; Helen Brooks, ingenue, and James Todd, juvenile.

Arnold Gurtler spent three weeks in New York picking the cast.

Shows in Rehearsal

'Baby Business' (Saenger and McClellan), 151 W. 46th street.

'The Mask and the Face' (Theatre Guild), Guild.

'Hard-Boiled Angel' (Arch Selwyn), Selwyn.

'They All Come to Moscow' (Wm. J. O'Neill), 316 W. 57th street.

'HOUSES' LIGHTS PHILA. SHUBERT

Philadelphia, May 1.

The theatrical activity already promised for the month of May has been augmented by the news that the Shubert will again relight, this time with 'Both Your Houses,' which comes in next Monday. It will be the fifth and last subscription offering of the American Theatre Society. Their house is the Chestnut, and reason for switch is supposedly the fact that Chestnut has a booking—'Hi-De-Ho,' Negro revue—for two weeks. Even so, however, there is considerable conjecture over the move of putting this one into the Shubert, an independent Erlanger house, and not one of the U. B. O. chain.

With the Garrick open this week with '$25 an Hour,' a tryout, the Chestnut getting 'Hi-De-Ho' on Saturday night, and the Forrest, dark for some time, having 'Dinner at Eight' on Monday, Philly's legit situation is considerably brighter than it has been for some time. After all the lean weeks, conflict of 'Both Your Houses' and 'Dinner at Eight' opening nights seem peculiar.

Only other official May booking is 'Alien Corn,' at the Forrest, on May 29, but one or two other shows are reported in the offing. At any rate, there will be more action this month than there was in April.

Estimates for Last Week

'Piccoli' (Chestnut, second week) —Marionette novelty climbed all the time. Matinees capacity and all performances crowded at end. Probably $15,000 in final week and could have stayed.

'Career' Takes $4,500 in Two-Day Columbus Date

Columbus, May 1.

Ethel Barrymore in 'An Amazing Career' is again taking this town by storm. Show played two-day stand (Monday and Tuesday, May 1 and 2), with complete sellout for Monday night and enough in the till for Tuesday to insure a better than $4,500 take for the two shows.

'Career' is second of this year's road shows to play here and was booked into the Hartman by George G. Whitehead.

'PARTY' MOVING TO CHI

Dan Kussel's 'The Party's Over' which he wrote and produced, closes at the Vanderbilt Saturday (6). It has been booked for Chicago, opening there May 29.

Show will be spotted at the Studebaker.

10 Shows Drop Out; B'way List Down To 24 in All; Summer Outlook Slim

Broadway enters May with the heaviest list of closings of any week throughout the season. At least 10 withdrawals will occur between last Saturday and this week-end, and legits are on their way to the season's fold-up.

There has been an average of 33 attractions on the boards through winter and spring, but starting next week the list will be definitely under 30. From then on to July the certain closings may send the total under 10, but just how many shows will be lighted during summer is dependent on whether there are any new show clicks.

There is a skimpy list of summer musical possibilities and the spring production crop has been almost negligible. Enough new shows have come in, principally presented by new managers, but they have mostly been flops. Last week was no exception. Three shows, with two getting nothing and the third doubtful—'Man Bites Dog,' opened and closed at the Lyceum; 'Little Ol' Boy' got a fair critical break at the Playhouse, but the gross was under $2,500; 'Nine Pine Street' may get something at the Longacre, but attendance was light after the premiere.

The outgoing list includes four successful shows: 'Dinner at Eight,' Music Box; 'Late Christopher Bean,' Miller; 'Autumn Crocus,' 46th Street, and 'Alice in Wonderland,' The others: 'For Services Rendered,' Booth; 'Both Your Houses,' Royale. 'The Party's Over,' Vanderbilt; 'The Best People,' Waldorf and 'Riddle Me This,' Hudson. Both the latter are cheap ticket revivals.

That will bring the list down to 24 shows, but four are likely to entrance next week: '$25 an Hour,' Masque; 'Mask and Face,' Guild; 'Bed an' Board,' Hudson, and 'Moscow Caravan,' house to be named. Also 'Another Language' is due back for a repeat at the Waldorf.

Arrival of spring weather affected grosses which had recovered during Easter week. 'Strike Me Pink,' the leader, got $30,000, however, and 'Design for Living,' about $25,000. All others far below that figure.

Estimates for Last Week

'Alice in Wonderland,' New Amsterdam (13th week) (C-1,702-$2.20). Final week; ends Civic Repertory season successfully; indicated average $12,000; house formerly open summers, but nothing definite.

'Alien Corn,' Belasco (11th week) (D-1,000-$3.30). One week more to go probably ends Katharine Cornell's tenancy of house; $12,000 and better quoted; tours.

'Autumn Crocus,' 46th St. (25th week) (CD-1,413-$2.20). Final week. Trade here no improvement over Morosco, with scale lowered; takings around $6,000; some profit, may tour next season.

'Best Sellers,' Morosco (1st week) (C-893-$3.30). Presented by Lee Shubert; adapted from French of Edouard Bourdet by Dorothy Chesten; opens tonight.

'Biography,' Avon (21st week) (C-830-$3.30). One of limited number of shows qualified for holdover into summer, eased to $8,500 last week, but enough.

'Both Your Houses,' Royale (9th week) (D-1,118-$3.30). Final week; going to Philadelphia; modest grosses recently with the pace around $5,000; 'When Ladies Meet' may return.

'Design for Living,' Barrymore (16th week) (D-1,090-$4.40). Final four weeks; limited to 18 weeks in all; eased somewhat last week, but more than doubled most other dramas; $25,000.

'Dinner at Eight,' Music Box (28th week) (C-1,000-$3.30). Final week; dramatic smash takes to road; will play Chicago for world's fair; about $14,000 last week.

'Forsaking All Others,' Times Square (10th week) (D-1,057-$3.30). May play through month and road probably following; around $6,000.

'For Services Rendered,' Booth. Taken off last Saturday; played three weeks and half.

'Gay Divorce,' Shubert (23d week) (M-1,395-$3.30). Business off all around last week, but at $14,000 this show okay; listed for summer continuance; Dorothy Stone replaced Claire Luce.

'Goodbye Again,' Plymouth (19th week) (C-1,042-$3.30). Moved from Masqué Monday; paced around $4,000 last week; with new ticket deal should improve.

'Hilda Cassidy,' Beck (1st week) (D-1,189-$3.30). Opening postponed from last week; premiere listed for Thursday (4).

'It Happened Tomorrow,' Ritz (1st week) (C-945-$2.75). Presented independently; written by Leo A. Lavey and D. Frank Marcus; opens tonight.

'Late Christopher Bean,' Miller. Closed Saturday after playing profitable 26 weeks.

'Little Ol' Boy,' Playhouse (2d week) (D-893-$2.75). Well received but starting pace poor; first week's takings about $2,500.

Man Bites Dog,' Lyceum. Withdrawn Saturday; played five days.

'Music in the Air,' 44th St. (24th week) (M-1,395-$3.30). Making some money and will play out the month; business around $14,000 last week; summer holdover possibility.

'Nine Pine Street,' Longacre (2d week) (D-1,019-$3.30). Opened late last week; divided opinion among reviewers; trade light after class premiere.

'One Sunday Afternoon,' 48th St. (11th week) (F-969-$3.30). Slated for summer holdover; moderate hook-up to profit; last week nearly $6,000 again; plenty for this show.

'Run, Little Chillun', Lyric (10th week) (D-1,406-$2.20). Theatre parties helped to get $6,000 last week; that affords some profit for colored show.

'Strike e Pink,' Majestic (9th week) (R-1,700-$3.85). Broadway's leader eased off at matinees with advent of spring weather; should hold to real trade through summer; still great at $30,000.

'Take a Chance,' Apollo (23d week) (M-1,720-$3.30). Night attendance at lowered scale virtual capacity; with some cast changes will enter summer season; last week estimated at $18,000.

'The Comic Artist,' Empire (3d week) (D-1,099-$3.30). Moved here from Morosco Monday; business weak; playing on for possible picture rights money; under $3,000.

'The Party's Over,' Vanderbilt (6th week) (C-971-$3.30). Final week; audience reaction favorable but difference of opinion held down attendance; $4,000.

'Three Cornered Moon,' Cort (8th week) (C-1,043-$2.75). Has turned some profit and picture rights sold; around $4,500 last week; may last out month.

'Twentieth Century,' Broadhurst (18th week) (C-1,118-$3.30). Three weeks more of ticket deal; continuation thereafter doubtful; about $7,000.

Other Attractions

'Yeoman of the Guard,' St. James (Erlanger's); G & S revival; opened Monday.

'Springtime for Henry,' Ambassador; revival; opened Monday.

Shakespearean revivals; Shakespeare theatre (Jolson's).

'As Husbands Go,' Forrest; revival; last two weeks.

'Riddle Me This,' Hudson; final week; 'Bed an' Board,' next week.

'The Best People,' Waldorf; final week.

'Around the Corner,' Chanin auditorium.

CINCY RAZZES 'TALES,' GROSS DOWN TO $5,000

Cincinnati, May 1.

'Tattle Tales' with Frank Fay and Barbara Stanwyck flopped at less than $5,000 in week's engagement at the Shubert ending Sunday night. Show razzed by local critics and attempts for improvement caused changes at each performance here. Three Theodores replaced by Lodena and Leonard and Evans and Mayer, from vaude, added.

Ted Mack's 18-piece band came on from Kansas City to join the revue and double at the Castle Farm, local night club. Musicians union said no to doubling and band accepted the Castle Farm job and is continuing there.

Show in Detroit this week Cleveland next with Buffalo, Cuse and Rochester to follow. hopes of entering Manhattan.

Bombing Smears Sole Legit Show in Frisco

San Francisco, May

Since all local legits issued an ultimatum to the Musician's union that no more productions would be staged until orchestras were not required for straight dramatic shows, Louis Macloon's 'Hand in the Fog,' non-union show, at the Geary, is only one on the boards.

Three stench bombs during first week minimized biz and after this, its second week, folds, leaving entire town dark, with no plans being made until music situation is ironed out.

'Fog' got around $3,000 on its second week, a poor figure, especially when without competition. 'Jig Saws' moved out of the Curran after its first week, going into the Embassy (pictures) on a percentage deal at pop prices.

Alcazar, Curran and Columbia dark.

Current Road Shows

'An Amazing Career' — Hartman, Columbus, Ohio, May 1-2; Hanna, Cleveland, Ohio, May 3-4-5-6.

'Bed an' Board,' Maryland, Baltimore.

' roadway Rhapsody' — Macon, Ga., May 1; Albany, 2; Jacksonville, Fla. (repeat), 3; Valdosa, 4; Thomasville, Ga., 5; Dothan, Ala., 6.

'Caponsacchi and Hamlet' — Auditorium, Omaha, May 1-2; Shrine Auditorium, Des Moines, May 3; Metropolitan, Minneapolis, May 4-5; Parkway, Madison, Wis., May 6.

'Counsellor - at - Law' — Majestic, Brooklyn, N. Y.

'Family Upstairs'—Cort, Chi.

'Green Pastures' — Binghamton, Binghamton, May 1-2; Temple, Scranton, May 3-4; Irem Temple, Wilkes-Barre, May 5-6.

'Hi De Ho'—Chestnut, Philadelphia, commencing May 6, 1933.

'Mask and Face'—Colonial, Boston.

'Of Thee I Sing'—Shubert, Boston.

'Pigeons and People' — Parsons, Hartford, May 1-2-3; Shubert, New Haven, May 4-5-6.

'Tattle Tales'—Cass, Detroit.

'The Piccoli' — Pittsburgh, Nixon theatre.

'$25 an Hour'—Garrick, Phila.

San Carlo Opera Company—Capitol, Albany, May 5-6.

'When Ladies Meet' — Erlanger, Chicago.

'Yoshe Kalb'—Apollo, Chicago.

Future Plays

'Wherever the Wind Blows,' by Albert Bein and Lewis Amster. Adolescent boys on the tramp.

'Lafayette,' non-musical by Austin Strong, may be Dennis King's offering next season.

'A Very Good Young Man' may be brought in before the season closes. By A. E. Thomas and John Haussman. It had a tryout in Cleveland last fall.

'Ten Minute Ali i' Anthony Armstrong melodrama now running in London, to be tried here by Crosby Gaige and Lee Shubert. Now rehearsing for a Hartford opening.

Mormon Spectacle Planned

Los Angeles, May 1.

Mason may get a religious spectacle, 'Corianton,' which Ralph Clolinger produced in Salt Lake City. Clolinger is here to swing the deal. Spec, of the 'Ben-Hur' type, got a three week run in Salt Lake and a big play from the Mormon church people.

Production calls for a cast of 156.

A Drummer's Lament

By Burton Crane

Yamagata Hotel,
Tokyo, Aug. 14.

Dear Sam:

Talk about a load of grief. It sure has landed on poor Agnes. The poor kid hasn't even got a job and the four of us boys who came out here on the boat with her are all sore enough to lick Whiteman's whole concert crew.

Would you believe it, Sam, that punk who signed her up in L. A. wasn't an agent at all. Never had any kind of connection with the revue theatre. Just a four-flusher. But he paid her way out here and what for, I want to know. If he thinks it's going to do him any good with her when he gets back, well, he's got to massage me first—and all the other guys in the band, too. But I'd better tell it as it happened.

The boat got into Yokohama early in the morning. We saw Mt. Fuji coming down the bay and it sure looked great, sticking up there like the biggest carbuncle you could imagine. Customs and passport men came out in launches and everything got through all right.

When we got to the dock we found Chiba, the manager of the dancehall, waiting for us. Pleasant kind of chap and speaks a brand of English I'd think he invented himself if I hadn't heard so many other Japanese using it. Looks like a good man to work for. When we hit the dock the Customs men were still going through our baggage for cigarets and Communistic literature—can you imagine a jazz band musician having enough brains to be a Communist—but Chiba said a good word for us and the first thing we knew there were little blue marks on all our baggage and we were through.

Just as we were being loaded into a cab for Tokyo Agnes hailed me.

'Eddie,' she said, and her voice sounded sort of choky and soft, 'have you seen anyone around asking for me?'

Well, I hadn't and it rather broke me up to think that I'd been selfishly looking after my own things in the excitement of the landing and never thinking a thing about that dear little girl.

'I'm a little bit worried,' she said, 'because Mr. Kondo said there'd be somebody to meet me and take care of me when I got here. Of course, I speak Japanese, but I haven't been here since I was 10 years old and I don't know my way around at all.'

'Why don't you just ride up to Tokyo, go to a hotel and call up the theatre?' I asked.

Well, to make a long story short, she didn't have any money. Just about four bits after she'd tipped all the stewards and so forth like a little princess. She sure is generous, Sam. She'd figured that the people from the theatre would meet her and she wouldn't have to worry about anything at all.

Mr. Chiba had been so nice that I didn't have any hesitation about asking him to let Agnes ride up with us in the cab and go to our hotel.

He looked a bit doubtful.

'Not much room in the car,' he said.

'That's all right,' she can sit on my lap.'

Mr. Chiba shot her a glance.

'I don't care where I sit, just so I get up to Tokyo,' she said.

I was still trying to figure that one out when Mr. Chiba turned over her bags to the express people and shoved us all in the Buick.

Some ride, Sam. Nice, broad highway all the way up to Tokyo through a flock of factories. But nicely spread out, with houses in between and here and there a glimpse of the sea. Off behind us, Mt. Fuji with a little ring of clouds around its cone. Mr. Chiba said we were lucky, because it's only about one traveler in 10 who sees the mountain on the day he arrives in Japan. And I'll say I was lucky, with Agnes on my lap.

Before we knew it we ran into Tokyo. You see, Toyko and Yokohama are side by side, even though their centers are 14 miles apart. Great city, Sam. We took a little run around a couple of parks and down the Ginza, the main shopping and amusement street, before we went up to the Yamagata.

There we found the rest of the guys waiting for us. Looks like a good bunch and maybe they can play, too, once we get working together. Sam Trelawney is piano and arranger for phonograph recording. Billy Tuttle is banjo. Oland Masters is trumpet, Karl Krupka does second sax as a rule, but has been playing first for the past two months when they've been filling in with Japanese musicians.

Mr. Chiba saw us all parked in our rooms and gave us all advances on salary and then told us we wouldn't have to show up for work for another three days. A little time to get acquainted, he said.

With that money in my pocket I felt more independent, so I told Agnes she'd better take a room here—it's not very expensive—until she found out where she stood. Then we started out to find out what we could about this Asakusa Revue theatre which she thought had hired her.

Trelawney said he'd been studying a little Japanese and knew his way around the city pretty well, so we took him with us. Got a cab and drove out to Asakusa just after lunch. Quite a drive and again I repeat, Sam, that this is some city. The funny part of it is that you never get out of the business section. It's all over. But what can you expect, with Greater Tokyo the third largest city in the world? Funny I never realized that before.

Anyhow, we got out to the Asakusa amusement section and the car stopped.

'This can't be it,' said Agnes. She spoke in Japanese to the driver.

'I'll get out and ask,' said Trelawney when the driver kept nodding his head and swearing he was right.

We all got out and asked. He was right.

Right there I began to have palpitations of the colon. I mean I felt all gone inside. I suppose once upon a time that was a nice theatre but they painted it on a hot day and half the paint peeled off. Then they painted it again on a hotter day in a different shade of paint. Part of that peeled off, too. Now it looks like a year-old circus poster down by the tracks in South Bend. We paid off the driver and asked for the office. After a while we found it. Just a little hole in the wall almost filled with a rolltop desk and three sharp-looking bozos in their shirt sleeves, drinking pale yellow tea. They all had their hats on, like bookers at home.

Agnes gave them the kind of bow leading ladies give when they're on the stage, distant, but gracious. She introduced herself in Japanese. The fellows in shirt-sleeves were polite enough. They got up and offered us the three chairs and two of them sat on the rolltop desk. They had a boy bring us tea. Looked as if everything were going to be smoothed over and quite okeh.

Of course, I don't know everything that happened, but Agnes told me most of it afterward. She began

(Continued on page 50)

Coast Musician Divorced

San Francisco, May 1.

Mrs. Nathan Abas, in Reno the past six weeks, obtained a divorce from her husband, who fiddles for NBC here.

Ex-wife charged desertion and got $165 a month alimony.

GLAD TIDINGS

BILL JACOBS

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SAM FOX PUBLISHING CO.

158 West 45th Street New York

Doubling a Song

Hollywood, May 1.

To plug a new song, 'My First Love to Last,' Fox will spot it in two pictures to be released within a week of each other. Tune was written by George Marion, Jr., and Richard Whiting, and will be published by Sam Fox.

Ditty is sung by Henry Garat in 'Adorable,' Janet Gaynor film, and also by Sam Coslow in 'I Loved You Wednesday.'

SULLIVAN FIRM WOULD QUIT ON 25% BASIS

D. E. Sullivan Music Supply Co., Detroit, has decided to give up battling the Music Dealers' Service and general business conditions, irm has asked its creditors among the publishers to take a 25% settlement so that it can retire from the sheet jobbing field. John Paine, chairman of the Music Publishers' Protective Ass'n., is urging that association's members to accept the offer.

Attorney for Daisy Sullivan, head of the jobbing firm, wrote the MPPA that his client has been losing heavily since the first of the year and that her total liabilities are $8,209, the bulk of which is due music publishers and loans made in an attempt to keep the business going. The jobber, her lawyer advised, estimates her total assets at $2,070, which means a settlement of around 25%. But this, he said, also depends on whether checks his client has on Detroit banks are made good.

The week before the MPPA heard from the lawyer, the jobber herself wrote the association that had she known what effect the publishers' own distributing chanel, the MDS, would have had on her business she would have quit long ago, and not continued to contend with the depresh, the high rate of discount on Canadian money and bank shutdowns. Many of the Sullivan firm's customers were located in Canada.

BANKRUPTCY APPEAL

Emanuel Baer Files Prevention Plea Under New Amendment

Emanuel Baer, employed on Paramount-Publix's musical arranging staff in New York, has asked the Federal Court for an order preventing his creditors from forcing him into bankruptcy. Petition comes under the amendment to the national bankruptcy act.

Baer lists debits tallying $59,578, including mortgages, and values his assets at $40,000, comprising real estate subject to these mortgages. Appeal for extension of debts is the first such move introduced by any one from show business in the New York courts since passage of the bill.

Tests for Two

Phil Regan, juvenile Irish tenor, and Murray Wizel, Famous Music Co., are being given Paramount screen tests.

Wizel, whose nick-name is 'Sad Eyes,' has a comedy sense and physog all his own. It prompted Larry Spier, head of Famous Music, to arrange for the Par test in view of Par's 50% control of this music firm.

Rodart Passes Out

Hollywood, May 1.

Rodart Music Co., the Harms subsidiary formed to handle the song output of Richard Rodgers and Lorenz Hart, has been dissolved. The duo has since signed a year's contract with Robbins.

Max Dreyfus of Harms waived the stipulated 60-day notice in wiping the company off the slate.

5 a Fortnight

RCA Victor has placed its 25c Bluebird label on a regular release schedule calling for five disks every two weeks. Three of these records will be dance music and the others vocal imprints.

Company reports more store syndicates have opened their counters to these low-priced pressings.

Col. Phono Turning Out More Discs for England Than U. S.

Columbia Phonograph is turning out more stencillings for Columbia Gramophone Co. of England than for its own domestic catalog. Within the past two weeks Columbia has shipped over master recordings by Joe Venuti, Frances Langford, Sammy Fain, Paul Small (warbler in Jack Denny's band), Frank Parara's Hawaiian combo, and Brad Browne and Al Llewelyn, who are doing a series. With the disk business okay in Britain, domestic Columbia has an arrangement whereby it first advises the Gramophone outfit abroad what talent it has available and on cabled confirmation to go ahead uses its own judgment as to the numbers to be included and the extent of the recordings.

America going off the gold standard has given the British company an advantage that will further stimulate its imported waxings, according to New York Columbia men. With the lowerings of the rate Columbia Gramophone, which pays off over here in American dollars, can now obtain talent and stencillings for less money than it would have to spend in its own country.

MUSICERS SLAP BAN ON COLUMBO; $400 CLAIM

Russ Columbo stands barred from playing with a union aggregation anywhere in the country until he pays off or makes adjustment of a $400 claim brought against him by a member of New York Local 802.

Matter has been pending for months and when Columbo, after repeated demands from the union, according to that source, refused to recognize the claim 802's governing board ordered his membership terminated. Action prevents Columbo from playing with all union musicians.

Complainant played in the combo Columbo used for his Loew and RKO tour several months ago.

Mayfair Yacht Club

New York, April 26.

At the easternmost end of East 52d street, on the wharf of the East river, is perched this hideaway nitery, which is also a lunchery and a popular tea dance spot. It is almost directly opposite the green lawns of Blackwell's Island.

The Mayfair Yacht Club is likewise an exception to the drabness of the riven front on this side of the island, for it is tastefully outfitted and spotted on a wharf that more nearly approaches a country club veranda. It was actually a practical dock for boats, some of the Mayfair Club yachtsmen running their water taxis down to Wall Street and out to Montauk Point from this anchorage. As a nitery, with Dwight Fiske, Sheila Barrett and a Meyer Davis orchestra to lure the nicer stayer-outters, it's an ideal retreat, and more so as the weather becomes warmer. Right now it's necessary to keep the wharf windows shuttered because of the draught.

Fiske a curious mime who should 'arrive' overnight. Already he has an east side following of no small proportion with his saucy pianology, which he made familiar in London and Paris cafes. The lyrics are more than ordinarily daring, but their cleverness and the performer's own staccato style gets him out of the risque situations. He also knows how to gloss over a particularly crisp line, thus commanding liberal ear at the threshold of a compelling song salesmanship. The lyrics are all self-authored and the delivery is 100% individual.

Miss Barrett has been at the Central Park Casino, in other niteries, and also in the local picture houses. Her forte are 'impressions,' quite clever takeoffs on w. k. celebs, running to such definite people as Mae West, John Barrymore, ZaSu Pitts, et al., or to anonymous ingenues from Hollywood and Draperish portraits of a lady in a speakeasy.

The Davis dance band combo is compelling. The couvert is $1 weekdays and double that Saturday nights, and the crowd is the type that patronizes the ritzier drinking restaurants wherein most of the metropolitan nite life has been centered during the past two years. For that reason the Mayfair waives the couvert for dinner and dishes up a $2 club dinner to get 'em out of the oases.

Abel.

MPPA AIR DISC COIN UP 20%

Music Publishers' rotective Association's income from radio recordings took a 20% leap in April as compared to the previous month. Collections from the transcription source, taking in both sustaining and commercial pressings, came close to $9,500 last month. Increase has been steady since the first of the year.

On the basis of the coin taken in for the first four months, the MPPA estimates the current year will net it around $85,000 from music fees on radio discs. Last year's taliy was close to $69,000.

Coslow Intercedes in Li'l Mixup as Famous Get 4 of Trio's Tunes

Hollywood, May 1.

Sam Coslow has placed with Famous Music four tunes written by himself, Con Conrad and Jimmy Campbell during the latter's visit here. This was done only after a mixup which occurred when Campbell, after promising to return to New York and sell the songs, got on a boat direct for England. At that point Conrad wired Harms, with whom he still has a writing agreement, to take advantage of its contract and keep Campbell from making any disposition of the tunes. Campbell changed boats at Panama, proceeding to N. Y.

Coslow, through his Paramount-Famous Music connection, acted as the peacemaker and arranged for the publication. Songs are 'Lay Your Head On My Shoulder,' themer of the Paramount film, 'Supernatural'; 'If Ever You Come Back,' 'Would You Believe Me Sweetheart,' and a prosperity song, 'Sunshine Ahead.'

Fiorito's Chicago Spot; Coast Band Placements

Los Angeles, May 1.

Winding up at the St. Francis hotel, San Francisco, June 1, Ted Fiorito's orchestra will immediately start 30 days of dance hall barnstorming up and down the Coast. Director is guaranteed $2,500 a week and a percentage of the net on the tour. After a two-week rest band then goes to Chicago to open at the Pabst Blue Ribbon Gardens.

Carol Lofner's orchestra has been booked into the Grand hotel, Santa Monica, by MCA, opening May 12. Will have a remote wire to KFWB.

Carlos Molino and his six-piece tango band, will make its first eastern invasion this month, going into the Dells, Chicago, to alternate with the Guy Lombardo combo, starting May 18. Molino's Argentine rhythm outfit has been identified with the Gus Arnheim orchestra.

Wins Musical 'H'

Boston, May 1.

Eliot Daniel's Harvard undergrad association with Johnny Green, composer, has materialized in Green, succeeding the veteran Lew Conrad as band leader at the hotel Statler here.

Daniel and Green did piano duets in the common room of the Harvard Union latter going to Broadway and Daniel remaining hereabouts.

Another Chicago Favorite Is
HUSK O'HARE
Whose music from the Canton Tea Gardens comes to you via KYW and N.B.C. facilities. Husk is a smart maestro-showman and so he features:
"HOLD ME"
"REMEMBER ME"
"WHAT HAVE WE GOT TO LOSE"
"LOVE SONGS OF THE NILE"
"WE'RE TOGETHER AGAIN"
"IN THE LITTLE WHITE CHURCH ON THE HILL"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

Inside Stuff—Music

Publisher members of the American Society are wondering how E. C. Mills muffed the erroneous retail outlet figure quoted in the pamphlet, 'How the Public Gets Its New Music,' which the ASCAP has directed to some 700 newspaper editors, office holders, etc. Statement referred to reads, 'A few years ago there were 8,000 retail outlets for sheet music in the United States. Today there are only 1,200.' This fumble, say publishers, can be ammunition for the radio interests in the event the air men set out to discredit the info contained in the pamphlet.

According to the books of the Music Dealers Service, Inc., that central distributing channel caters to around 3,800 active dealer accounts. With the acquisition of the Plaza Music firm's customers' list, the Richmond-Mayer Music Co., biggest of indie jobbers, now serves sheet music to close to 3,500 retail outlets this side of the Rockies.

Faced with three propositions Larry Spier, who as general manager of Famous Music nudged that firm up to class BB rating in the American Society, admits himself in the air as to determining his next move. Paramount-Publix is withdrawing its 50% interest in Famous Music with the idea of starting its own publishing setup Aug. 1, and Lou Diamond has asked Spier to take charge of the new venture.

From Warner Brothers Spier has the offer of either staying on after that date in his present spot at Famous or stepping into the management of Remick. Withdrawal of P-P will give WB full, instead of 50%, control of Famous Music, which has been under the WB publishing group's management the past year. Spier is a Paramount-Publix appointee.

Leonard Goldstein, who originally had Phil Harris signed before Ed Scheuing got hold of him for eastern radio and cafe bookings, has retained Coast counsel to proceed on his personal managerial contract with the former half of the Lofner-Harris band. Harris was brought to L. A. by Goldstein from Frisco as the head of his own band. Harris, via Goldstein, was also set for the 'So This Is Harris!' three-reel short at RKO-Radio and also a feature, as yet unreleased.

Meantime Minna Wallis, of the Ruth Collier-Wallis agency in Hollywood, signed Harris; Scheuing, as New York agent for Wallis, claims thus to have acquiring the Coast bandman for the proposed eastern dance, hotel and radio bookings.

Hookups arranged by CBS for the Casa Loma orchestra out of the Glen Island Casino, New York, coincide with the broadcast schedule maintained by NBC for the Duke Ellington unit, also booked out of the Mills-Rockwell office.

Releases set by Columbia for Casa Loma are Tuesday and Thursday midnites, with each program allowed a half hour. Ellington has exactly the same clock segments and the same nights over NBC's blue (WJZ) link. Casa Loma will also have an early Saturday evening spot starting this week (7).

Permission to build a production number around the tune, 'Stormy Weather,' has been refused Radio City Music Hall by operators of the Cotton Club in Harlem. House had a scene mapped out for this Friday's (5) stage show when word came through that the niterie wouldn't countenance production use of the song in any theatre as long as it remained a part of the club's floor show.

Idea was okay with Mills Music, publisher of the Duke Ellington ditty, but the club's copyright authority over the song sufficed to stymie the proposition.

Gag of the Mystic Caverns, in St. Paul, Minn., is the introduction of a 16-oz. copper, chrominum-lined mug, offered to patrons at 50c. filled with beer. Four-bits gives the patron ownership of the mug, with refills at 25c.

George F. Foster, owner of the nite spot, has purchased a carload of the mugs. Angle is that most patrons would like a half dozen mugs or so but haven't enough coin to keep buying 'em. Mug retails for 85c, without the beer.

Robbins will use the same methods in exploiting and releasing 'Little White Church on the Hill' to the trade as with 'Rockaby Moon.' He is convinced that elaborate orchestral plugs do little to help along a song of this type, because he got out only vocal pro copies on 'Rockaby Moon' and claims that with no other plugging support the tune has sold 175,000 copies.

Western Electric has developed a new twist among its wax recording devices which permits a reproduction in sound up to 10,000 cycles. Previous range level was around 7,000 cycles.

Before licensing the device WE has had several band and vocal recordings made and is testing them out on a number of radio outlets.

Vincent Lopez has a tune without words entitled 'Skyride,' concerning which the Chicago World's Fair Skyride, a $1,250,000 undertaking has protested as conflicting with its own official song, 'Let's Take a Ride on the Skyride,' written by Nelson Shawn and published by Forster.

Crack orchestral arrangers now working on the radio webs in New York are all making tentative bids for scoring spots with film studios on the Coast.

Central Bureau In Charge of 3 Pubs, 3 Film Men

Central bureau for the clearing of synchronization rights will, it is expected, be in operation before the end of May. Agreement to that end is on the verge of being signatured by the picture producers and music publishers.

Administrative powers of the bureau will be left to a board made up of three publishers and three producers who will determine the sync rights value of a piece of music and adjust any copyright disputes.

Amenable to this central bureau arrangement are all the major picture producing companies, Warner Bros. included. Since expiration of the ERPI agreement last September the publishers have been dealing direct with the film firms individually, each sync deal being subject to open barter.

Becalmed

Efforts being made by the MPPA to obtain a settlement on the overlapping royalties due from ERPI on foreign picture versions, have struck a snag. Electric now says it won't wash up the agreement that expired Sept. 5 last unless all the picture company licensees involved ask that it be done. MPPA had been urging that ERPI work out a lump sum settlement on royalties scheduled to accrue after certain foreign versions are given their release abroad. Musical numbers used in these versions were licensed under the old agreement.

ERPI says that it would like to close the license books and save the expense of maintaining a bureau to keep track of the fees but if all the picture companies aren't agreeable to the proposition there's nothing to do but wait until all the foreign versions have had their final showings around the world.

MPPA's foreign check for the first 1933 quarter from ERPI came to a little over $10,000.

Closing Enforcement Hits Pitt Nite Clubs, Summer Spots Rush

Night Club business here has been hit with an old closing ordinance being strictly enforced by a new city administration. Cafe spots are now being shuttered at 12.45 week nights and an hour earlier on Saturdays. Violators are being punished by having their licenses revoked. Latest to feel the restrictions is the Harlem Club, refused a renewal of license for failing to close at specified hour.

Although closing hours have been on the statute books here for years, they have never been strictly enforced. New move is looked upon as the opening blast for the city's fall election.

As a result of the situation summer roadhouses are pushing their openings ahead. First of these to open will be the Willows, which shoves off this Saturday (6), three weeks ahead of its usual schedule.

That Personal Touch

Hollywood, May 1.

Jack Robbins has a deal on with Victor to record and release 'Sweetheart, Darling,' from the picture 'Peg o' My Heart,' and 'Love Songs of the Nile,' from 'The Barbarian,' both Metro films, on a new type of record which will have scenes from the pictures on the platters. Similar idea was done with some 'Showboat' recordings.

In addition, Marion Davies would either speak a few lines from 'Peg,' or give a short introductory speech, and Ramon Novarro would sing the 'Nile' number on the reverse side.

One-Way Trade

Hollywood, May 1.

The nitery that charged its own press agent for attending an opening night is at it again. This time the joint made a deal with the editor of a local college paper to trade a full page ad for a table for four.

Two weeks after the ad appeared, the college ed showed up to collect his covers and ginger ale. At the end of the evening he was presented with a bill for $18, the proprietors disclaiming any knowledge of the deal, and threatened blackened lamps if the check wasn't paid. The journalist had to leave his overcoat in hock until he could scrape up the money.

Jewish Composer Ban by Nazis Flattens Radio

Berlin, April 20.

Coupled with the new regime's very outspoken anti-jazz attitude, is the new Gema ruling that no more works of Jewish composers or lyric writers are to be played in cafes, music halls, etc. Besides, radio is boycotting any work created by or credited to Jews.

Result is absolute impossibility to build up any program on established lines containing anything of what the fans, up till now, have considered a hit.

New ruling has proved the amazing fact that, as far as light music is concerned, creative talent seems to be monopolized by Jews to the extent of nearly 90% in the jazz branch. During the last five years or so practically every popular hit has been written either by Fritz Rotter, Robert Gilbert, Kurt Schwabach, Hans Lengsfelder, Arthur Rebner or Theobald Tiger.

There are, of course, a few other lesser lyric writers, but the vast majority of even these are Jews.

As to the composers there are Friedrich Hollaender, Werner Richard Heyman, Paul Abraham, Oscar Strauss, Richard Fall, Hugo Granichstaedten, Harry Ralton, B. Kaper, to mention only a few of the more prominent ones. Practically the only prominent exceptions seem to be Lehar, Grothe and R. Benatzki, who is also supposed to be non-Jewish. But, of course, with many of the hits by non-Jews the lyrics are by Jewish writers. Anyway, it seems to be a tough job to find any popular song or hit with no trace of Jewish background.

New anti-Jewish tendency also concerns bands. Dajos Bela, Marek Weber, Efim Schachmeister, Paul Godwin and Ilja Livschakoff, meaning the leading jazz bands in the country are out. Can't even play for gramophone records just now, which means a terrific loss to Electrola, Odeon and their other German recorders and their branches.

Robbins Will Bar from Air M-G Film's Songs

Hollywood, May 1.

Songs from one Metro picture, yet to be selected, will be barred from the air completely in an experiment which Jack Robbins will make to see whether radio helps, kills or has no effect on the sale of sheet music.

Through ASCAP, Robbins will declare the film's tunes verboten and restrict them entirely to dance band and vocal rendition where there is no mike. Between this and the plug that the film would give the songs, the publisher believes that they will have longer life and larger sale. New York musical shows have done the same thing.

Robbins returned to New York with his wife April 28.

ISH ON BOARDWALK

Isham Jones is filling in between his vaude dates with dance one-nighters in the east and midwest. End of the swing will take him into the Ambassador hotel, Atlantic City, June 30 for a summer stay.

Jones' stage dates give him three more weeks for Loew, at the Paradise, Bronx (12); Century, Baltimore, (19), and the Valencia, Jamaica, (26). He also does a week for RKO at the Palace, Chicago, June 16.

Foreign Society Sues ASCAP Over CBS Deal Collapse

A $250,000 damage suit has been started in N. Y. Supreme Court by the Society of European Stage Authors and Composers, Inc., Paul Heinecke, president, against Gene Buck and . C. Mills, president and general manager of the American Society of Composers, Authors and Publishers. Action, filed through Abner J. Rubien, of Rubien & Bregoff, is predicated on allegations that the European Company had a deal set with CBS for the performing rights of its catalog when the ASCAP allegedly jazzed up the works and the deal fell through.

Conferences assertedly had been held about a year ago between representatives of this foreign body and sundry executives of the Columbia Broadcasting System, such as Sidney H. Kaye, Larry Lowman and others, and a 50c-per-performance arrangement worked out for the radio chain with a total minimum annual license fee of over $52,000 figuring in the negotiations.

European Society alleges to represent 20% of the Austro-German verlags, and 80% of the Spanish music publishers. Some of the music pubs from abroad who are handled in America by the European corporation include: Vertriebsstelle des Verbandes Deutscher Buehnenschriftsteller und Buehnenkomponisten, Berlin (Society of German Stage Authors and Composers, Berlin); 'Solunastra' Society of Spanish Authors and Composers, Madrid-Berlin; Edition Adler, Berlin; Ahn U. Simrock Buehnenverlag, Berlin; Allegro Theatreverlag, Berlin; Max Beck Verlag, Leipzig; Bryant Music Co., New York; Crescendo Theatreverlag, Berlin; Ernst Eulenburg, Leipzig; S. Fischer Verlag, Berlin; Rob. Forberg, Leipzig; Paul Gordon, Buehnenvertrieb, Berlin; H. Baberer Helasco, Berlin;; Harmonie Verlag, Berlin; International Edition, Leipzig; Rich, Kaun Verlag, Berlin; Kollo-Verlag, Berlin; Leipziger Buehnenverlag, Leipzig; Bebrueder Reinecke, Leipzig; Rondo-Berlag, Berlin; Robert Ruehle, Berlin; Schlesinger B.u. M., Berlin; Edward Schuberth & Co., Inc., New York; Sesac Publications, New York; Steingraeber Verlag, Leipzig; Chr. Friedr. Vieweg, Berlin; Vuvag-Verlag u. Vertrieb, Berlin; Otto Wernthal, Berlin.

ASCAP's Rival

This organization already has WOR, WMCA, New York; KYW, Chi, and sundry other stations, and a flock of hotels signed up for the use of its music. It's the sole important competition, in any united form, to the ASCAP. The American Society heretofore monopolized all copyrights, having these combined and sold as an entity to users of music, whether hotels, radio stations, theatres or anything else.

These catalogs, above-mentioned, figured in the Associated Music Publishers, Inc., who a couple of years ago made a blanket deal with the North American Co. when that utility enterprise was floating its 'wired wireless.'

Meantime, E. B. Marks has retained J. T. Abeles to sue ASCAP over a claimed minimized classification. Marks is another publisher who has a large catalog of foreign standard music which he claims entitles him to more important ASCAP classification.

TURNING NITE CLUB INTO BEER GARDEN

Syndicate operating a string of Bavarian cafes around New York has taken over the Paramount Grill on a long term lease. Room will be reopened tomorrow (3) with beer garden atmosphere and floor show. In addition to a specialty troupe, the spot will use singing waiters and waitresses.

Included in the syndicate's string, outside of Yorkville, is the Broadway Hofbrau in the Loew State building.

MUSIC BOX REOPENS

Chicago, May 1.

Music Box Cafe, on the far south side and dark the past year, is being reopened May 6 to climb aboard the World's Fair omnibus. Property is controlled by James A. McGrath.

Paul Ash is placing an orchestra to be conducted by Joe Kayser. A line of Helen Krunicker girls and four specialty acts will be included.

Place will be operated strictly Occidental, the Chinese policy being out.

Yacht Clubbers Are L. A. Ambassador Candidates

Ben Frank, owner of the Los Angeles Ambassador hotel, flew east with Leonard Goldstein, his talent booker, to look over some new talent for the Cocoanut Grove, particularly the Yacht Club Boys. Plan is to build the Yachters into a new dance combo, an old Grove custom. This would follow the Abe Lyman engagement opening the end of May.

Frank and Goldstein flew back to the coast Sunday (30).

Lyman leaves the Paradise cabaret restaurant, New York, for six to eight weeks on the coast at $4,000 weekly plus couvert arrangement there. Helen Logan, from Chicago, joins the band for the Grove engagement booked through Lou Irwin.

Beban's Outdoor Weekends

San Francisco, May 1.

Walter Beban, NBC maestro, is taking over Fairfax Park, Marin County outdoor ballroom, where he will conduct his own band for weekend dancing.

Opens May 6 with Tommy Harris as m.c.

P.A. WINS $255

Los Angeles, May 1.

David Hillman, former press agent for the Club Ballyhoo, won his suit for $255 by default against Lee Hart and Eddie Richmond, operators of the club.

Hillman and the defendants were partners in a barnstorming tour of the Earl Burtnett orchestra. The p.a. sued for an accounting of money received.

Coogan Bats for Carr In N. J. Beer Spot

With Jimmy Carr convalescing in Saranac, his former pianist, Art Coogan, has taken over the nucleus of the Carr combo for the Ben Marden's Riviera engagement opening next week at Englewood, N. J. The Riviera becomes a beer garden with Lou Irwin booking in the Ritz Bros. and Dario and Diane, ballroom dancers, to head the floor show.

Carr is on the mend.

Newly added to the staff of the Sam Fox Publishing Co. are Bill Jacobs, sales; Jim Durkin, band contact out of the New York office, and Tubby Garron as professional rep in the Los Angeles branch.

Long-Smith Failure

That Ray Long is not returning from the South Seas soon—if at all—is seen in the bankruptcy petition filed against Ray Long and Richard R. Smith last week. Only the report that Long was due to return is said to have held up the action until now. When it became apparent that Long would remain away, three creditors with claims amounting to nearly five thousand dollars decided not to hold off any longer and put the skids under the publishing house.

The real facts of the Ray Long run-out may never become known, principally because Richard R. Smith prefers to stay mum about the matter.

That the creditors believe the present financial condition of Long and Smith is not Smith's fault is their recommendation that Smith continue head the company, rather than a receiver.

Long and Smith formed their book-publishing partnership about four years ago. Long was editor of 'Cosmopolitan' at the time, and because Hearst had his own book house, also named Cosmopolitan, Long preferred to keep quiet his connection with Smith. But when Long left 'Cosmopolitan' about two years ago, he coupled his name with Smith's and began an active career as a book publisher.

Hard Audience

Subject of comment in newspaper circles that while President Roosevelt has won to his side with ease and celerity not only the rank and file of Washington correspondents but also a number of by-liners on leading Republican dailies, he has found Frank R. Kent, ace writer for the strongly Democratic Baltimore 'Sun,' a hard man to take. While such a Hoover stalwart as Mark Sullivan of the N. Y. 'Herald Tribune' has shown signs of capitulating to the Rooseveltian technique of the friendly smile, plenty of spot news, and an adequate supply of 'background information,' and men like Clinton W. Gilbert, of the arch-Republican Philadelphia 'Public Ledger,' and Arthur Sears Hennings, of the Rep. Chicago 'Tribune,' are in the front lines of the journalistic whooper-ups for the President, Kent, in his dispatches, maintained a skeptical attitude. This caused 'Sun' readers to write letters of protest to the editor. However, Kent recently has been 'thawing,' toward the administration and it is thought he may eventually 'melt.'

News Protection

H. Douglas Johnson, state editor of the Syracuse 'Herald' tops the case of the Albany daily's correspondent who couldn't be scooped because he was the local justice of the peace.

Harry M. O'Brien, in charge of the 'Herald's' suburban news bureau in nearby Fulton, N. Y. doesn't miss much local news because:

He's commissioner of weights and measures for Fulton;

He's president of the police commission of the same community;

He's local fire commissioner and—

Last week he got a wire from Edward P. Mulrooney appointing him member of the Oswego county Alcoholic Beverage Control board. O'Brien accepted. Beauty of the new appointment is that the office doesn't require wearing a badge. There isn't any more room on O'Brien's vest.

World's Fair and Press

ress Building at the Century of rogress Exposition is now under construction in the form of a three-wing layout. One wing will be occupied by the so-called Publishers Club organized for the five months period of the Exposition and for which memberships are now being sold. Center wing will be occupied by the Chicago 'Herald-Examiner,' with the other Hearst rag, the 'American' a possible participant also. Hearst will issue a special daily World's Fair edition on the premises.

Third wing of the Press Building will be sold in sections for exhibit purposes to various newspapers and periodicals. Wheeler Reed and Associates is the name of the promoters of the Press Building.

Meanwhile the Chicago Press Club will act officially as host to the visiting newspapermen and will maintain a news room for their use with 40 typewriters, etc.

Soft for Scribes

With the appointment of John L. Halpin, former Schenectady reporter, to the position of secretary at $5,000 a year, the N. Y. State Conservation Department has three newspapermen the top jobs. Lithgow Osborne, the new commissioner, is owner-editor of the Auburn 'Citizen-Advertiser.' His deputy is John T. Gibbs, former New York 'World' writer and editorial executive. Gibbs was recently promoted from the secretaryship. Halpin, who had been secretary of the State Department of Taxation and Finance, was on the staff of the Schenectady 'Gazette' for nine years.

Best Sellers

Best Sellers for the week ending April 29, as reported by the American News Co., Inc.

Fiction

'Ann Vickers' ($2.50) ..... By Sinclair Lewis
'Werewolf of Paris' ($2.00) ..... By Guy Endore
'South Moon Under' ($2.00) ..... By M. K. Rawlings
'Path of True Love' ($2.00) ..... By Margaret Culkin Banning
'Rain in the Doorway' ($2.00) ..... By Thorne Smith
'A Man Named Luke' ($2.35) ..... By March Cost

Non-Ficti

'Marie Antoinette' ($3.50) ..... By Stefan Zweig
'British Agent' ($2.75) ..... By Bruce Lockhart
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Looking Forward' ($2.50) ..... By Franklin D. Roosevelt
'House of Exile' ($3.00) ..... By Nora Waln

Scripts or Subs

Frank plea made to friends around town by Robert Whitcomb and Willard Maas for support for their proposed mag, 'Hard Times Stories.' The boys merely ask for manuscripts, names of potential readers and a small amount of money. If they can't get any of these, at least a dollar for a year's subscription.

'Hard Times Stories' will go in for tales of 'human social experience,' with particular emphasis on the 'class struggle.' If the boys' pleas are answered the first issue will be out in July.

Under Wraps

The John Galsworthy estate is losing no time in putting the noted scribbler's life before the reading public. H. V. Marrot has been selected to do an official biog, and he in England, and Maxwell E. Perkins of Charles Scribner's Sons, over here are gathering the necessary data.

'Official' biog means, of course, that everything the book contains has the approval of Galsworthy's testators. Naturally, there can hardly be any critical estimate of the subject, for such estimates are sometimes harsh or decidedly uncomplimentary.

First B'way Columni

Under 50 Years Ago on the editorial page of this issue of 'Variety,' an item from the 'Clipper' of 1883 discloses E. D. Price the first Broadway columnist. Price was an advance man and journalist, long associated with John McCullough, Richard Mansfield and W. A. Brady, who became the 'Man Behind the Scenes' on the New York 'Telegraph' around 1900, his commentaries on Broadway matters thus qualifying him as the forerunner of that school.

Tip-Offs Rouse Studios

Palma Wayne, 'Saturday Evening Post' and 'Ladies Home Journal' staff writer, is in Hollywood attempting to collect material for a series of tip-off articles for the former magazine. Stories will deal with trick production stuff, such as back projection, glass shots and other strictly trade secrets. Studios are not hot about the series, claiming it is an illusion destroyer and as far as possible are attempting to hold back stuff other than that already exposed by the fan mags.

Sticks to Soda

Despite that avalanche of new trade mags to serve the beer industry, there's one person who believes the future of the soda fountain is not endangered and is willing to back up his theory with a new publication for the fountain trade. He is Charles R. Larson, who is preparing to publish 'The Fountain Trade News.'

First issue of 'The Fountain Trade News' will make its appearance the middle of May or June, with the initial print order 10,000 copies.

Sec. Goes Exec.

V. B. Kaylor, the femme who prefers to be known that way and who was the private sec for three years to the late Samuel Knopf, of the Alfred A. Knopf book house, has gone into the book biz on her own as an international book contact. She will operate as the Foreign and International Book Co., with headquarters in New York.

Now in Pictures

Unable to get a sequel to the best-selling 'Only Yesterday,' at least not for a good many years, Harper is going to try and cash in further on the vogue set by the book, through another angle. Publishing house has commissioned Agnes Rogers, wife of Frederick Lewis Allen, the 'Only Yesterday' author, to assemble a book of photographs of American life from the time of the Civil War. It will be published as 'A Pictorial Only Yesterday,' with captions by Allen. Clever?

Bill Robinson, Hero

Lead story in the second 'Story' to be issued in the United States is about a colored dancer who's the best tapper in show business. Pretty evident it's about Bill Robinson. Story was written by Dr. Rudolph Fischer, Negro physician and novelist, and will probably get some laughs from people in show business. Story's titled 'Miss Cynthie.' Mag on the stands May 1.

Red Ink Copy

'Story,' the imported mag, started something, and now Fred R. Miller, William Carlos Williams and Sam Sorkin hope to go it better with a new short story publication. The trio will go considerably more to the left, however, and have selected the nice quiet title of 'Blast' for their mag. No exclamation point.

Miller, who will edit, wants the stuff that can't get into the other mags because it is too radical. Can't go far enough left to please Miller. The first 'last' is due this month.

Cloak Removed

In the 'Saturday Evening Post' of April 29, the lead story, 'Hollywood Regained', a serial, printed anonymously, is said to be the output of Marian Spitzer, newspaper woman and screen writer.

Miss Spitzer has written a number of anonymous articles on Hollywood in the 'Post' during the past year ,and shortly will have published in that weekly a series with her identity revealed. Her 'Saturday Evening post' fiction has also carried her by-line.

Fair Mag Quits

With the 109th issue, dated April 26, 'Progress,' the four page advertising sheet started April 1, 1931, writes its valedictory, expressing the belief that its propaganda work has been done. It has been sent gratis to newspapers and others to plug the Century of Progress.

It's place will be taken by a public issue, 'World's Fair Weekly,' due on the stands this week.

Mexico Bars 'Time'

Presidential decree orders the Mexican post office department to prohibit the entry to and circulation in Mexico of 'Time,' on the ground that it 'is systematically dedicated to injuring Mexico and the functionaries who govern it.' Federal government takes exception to witty bits about this republic 'Time' publishes from time to time.

Have An Idea

A trio comprising John H. Donahue, William F. Blakeslee and James M. Banner have a new publishing idea which they are now working out. They have formed the Metrocolor Publishing Co. for the purpose, and have taken offices in the Grand Central district. Hope to get going by June—if the idea works out.

Daigh Going West

Ralph Daigh, who came from the Fawcett outfit to handle the Dell pulp publications, has resigned to go to Chicago to the Nickel Publications.

Chicago firm now publishes 'Nickel Western' and 'Nickel Detective,' but in the fall will add others in the higher priced brackets. Titles for the new pulps will not be announced until they are ready.

Lay Off Distribution

Peter Smith, whose publishing activities are increasing, has effected a deal with Doubleday, Doran, by which the latter will act as his distributor. Arrangement is inaugurated with the new Martin Anderson Nexo book, 'In God's Land.'

Deal is similar to that between a number of small publishing houses and their bigger confreres, and calls for distribution only. It's Peter Smith's book in all other respects, and carries his imprint. Peter Smith not to be confused with the other book-publishing Smiths—Harrison Smith, of Smith and Haas, and Richard R. Smith, of Long & Smith.

Nellie Revell Quits

Nellie Revell has resigned as editor of the American Mayfair. She got out a great first issue, but disagreement on questions of editorial policy cropped up, and she handed in her resignation rather than back down from the standard she had set.

Magazine was in a spot before the first issue reached the stands, with its funds tied up in the Harriman bank. Staff and by-liners were not paid off on the first issue, with that the explanation.

Rival Flushes

'Flush of Wimpole Street and Broadway' is announced for Sept. publication by McBride. It's by Flora Merrill and is the story of the pooch which appeared with Katherine Cornell in the Barrett play.

Meantime, Virginia Woolf's biography of the original Flush will be brought out by the Hogarth Press and, Frances Theresa Russell will publish 'Two Poets, a Dog and a Boy' through Lippincotts. This also has to deal with Browning's spaniel. Every dog has his day, but Flush seems to be getting three of them.

Add Boylan

Robert J. Boylan, Jr., asks that his father, R. J., Sr., be added to the list in a late 'Variety' of those who covered the Columbian Exposition in 1893. He put in a full year on the assignment for the Chicago 'Inter-Ocean.'

He's now assistant city ed. of the St. Louis 'Globe-Democrat.' Will probably be unable to attend the reunion.

One and the Same

May seem difficult to connect the two, but William Levine, the mag publisher, and Will Levinrew, the novelist, are one and the same person. Levine has for some time been issuing a mag, 'Great Detective Stories,' and as Levinrew he has authored a long list of books, the most recent, 'Death Points a Finger,' having just been published by the Mystery League.

Mrs. Mencken's Pen-Point

Sarah Hart Mencken, wife of Americmerc Mencken, is writing a series of personality articles on picture people for the fan mags. Scribe is working out of the Mencken home in Baltimore, collecting her stuff from the studios primarily and with the help of Jim Tully.

A 50 Year Quickie

After a small town sheet has been 50 years in existence, Ed Fisher, one-time exploiteer for United Artists and ex-editor on 'Radio Guide,' is tackling this rag in an effort to 'build it up.' It's in western Pennsylvania.

Hearst Eyes N. O.

New Orleans reports have William R. Hearst looking around for a newspaper to add to his string. Town has three dailies. ' imes-Picayune' and 'States' are swatting Huey Long, with the 'Tribune,' cheering the Kingfish.

Publisher Killed

Carmel Giragi, 39, died April 17 when an airplane in which he was riding crashed near Winslow, Ariz. Deceased, publisher of the Winslow 'Daily Mail,' is survived by his widow and two sons.

L. .'s 102 Newspapers

During the recent Los Angeles political campaign, one of the candidates found that there are 102 newspapers published in the city of L. A. This includes dailies, sections, weeklies and foreign language sheets.

And They Read It

Lee Chumley's Village literati rendezvous, now has 'Variety' on file among the periodicals for the perusal of its customers, including Howard Scott, the Technocracy shark and the chess wizard, Lasker.

A Drummer's Lament

(Continued from page 48)

by asking when they wanted her to start to work, and if they wanted her to use her material or theirs. That didn't get very far. They thought she was joking. Then she pulled out her contract and showed it to them. They took about 10 minutes to read it. Then they handed it back and told Agnes something.

This fellow Kondo hadn't any connection with the theatre and never had had. Yes, they knew who he was, but he wasn't much. Just the son of a fellow in the silk business. Liked to play around with actresses and take advantage of them by pretending he was a big theatre man. In Japan he used the names of bigger theatres. The contract wasn't any good because the agent wasn't any good.

After that we just talked for a while and didn't seem to go anywhere. Agnes wanted to know if the theatre wouldn't hire her anyhow, but they said they couldn't afford it at any price. They had a repertory company which put on a different revue program each month and the money wasn't coming in so they could add to it.

Finally we got up to go and one of the Japanese said something.

'Shikata ga nai,' was what it was. 'What's that mean?' I barked, thinking it might be a dirty crack. And the fellow answered in English:

'It can't be helped,' he said.

It also means, 'What the hell,' or 'To hell with it,' said Agnes.

Well, Sam, you can imagine the pow-wow we had that night. Everybody, including the boys who'd never met Agnes before—as soon as you see her you feel as if you'd known her years and wonder why you didn't enjoy her companionship more—was quite cut up about it. We hashed over the situation. Mr. Chiba came around during the evening and we put it up to him, but he said he washed his hands of the whole affair.

'It's bad enough to have a lot of crazy musicians on your hands and 50 dance hall girls,' he said, 'without borrowing trouble from outside women. The only way you can control a woman is to fire her, and if you're not in position to do that, it's too bad. That was as far as we got with him. He said we couldn't make trouble for the theatre and it would cost too much to do anything to Nakamura even if we caught him. In Japan if you sue a fellow you've got to put up bond with the court for the amount you're suing for, and all of us were broke. Since Chiba wouldn't help us it looked as if we'd have to let the matter drop.

So we talked about getting Agnes another job. Some of the boys who'd been with the hall for six months thought it should be simple, so we voted we'd try it the next day.

We did. Agnes and I went down in the morning to see the Shochiku theatre people. That's the amusement trust in Japan. They own or control all the first-class legit and picture houses in the country and stage the top revues. After waiting around for about an hour we finally got to see a man. He listened to us and asked questions for a while and finally told us he didn't know anything about it at all. We'd have to see someone else. And that someone else was out of town.

That night I was pretty discouraged, so when some of the boys suggested we go down to Yokohama to have a good time, I went along and left Agnes writing letters. It was an interesting experience, Sam, but I didn't have a very good time. I kept thinking of Agnes all the time and I suppose, after all, it's about the same in all languages.

My address is the Yamagata hotel. Write me, kid, and give me the news.

Yours,
Ed. Mansfield.

184 Seattle 662 10W 14 8 35 Tokyo
Mansfield Olympic Dance Hall,
Tokyo
Sailing for Yokohama tomorrow.
Love.
Molly.

123 Tokyo 444 16W 15 8 95 Bonin
Molly Griffiths,
816 Northern Blvd., Seattle
Don't come. Conditions awful liere. Wait until return.
Ed.

18 Seattle 413 8W 16 8 153 Tokyo
Mansfield Olympic Dance Hall,
Tokyo
Molly sailed today.
San

Beer Promotes Frisco Vaude Spot On Week Change in Old Ball Park

San Francisco, May 1.

City supervisors have granted a permit for opening of Woodward gardens in the old ball park as a recreation center.

Promoters—Ray Stephens and Henry Nelson—are going ahead on reconstruction of the place to include games, slot machines, beer and an outdoor theatre seating several hundred and scheduled to play vaude acts on a weekly change.

Easton Hall Reopeni

Easton, Pa., May 1.

A real German beer garden may replace the dance hall at Oakland Park, near here. For many years the hall drew large crowds and featured name orchestras, but during the last two years it has been closed.

Plan is to fix the place up, engage several acts, put in a band and open every night, with beer as the magnet.

Another beer garden is planned for Bushkill Park, while Central Park had a beer garden before prohibition, which was converted into a restaurant and which is now being reconverted into a beer garden.

rennan's Tavern

New Orleans, May 1.

Pat Brennan is turning his Music Box taxi dance place into a drink and dance beer tavern.

Former hostesses will double as waitresses and dance partners.

ier-Mache Sandwiches

Davenport, Ia., May 1.

The beer law interpretation panic is on. Iowa legislature, challenger of Kansas in the matter of bluenose law framing, caught the roadhouse and amusement park interests napping and jammed through a measure which makes no provision for licensing sale of beer outside corporate limits of a city or town, exempting only country clubs which have been in existence two years prior to the law.

As a further cincher the law is so framed that the attorney general's office has interpreted it to place near-beer in the same category as beer, so that roadhouses can no longer obtain license to peddle the 'mixers'. Unless some out is devised the law means the end of roadhouses and dancehalls in the country which leaned heavily upon the revenue from near-beer and other concoctions for 'spiking' with alky.

'Consumption upon the premises' means places catering to hungry citizens and bottle-sales may be made only as an accompaniment to food orders. A further jam was precipitated locally when the city attorney held that with each bottle of beer at least a sandwich or similar food order must be served. Only out here is that the law doesn't require the patron to eat the sandwich. Clubhouse sandwich a la papier-mache at one cent a copy to be served throughout the evening may be a new menu entry in cafes.

Bone-Dry Dance Hall

Columbus, May 1.

Beer may be all okay, but Columbus' premier dance spot has declared it out. Valley Dale, owned and operated by James V. Peppe, which plays practically every name band on the road and to capacity houses at that, is to remain bone dry now and forever. Peppe has let it become known.

During the many years the Dale has been operating it has become known as the most eminently decent spot in central Ohio, with Peppe looked upon as a godfather to romance of the younger set. His dry stand in the past and through the present has kept the good mammas from objecting to having their daughters visit the Dale.

lue Nose Fashion Show

Minneapolis, May 1.

A leading loop department store here withdrew its fashion show from the Curtis Hotel night club because the latter sold 3.2 beer.

Within 24 hours, however, another store staged a show and stepped in to fill the gap.

WARNERS VS. NBC

Warners ball team vs. NBC is the first game of the new season for the amusement firms.

Game is due this Saturday (6) at Boys' High field, Brooklyn.

DEFLATING HARD STUFF

B'way Speak Prices Drop Further To 35c a Shot

Price of hard liquor in the ordinary run of New York speakeasies, has dropped to 35 and 40 cents the drink. Gin is down to 25 cents in rickey or cocktail form.

Some of the better spots are getting 60 cents per drink and the class joints are exacting six bits and a buck, with entertainment thrown in. Summer rates, however, are expected to reach a lower level in such places.

Court Admits Hornell Theatre Woman's Will

Hornell, N. Y., May 1.

'Foreign missions' will receive the approximately $200,000 estate left by Mrs. Harriet Shattuck Cole Jacobs Coughlin, 74-year-old eccentric owner of the Shattuck theatre here, as a result of the verdict returned by a jury in Surrogate's Court.

The jury proclaimed the paper found by police at her home on the night of her death as Mrs. Coughlin's last will and testament, and Surrogate John C. Wheeler, who had instructed the verdict, formally admitted it to probate.

The will had been contested by Mrs. Coughlin's husband, Assemblyman Edward J. of Kings County.

Le Demoiselle de Mamers

(Continued from page 46)

company him to Paris where Rene plans to seek his uncle, and his elderly lady love finds convenient business in the interests of her morality committee.

Mme. Pivin, an ex-music hall actress, likewise enamored of the romantic poet, also departs for the metropolis. Her husband persuades his friends, the doctor and the vicar, to go in search of his wayward spouse and the complications and hilarious situations which arise when all parties concerned meet at the same fashionable restaurant in Paris, supply the plot material of the second act.

When Solange, having undergone a complete metamorphosis, returns with the others to Mamers, her society members are shocked to find her smoking cigarets and taking daily perfumed baths, but their 'righteous indignation' and petty hypocrisies give way to loud praise of their leader when she distributes lovely Paris frocks and other gifts. The outstanding performances of Marguerite Moreno and Duvalle, both consummate artists in the fine points of comedy and satire, are the real success of this production; without their artistry and distinctive personalities, the play would often sink into mediocrity. Christiane Delyne as Mme. Pivin was the only member of the cast who over-acted. Mlle. Mireille is especially good to look at and sang delightfully her one song in the last act. Play should be good for a fair run.

MARRIAGES

Marguerite Beryl Dutton to Beverly L. Means in Los Angeles, April 21. Groom is known as 'Bevo' Means, L. A. newspaper man.

Bee Reynolds, former press agent for Hotel Sherman, Chicago, to Harry Foster Welch, vaude single, in Chicago, April 20.

Ruth Mannix to C. C. McCauley, U. S. N. lieutenant, in Agua, Caliente, Mex., April 16. Bride is a niece of Edward Mannix, Metro executive.

Franklin H. Chase, stage and film critic for Hearst's 'Journal' and 'American', and dean of Syracuse theatrical writers, will be married there tomorrow (Wed.) to Mrs. Charles J. Barnard by the Rev. John S. Macdonald, pastor of the First Presbyterian Church. It will be Mr. Chase's third marriage.

Vera Layton to Kenneth Fitzpatrick at Fresno, April 22. Fitzpatrick is Paramount theatre realty head in Los Angeles. He formerly was one of the operators of the Fitzpatrick & McElroy houses out of Chicago.

Mabel Cooper to Charles Bigelow in Yuma, Ariz., April 20. Bride is mother of Jackie Cooper, kid actor. Groom is associated with the Consolidated Lab.

Gladys McConnell, screen writer, to Blake McVeight in Los Angeles, April 28. Groom is in the Paramount Studio publicity department.

A New Rib

Chicago, May 1.

Goodman Ace says the quickest way to disrupt the entire organization and morale of any restaurant today is to ask for a bottle of near-beer. After the entire staff goes into a huddle the general manager himself will come forward and smilingly state:

"Why, we can give you real beer now."

'No, I want neer-beer,' the ribber replies.

And the whole restaurant thrown in an uproar.

Shows Feed 'Em, Then Give Soft Boys the Rush

Hollywood, May 1.

Repeating last year, the white collar lads looking for work are haunting the Barnes Circus and Kraft Shows in the hope of grabbing off a spot to rest the bones and eat while getting transporation away from Los Angeles. Ambitious though they may be, they are not getting a chance, for both shows discovered last year that those not used to tough work disappear from the lots about two days after going to work.

No sooner had the Barnes kitchen wagons been spotted than a crowd of around 300 unemployed appeared from nowhere looking for food and work. Lads received a handout from the circus mob, but were told that work was out of the question. Same for the Kraft shows. Cops had to be stationed at the Barnes cook house to keep the hungry mob from becoming too familiar with the operation of the grease joint.

Both shows took on several out-of-luck boys last year, but soon discovered that they couldn't stand the gaff. Work was too tough and conditions too raw. Most of them blew the frick after getting the wrinkles out of their tummies.

BIRTHS

Mr. and Mrs. Herbert Weber, daughter, at St. Vincent's hospital, Los Angeles, April 30. Father is with his father, Harry Weber agency, Hollywood.

To Mr. and Mrs. Fred Futter, April 25, daughter, at Wilshire hospital, Los Angeles. Futter is an assistant to his brother, Walter Futter, in Wafilms.

Ace Hudkins Gives Hollywood Its Nag Races at Outlaw Track

Hollywood, May 1.

This section of Southern California, which has not had horse racing in many years, has, in the last four weeks, had the galloping ponies sneak right up on the backdoor of Hollywood. Unauthorized track has been operating each Sunday with eight events at a track circling the Los Indos Polo Field on the Lasky ranch at Burbank.

Ace Hudkins, middleweight fighter, and his brother, Clyde, are operating the track, and had made application for a state license in the event that Governor Rolph signed the new racing bill. Saturday, however, the state executive put his veto on the measure.

Downtown bookies are blanketing the track, taking bets of from 50c. to $2, with $20 to $40 occasionally accepted, with the money taken on the nose only, second and third money being out.

The Film Atmosphere

Motion picture flavor has been given the events by tabbing them after film names, such as the Jack Warner, or the Darryl Zanuck, or the William Koenig events.

Although operating on Oakleys at first, with around 1,000 attending, track now has a gate of 50c. Purses generally are $75 a race, with $100 for the feature event.

Horse owners and jockeys are known as dynamite or outlaws at the regular tracks. It is said that the cappers generally get a bet down on some outside horse which comes in the winner, and make a big noise about their winnings. Favorite as a rule is nosed out.

MARATHONS OUT

Any Dance Over 8 Hours in N. Y. State Now a Misdemeanor

Buffalo, May

A bill introduced in the State Legislature by Assemblyman Charles Gimbrone prohibiting marathon dances and any dance lasting more than eight hours, became a law this week over the opposition of New York City interests.

The law was introduced as a result of the exploitation of dancers in a recent marathon here. During passage of the bill the backers cited Buffalo conditions as exposed by local newspapers during a recent contest.

Any dance lasting more than eight hours now becomes a misdemeanor.

Stag Film Pinch

Buffalo, May 1.

Police climaxed a drive on indecent films and literature this week with the arrest of two men charged with showing immoral films and the confiscation of the pictures. For the first time in Erie County history the films were exhibited for the benefit of the grand jury, the machine being operated by Elmer C. Winegar of the Lafayette.

The grand jury returned indictments against Frank Seed, 32, local newspaper photographer, and Edward Lacoss, promotor and alleged to be one of the actors in the films. Seed is charged with being the cameraman and producer.

The pictures were seized by the police vice squad in a raid on a show at an American Legion Post here last week. Two women, Helen O'Neill and Stella Szmanska, alleged to have portrayed roles in the films, were also held.

Boston Stag Raided

Boston, May 1.

Police raided hall in Lynn, took names of 125 men present, and arrested Joseph M. Marino, as manager of 'Stag show'; Alice M. Allison, as mistress of ceremonies, and Estelle White and Olive M. Morse as entertainers.

All are of Boston. Cops told of being hidden in closet and peeping. Said jokes were shocking, dancing extra hot, and that the girls sat on customers' laps. Here Judge Ralph Reeve abruptly halted testimony. Marino fined $100; three girls, $50 each.

Famous Inn on Block

Boston, May 1.

Ferncroft Inn, where Elizabeth Toodles Ryan, Broadway showgirl, queened it 20 years ago, is announced to go under hammer next Friday.

The girl's suit for $50,000 breach of promise against 'Granddaddy' Harry K. Mansfield, proprietor, was front page stuff for weeks, as case involved notables and gambling for big stakes, Mansfield settled for $19,500.

Hap Ward ran the Inn for a time.

'I'm Telling You'

By Jack Osterman

MOST OF THE SPEAKS ARE OFF THE GOLDEN WEDDING STANDARD.

Check and Double Check

An actor frantically wires that he received a check that came back marked, 'No Kidding.'

Overheard

Two Broadway playboys were arguing the other night as to where to go and what to do. After deciding on a night club they matched each other to see who would sign the tab.

At Least They Came In

Mike Durso, the Paramount sheik, reports that he knows of a night club that gets a very late crowd.... they come in around noon.

Good Enough

When a certain actor walked into the hotel Frisco was living in, the stuttering dancer consoled him with, 'You can owe here, they're reliable.'

Pretty Bad

Bob Hope tells us that he played a week in a house where the picture was so bad the booth operator walked out.

Brotherly Love

Some of the opposish music publishers (no jealousy, mind you) are calling the song hit, 'Farewell to Harms.'

He's In Again

Eddie Moran just phoned to say that they had a magician in a certain nite club that was so good he made the customers disappear.

New Angle

Reports have it that the next time the Yanks and Washington play it will be at Madison Sq. Garden with Joe Humphries as umpire.

Ideal Spot

We are making a short next week with those two swell writers, Dorothy Fields and Jimmie McHugh. Naturally we had to visit the Melody Makers office in Film Center. After walking through the lobby and visiting several offices we thought what a building for Hitler to have an office.

Ostermania

After appearing with Jimmie Durante at Eddie Cantor's Boy Camp benefit we have changed his name from Schnozzle to King Kong.... Anyway I saved the suit....Depression or no depression the Shubert alley is still full of imported cars.... Met Charlie Foy on the street and told him we had just seen his brother Eddie, Jr....Charlie replied, 'Remember me to him, will ya?'....ARE YOU READING?

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
On the Screen
NOEL COWARD'S
"CAVALCADE"
On the Stage
LILLIAN MILES and AL SIEGEL, BIMACS and ORCHESTRA
9:30 to 6, 25c., 35c; 6 to 10:30, 25c, 55c. (Mon. to Fri.)

RKO 86th ST. AT LEX. AVE
Wed. to Fri., May 3 to 5
"PAROLE GIRL"
with MAE CLARKE
and
"LOVE IS LIKE THAT"

RKO 81st ST. ON BROADWAY
Wed. to Fri., May 3 to 5
RALPH BELLAMY,
MAE CLARKE
"PAROLE GIRL"

On Screen
LIONEL BARRYMORE
in 'LOOKING FORWARD'
B'WAY at 51st ST.
On Stage
WILL MAHONEY
Vic Gutzar
Tamara & Fowler
Edw. C. Hill
and Others
CAPITOL

LOEW'S STATE B'WAY & 45th ST.
25c MON. to FRI. 10 A.M. to NOON
On Screen
MARY
PICKFORD—"Secrets"
with LESLIE HOWARD
On Stage—BELLE BAKER, HERB WILLIAMS, and Other Big Acts

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Gov. Lehman vetoes the bill slapping a heavy tax on boxers and upping the tap on clubs and officials as well as doubling the state's take on admissions. Tim Mara credited with inserting the knife.

Winchell Smith saved Tom Collins, harmonica player, who died in the poorhouse, from a pauper's grave. Defrayed the cost of interment beside the dead actor's mother.

Internal Revenue dept. gives John Gilbert a rebate of $40,383 on his 1930 income tax. Government added in his wife's share of the community income for which she also had been taxed.

Herbert Waterouse and his son, Allen, in the Aborn Co., are playing father and son in 'Yeoman of the Guard' this week.

Bell Laboratory experimenter shows 'third dimension' films to the M. P. Engineers' convention. Not useful for theatre showings as yet since close-ups have to be eliminated.

Rudy Vallee to the hospital for a nose operation.

Nanette Gude Bayne gets her alimony chopped 50% in White Plains. Down to $750 a month on the plea that the actress makes more than her husband.

Mrs. Florence Sproul, attending a performance at the Rivoli last Monday (24), was stricken with heart disease and died in her seat.

Westchester Park commission refuses to call witnesses in the investigation into management of Playland. Declares the charges 'frivolous and unfounded.'

Latest film survey finds that the children overlook the moral, if any. Interested only in the action.

Managers Protective Assn' will pay $23,978 to settle claims held by Equity members. In four installments three months apart.

Jane Cowl to go to Ann Arbor for the drama festival. To do 'Camille' and 'Twelfth Night.'

Margaret Sullavan quits 'Dinner at Eight' for Hollywood.

'Sealed Fast,' mystery drama, to be tried out at the Sutton.

William J. O'Neill announces an eight weeks' season at the Players theatre, Lake Placid, starting July 4. Five new plays will be tried out.

Goldman concerts in Central Park not under the city economy ban. They are paid for out of the Guggenheim foundation and will be given as usual.

Edith Barrett will appear for a week with the Moore company at the Cape Playhouse, doing 'What Every Woman Knows' there and at the Cohasset sister theatre.

Mrs. Kathleen Leon, who still insists that she's the wife of Gary Leon, adagio dancer, filed the papers in her estrangement suit against Fay Webb Vallee. She charges Mrs. Vallee sought to entice Leon to California 'by offers of money and otherwise.' Leon still contends he's not married.

Holding that the trial court erred in its charge to the jury, higher court, pending appeal, permits Sam Kaplan and Theo Greenberg, former officials of Local 306, to give bail pending retrial.

Gov. Lehman signs the bill prohibiting dances of longer duration than eight hours in N. Y. State. Kills marathons.

Earl Carroll assembling the chorines for his new 'Vanities.' Makes provision for employed girls to get the o.o. during lunch time.

Edward Laurillard, London agent, suing Francis Lederer for $50,000. Claims 15% of Lederer's earnings, and says actor has made contracts without his knowledge.

Theatre Guild acquires 'The Purple Testament' for possible fall production. Written by Rev. John Haynes Holmes and Reginald Lawrence. Former is pastor of the Community Church, N. Y., first home of the Actors' Dinner Club.

Margaret Quimby, former picture actress, reveals that she obtained a Reno divorce nine months ago from J. Irving Walsh.

Tamara to go after acting honors at the Players' theatre May 9. To be featured in 'Moscow Caravan.'

Henry Hadley will make 'The Shanghai Gesture' into a grand opera, having obtained the rights.

J. J. Shubert reported to be after Marie Jeritza for 'A Night in Venice' for next season. Said to partly depend upon her approval of the libretto, which is being touched up by Rowland Leigh.

Ruled that the 1% sales tax in N. Y. State does not apply to theatre tickets.

Latest arrangement gives Smith Reynolds, 2d, Libby Holman's baby, an additional half-million, making it $2,500,000.

Morton Downey baby ill with bronchitis, Barbara Bennett, in California, hustled back home.

Ruth St. Denis admits she's not living with Ted Shawn, but says no divorce or separation. Just too high-strung to be together all the time.

Gracie Allen and Geoorge Burns in from Hollywood and get pics in the papers.

Mrs. Evalyn Walsh McLean offering the Hope diamond for sale to get the coin to get back the Washington 'Post.' Stone, reputed to bring bad luck, was once the property of May Yohe, American extravaganza and vaudeville performer, who married one of the Lords Hope. She had plenty of grief, upholding the tradition.

William E. Mallette, g.m. of Playland, Westchester's muny park, offers his resignation. Says it has nothing to do with the current investigation, but on the advice of his physician.

Sam Ledner, minus his tonsils, back as stage manager of 'Strike Me Pink.'

Ernst Lubitsch in town to work with Ben Hecht on the screen version of 'Design for Living.'

Ernest Torrence, taken the Empress of India to Lenox Hill hospital when she touched here April 11, operated on for gallstones last week, with probabilities that he will soon resume his trip to Scotland.

German 'Kadetten' to be released here as 'Boys in Uniform.'

Paul Muni to be guest of honor at Ladies' Hebrew Benevolent Society of Brooklyn tonight (Tuesday).

Internal Revenue officials rule that tickets on baseball pools and pari-mutuels are not taxable under the law governing taxation of games. But this does not legitimatize either where they are banned by state laws.

Al Smith to speak between the acts of 'One Sunday Afternoon' tomorrow (Wed.) at a benefit for Catholic Center for the Blind.

Leopold Stokowski, Phila orchestra leader, to go to Turkey on his vacation to inspect little known musical scores. Monastery there has originals of Byzantine music.

Barbara Smith Levant, showgirl who married Oscar Levant, pianist, asking for a divorce. Levant, who is out west, did not contest. Referee's decision pending.

Brian Ahern hit New York last week and bounced off to London, where he plays in 'Wild Decembers,' the Bronte play, opposite Diana Wynyard.

Brentano's files its schedule in the bankruptcy case. Has $745,986 assets, book value, and owes $591,385. Stock in trade is $365,492 with general equipment valued at $205,515.

William O'Neill, who has been serving a two-year term for bigamy because he married Mary King, Broadway dancer, appeared in White Plains court Friday in his first wife's suit for divorce. He told the court that he married Miss King at the urge of his wife, Rose, and that they three had lived together in Long Island City until the wife grew jealous and brought the bigamy charge. He took the rap for the sake of his five children, but the divorce plea was too much. Her counsel was told to present evidence in support of O'Neill's contentions, and divorce case is held over. Mrs. O'Neill denies his story.

Sam Harris expects to bring in 'As Thousands Cheer' about the middle of August. Hart and Berlin, are putting the finishing touches to the script.

George Holland has bought in on 'Hi-de-ho,' Negro musical with Jules Bledsoe.

James B. Pond, who succeeded his father, Major Pond, to the lecture bureau famous for more than half a century, in bankruptcy. Liabilities are $30,695 and assets $4,757. Blames auto and radio for failing interest in lectures.

Helen Kane a probability for 'Shady Lady.'

De Valera denies that he contemplates banning the tour of the Abbey players here next season. Disapproves of the plays, but will impose no bar.

Vladimir Heifitz, former accompanist for Ina Kramer, sued to prevent her from singing 24 Jewish songs for which he had made the arrangements. Lost the case in Supreme court when judge holds he failed to prove his work.

Cyrena Van Gordon (nee Pocock) signed for the Met season next year. Formerly with Chi Civic.

Jed Harris going across to see 'The Lake,' 'The Green Bay Tree' and to talk over 'The Ringmaster,' now in the making. Wants the first and third on his own, with the Shuberts in on 'Tree.' Robert Sherwood is writing 'Acropolis' for him, possibly with Katherine Hepburn.

John J. Donnelly planning to become a producer on his own. Has a book and lyrics by the late Bertha Galland. If he gets satisfactory score he'll do it.

Worthington Minor's departure to Hollywood holds up 'Shooting Star,' which he was to have staged.

Sirovich bill approved by House committee and to be taken to the floor. No amendments will be permitted and debate limited to one hour.

Trenton court of appeals upholds the verdict of $15,000 granted the administrator of the estate of Roxor Pearce, actor, who was killed in an auto accident in Plainfield in 1928.

Opera ball Friday (28) puts the opera fund over the top. The $300,000 goal has been passed.

Heywood Broun leaves the Socialist party flat. In a jam because he spoke at a Communists' agitation over the Scottsboro case. It was the Saco case that eased him off the 'Tribune.'

'Moscow Caravan' is now 'They All Come to Moscow.'

Mother of Benny Leonard died in Park West hospital last Friday (28).

Players club decides to make 'Uncle Tom's Cabin' it's revival play this year. One week commencing May 29. Play has not been seen in New York since 1913.

Dorothy Stone replaces Claire Luce in 'The Gay Divorce.'

Clarence Derwent to London to play his original role in 'The Late Christopher Bean' there.

Four of the old Iron Steamboat Co.'s fleet will ply to Coney Island this summer, docking at Steeplechase pier. Pier rental will be $15,000 this year and the four ships were purchased at auction for $4,850 for the quartet.

Tilly Losch, dancer, reported to be preparing to seek freedom from Edward W. James, whom she married in 1931.

Frances Maddox, night club singer, operated on yesterday (Mon.) for appendectomy. Doctors' hospital.

Lucrezia Bori gets resolution of thanks for Met. directors for raising that $300,000 fund.

Albert Bein has completed a new play in collaboration with Lewis Amster. Another adolescent story.

Coast

Escaping across the top of a Hollywood building after being held captive overnight, Mike Lally, actor and assistant director, reported to police that he had been kidnapped by two men.

Hollywood home of Ella Williams, secretary to Marion Davies, damaged by fire.

Charging that her husband was jealous of Hollywood, Marie Gilien Diamond, magazine writer, filed suit for divorce against James M. Diamond, in L.A. Superior court.

Sallie Van Trees filed suit for $600 against Nancy (Dover) Edwards, actress, and wife of 'Ukulele Ike' Edwards, alleging in her complaint that the defendant agreed to pay $200 a month for the rent of her home but only paid a $100.

Federal officer arrested three men and confiscated a quantity of liquors following raid on the Mission Club, L. A.

Charging plagiarism, Walter S. Lawrence filed suit for $1,500,000 against the Fox Film Corp., Marguerite Roberts and Charlotte Miller, alleging in his complaint that the theme of his copyrighted story, 'The Marathon Dancer,' was used by the studio in its production, 'Sailor's Luck.'

Bill regulating the sale of beer in Calif., signed by Governor Rolph. Act allows cities and counties to tax beer up to 50c a barrel in addition to the state tax of 62c.

Charging separation, Christian Arthur Wellesley filed suit for a Reno divorce from Mae Josephine Callicott Wellesley, former British actress.

Adoree Neville, aviatrix, injured in a fall from her bicycle while riding in Hollywood.

Gloria Swanson, actress, owes an additional $24,000 on her 1930 income taxes, according to tax lien filed in the Federal court, L. A.

Dorothy Whitney, Paramount studio employee, has been awarded her wings, having completed the required number of flying hours.

A warrant charging manslaughter issued against Raymond Soch, film studio painter, wanted by Hollywood police in connection with an automobile accident which resulted in the death of Charles M. Pond, musician.

Settlement out of court closed the $40,000 damage suit filed in L. A. Superior court against Pauline Frederick by Alice, Dorothy and Robert McKinney because of alleged injuries received by the plaintiffs when the actress's car collided with one in which they were riding.

George Clark, attorney, awarded $7,500 judgment in L. A. Superior court against David O. Selznick, producer, and Myron Selznick, agent, for alleged services rendered the defendants.

Estelle Taylor, actress, awarded a $20,000 judgment in L.A. Superior court against Frank Joyce, agent, for alleged injuries received when the defendant's auto, in which she was riding, crashed into a tree.

Kay Barnett, former cabaret singer, appearing for sentence in L.A. Superior court, on a burglary charge, granted 10-year probation, with the first year to be served in jail.

Thieves broke into a parked car, owned by Adolphe Menjou, actor, and stole a radio, valued at $75, according to a Hollywood police report.

George E. Kahn, film executive, and Miss J. Stanley Partridge, writer, filed intentions to wed in Los Angeles. No date was announced for the ceremony.

Mary Pickford filed suit in L.A. Superior court, naming as defendants, Bayly Brothers, Inc., Roy D. Bayly, Harold Bayly, Edwards & Wildey Co., Suburban States, Inc., California Trust Co., and the California Bank, for $25,000 and 7% interest, alleging in her complaint that she invested that amount in Dec. 1925 in a beneficiary trust and was deceived by the defendants as to the income that the trust would create.

Maria Caselotti, opera singer, divorced from Guido Hocke-Caselotti in L.A. Superior court, after she testified that her husband repelled her when she sought to show him affection.

Marion Strongheart, known as Marion Campbell, opera singer, granted a divorce on the grounds of cruelty from Nippo Strongheart, Indian author and lecturer, in L.A. Superior court.

Sidney Franklin, film director, divorced from Anna Franklin on grounds of mental cruelty, in the Frisco Superior court.

Robert Cords, defendant in a $100,000 heart balm suit filed by Robert H. Nores, film man, for alienation of affections of the plaintiff's wife, filed a cross-complaint asking $150 judgment from Nores for money which he had advanced him for a divorce, also alleging that the lure of the native women of Tahiti for Nores caused the couple's separation.

Capt. Taylor Duncan, Columbia studio employee and former actor, burned about the hands as he rescued two children from a blazing auto, ignited when a car, allegedly owned by Raymond Soch, film studio painter, collided with one driven by Charles M. Pond, musician. Latter received burns which caused his death. Soch, believed injured, disappeared following the accident.

Charles Morton, actor, and Donna Wheelock Rose, actress, filed intentions to marry in Los Angeles. No date announced for the ceremony.

William B. Davidson, stage and screen actor, divorced, in L. A. Superior court, from Helen Davidson on grounds that she objected to his profession.

Mid-West

Sally Eilers paused to tell the Chicago press that her separation from Hoot Gibson was 'silly' as they had seen each other constantly during the hiatus. She was bound for a two months' vacation in Europe and didn't know whether she and the cowboy star were separated permanently or not.

Earl Jay Gilbert, described as a film actor and author, was sued in Chicago by Ruby Lester Gilbert for divorce. Desertion dating back 14 years is averred and Gilbert is further charged with failure to make good a promise to provide $4,000 for their son, now 16.

Otto Kuhnert and a femme member of a high wire act with the Hagenbeck-Wallace circus were married before the show left Chicago.

Stasell DeAna, 24, described as an oriental dancer, reported to police a robbery of an onyx brooch worth $1,500 and in her family 500 years. She was beaten by the bandits, she said.

County Fair Agricultural Association of Illinois yielded to political pressure and surrendered $500,000 of its reserve fund to the state which sorely needs revenue. Prize money and general retrenchment for the county shows will follow.

Oak Park, Chicago suburb, passed an ordinance forbidding beer to be sold in restaurants for consumption on the premises. Cafe men said they would fight the ordinance.

Milton Weinberg of Hollywood sued Joe Lewis, Chicago cabaret entertainer for $200. Lewis convinced Judge Casey that expenses paid by himself in connection with the business deal in question had more than offset the $200 service fee demanded by Weinberg.

Edna Gordon, 21, took poison by mistake instead of a headache pill. At Lakeview hospital, Chicago, the girl, a dancing instructress, was expected to recover.

Coast Grift Out

(Continued from page 1)

stuck to railroading, have found their problems the same as Kraft's. They'll tolerate nothing that smacks of grift. They even supervise their stores to that the operators throw out merchandise. Nothing advertises a carny as well as a chump with his arms filled with dolls and blankets.

With times tough, carny people have discovered that, strange enough, the customers are not interested in grocery stores. Concessions throwing out groceries were figured to be hot stuff this year. So far the peasantry have been passing them up, going for blanket, doll, lamp and other wheels instead. Best paying game is the corn game, or 'keno.' It's getting the biggest play with all the shows.

Three outfits cover the Coast without doubling on each other's territory. Kraft trick sticks to California, playing 44 full weeks in the state last season. Foley and Burke work out of Oakland, play nother Cal., Oregon, and then go inland to Nevada and Utah. Levitt-Brown-Huggins has Washington, Montana and Idaho to itself.

In Western Canada, Conklin's All-Canadian show works out Vancouver. For the past season, show has remained away from the Coast, playing the prairie provinces and wintering in Edmonton. This season, outfit will beat its way back to the Coast.

CHATTER

Broadway

Monta Bell Coast-bound again.

Maurice Bergman looking for a car.

Marty Herman is back from Europe.

Joey Abrams m. c.'ing at Little Club, Utica.

Peggy Fears okay and first nighted last week.

Irene Dunne New Yorking on two weeks' vacation with her husband.

Friars put on boxing show at clubhouse tonight (Tues.). A buck.

Jack Corbett back into baseball. Bought half interest in Jersey City club.

Lew Pollock's mother and dad celebrate their golden anniversary May 5.

Eddie Cantor a ravishing knockout in black turtle neck sweater and grey coat.

Jack Curley and wrassling associates moved offices back to Fitzgerald building.

Beer clock on the square has been keeping better time since the brew was strengthened.

It's LaHiff's Tavern now, Billy having put his name in lights since beer was legalized.

Bill Norton will be company manager of 'Dinner for Eight,' which starts on tour Monday (8).

The 'Movie of U' store on Broadway is the A. H. Woods gadget. He leases the machines on concession.

Palace marquee and lobby had its face lifted again last week for the grand reopening with a new policy.

It's a cottage small by a waterfall over in Deal, N. J., for Louis Bernstein over the week-ends from now on.

Capt. George H. Maines got himself all written up in a New Orleans daily. He's agenting 'Broadway Rhapsody.'

Elliott Shapiro's still hobbling around on crutches with that cracked ankle he sustained from one of those slippery niterie chairs.

For the first time Broadway cigar stores are playing up two-fers. Been carrying them for some time, but now they're bragging about it.

William F. Carey, boss of Madison Square Garden, started for Coast suddenly last Wednesday. Daughter seriously ill while visiting there.

Mack Hilliard no longer under wraps. First name is Macurdy, and its that way in 'Nine Pine Street' program, he being business representative.

Roth's grill has dug out a three-year-old painting of Marie Dressler in 'Anna Christie' to advertise its 3.2. Shows her at a table with a glass of brew.

Squawk from the McLaughlin, of Witmark's. Says being called Frank is no dice and that his rightful monickers preceding the Mc are John Francis Xavier Aloysius, in that order.

Dorothea Lea McEvoy, whose dad is Eddie McEvoy, RKO Radio's Eastern sales manager, goes to Paris June 17 as the athletic representative of Smith College. She's the only girl to have made major in French at Smith.

General run of 'legal' beer during first week or so was .87, or less than nine-tenths of one percent. Highest alcoholic content reported was 2.80, as against the law's limit of 3.20. Near beer was .50, or one-half of one percent.

Coney Island

Arthur McMahon, flu victim, recuperating.

Brighton theatre to reopen with icts and vaude policy.

Manhattan and Brighton beach baths open Sat., May 13.

Charles Kean, manager Ravens Hall baths, getting set for opening.

Villipique's in Sheepshead reopens May 6, with Broadway Jones' orchestra.

Rosamond Pinchot starred in 'The Miracle,' staying with mother at Half Moon.

Mike Shea, Buffalo and Toronto theatre operator, visiting his summer home in Manhattan beach.

Girls Hi-Hatter club having dance Sat., May 6, at Gerritsen beach fire house, featuring Guy Leeds' ork.

Eddie 'Kid' Gardner, former lightweight contender, now on staff of N. Y. Journal,' living with family in Sea Gate.

Ludwig Satz plays host to his Sea Gate friends this week, his show playing in Bklyn. Will tour four weeks, opening Philly.

Al Reich paid $25,000 for a Curb exchange seat. His friends say that he could make twice as much doubling for 'Shnozzle Durante.'

Frank O'Dea, chief of service, RKO Tilyou, had his trained staff of ushers busy calming frightened kiddies during showing 'King Kong.'

Angelo Gloria and his Italian troupe presenting their variety revue at Coney Playhouse. The theatre operates on split week with Yiddish company.

Tuxedo theatre, in Brighton, having cancelled German pictures, will play 'Maedchen in Uniform' this week. In the lobby a framed editorial in Yiddish from 'Jewish Forward' approving picture.

Bill Brown Post of American Legion of Sheepshead Bay, called 'Silk Stocking' post of Brooklyn, had testimonial dinner and dance for District Commander Archie Greenberg. Music by Sheepshead Cavaliers.

Home office staff and managers of Century circuit have ball game Sunday, May 7, with ushers of Kingsway, Avalon, Mayfair and Sheepshead. Mgr. Applegate of Kingsway promoted the game; Bob Enright, capt., and Thomas Seidman, mgr. of ushers.

Loop

W. A. S. Douglas back from east.

Sis Willner and pals held a poetry exhibit.

Abe Lastfogel arrived from Texas Saturday.

George Mence back in custom-tailored shirt biz.

Burns and Allen and Easy Aces lunched together between trains.

Adolph Zukor inspected the World's Fair on his Chicago stopover.

Clyde McCoy's mother sat up for the first time after three months abed.

Leo Salkin's negro tab, 'Dixie on Parade,' got eight weeks from Great States.

Fred Mindlin helping Al Steffes make the World Playhouse opening a civic event.

'Household Finance' announces a 22-seat film theatre as part of its World's Fair display.

Ben Serkowich, his reputation intact, ended a week's stay and returned to Manhattan.

Ben Lowis and George Hennings in box office at Illinois, under Manager Chris Kiessling.

Mort Singer's example is responsible for Jim Christy adopting a pipe to woo Lady Nicotine.

Phil Furman, former cafe entertainer, now manager of the new White City Indoor Gardens.

Al Rule, heading for California, will make a personal appearance in Salt Lake City with his 'Big Drive' film.

Seymour, the photog, flicked a piece of cellaphone out the window and broke statue at the same time.

Dave Davidson has built a press book for 'Dixie on Parade,' first roadshow to leave here with this gloss.

Two European newspaperemen in town last week, Baron Christian De Caters of Paris and Guerra Maio of Portugal.

Sigma Delta Chi, professional journalistic fraternity, held its annual banquet with many newspaper muggs present.

Norman Field, agent of Woods Building, and long employed by Aaron Jones, suffered a heart attack last week.

When coaxed, Jack Morrison will sing, whistle or hum his theme song, 'Let's Take a Ride on the Skyride,' published by Forster.

Lloyd Lewis lambasted 'On the Make' by declaring the 'worst is not yet to come, it has arrived at the Garrick.' Other critics were scarcely less caustic.

Anne Jesselson, the press agent, and William Targ, the bookseller were engaged on Wednesday after a Monday meeting and will be married June 1.

S. J. Gregory, operating the Majestic theatre and others hereabouts, has penetrated to Fond du Lac, Wis., and taken over a 1,700-seat house there.

Having been shuttered for three years, the reopened Princess theatre has a beacon light atop the marquee to remind people that the loop has another end.

Maurie Cliffer prevented from opening with Institute Players, Chicago, in 'We, the People' due to abscessed ear. Confined in Michael Reese hospital for treatment.

Ben Serkowich liked Kingsbury beer until he discovered a Hitler swastiska cross on the bottle label. It wasn't really a Nazi symbol but an Indian sign from Manitowoc.

Ray West and Ross Behne left the Garrick box office Saturday for the race track and Cubs park respectively. Charles Thanhauser and Carl Randolph replace them.

Emil Boreo excited about what he thought was an offer to appear during the summer at 'Streets of Paris' in the World's Fair, discovered he was being invited to invest money.

M. H. Malles of Exhibitors Screen Service spending two weeks in Chicago; meanwhile O. F. Lessing appointed to succeed late M. J. Dunne as St. Louis manager, and Earl Penrod joins company in Indianapolis.

Berlin

By Heinrich Fraenkel

The Berliner theatre to be sold at auction.

Editha Fleischer and Tilly Losch came in on the Bremen.

Chaliapin to write his memoirs. Title, 'Without Make-up.'

Igor Stravinsky has written a new ballet called 'Persephone.'

Peter Erkelenz on his third Ufa job since he made the jump from Culver City to Babelsberg.

Francis Spicer and Robert Henderson of the London Western Electric office here for negotiations with Tobis.

Max Reinhardt writes from Italy that he has never been officially notified to be unwelcome in Germany right now.

Sudermann's 'Heimat' has been revamped in the Deutsches Kuenstlertheater as a starring vehicle for Agnes Straub.

Robert Neppach starting on production of 'Kleiner Mann, was nun,' last year's German best seller. Hertha Thiele co-starred with Herman Thimig.

Freiher von Medem switching from his newspaper job to Ufa's story dept. To supervise the story end of all productions with a patriotic tendency.

The Berlin Exhibitors' Association has passed a resolution that, starting April 28, the two-feature system is definitely abolished. Severe steps are to be taken against theatres offering a second feature on their program.

The Reichsverband (M.P.T.O.A.), in conjunction with Tobis and the Kampfbund fuer deutsche Kultur (fighting association of German culture), have created an office which is to give producers free advice with regard to stories, screen plays and casting. A. Cremer in charge.

London

Buggs Baer and Damon Runyan around. Vacationing.

Louise Browne swanking in her new Belgrave apartment.

London Pavilion temporarily through with stage bands.

'Young and Healthy' is the favorite song of Prince George.

Dorland House now going in for continuous concert recitals.

Nina Mae McKinney occasionally throwing a 'temperamental.'

Cari Hyson staging new floor-show at the Grosvenor House.

'Happy Event' is expected in the Sam Eckman, Jr., family shortly.

Helen Morgan doing the London night clubs, but only as a visitor.

Joe Coyne staging original 'Merry Widow' waltz scene at Ciros' Club.

London Film Co. getting a new $250,000 bankroll from an Italian source.

Both Clark Gable pictures, one at the Empire and other at the Plaza, holding over.

Bradbury-Pratt seriously thinking of opening real American eatery in Regent street.

Iovka Hadji discovering an old-time romance. An English 'Tommy' being the subject.

New member of Cole Brothers, named Aubrey Cole, but no relation, is not so hot.

James Agate singing 'Waiting at the Church' in his car, while on the way to play golf.

The Daisys — Daisy James and Daisy Dormer — Easter holiday-making at Brighton.

Eric Barker going home in Charles Cochran's car collides with another, with Barker still 'Strolling.'

George Black offering Helen Charles a General Theatres route if she will stage a comeback.

Edith Evans and Cedric Hardwicke to star in 'The Late Christopher Bean' for Gilbert Miller.

Hannen Swaffer at dog racing, and taking his accountant with him, to take charge of the winnings.

Bernard Nedell memorizing 70 pages in one week. Attributing feat to his repertory experience.

Practically settled that condensed version of 'Ballyhoo' goes into the Leicester Square theatre, as flash.

Scott and Whaley threatening to sue Foster's agency for week's contract at Leicester Square theatre.

Glenn Ellyn off to South America on a three months' contract with options, and taking girl chaperon.

Nancy Price's influenza caused postponement of new Sutton Vane play, 'Overture,' due at the Little.

A. W. Baskcomb out of hospital after three weeks unconsciousness following collapse in a film studio.

George Gee's bunged-up eye, from a ball hitting him while playing golf at Moore Park, being misconstrued.

Jesse Crawford insisted the Empire Wurlitzer took a thorough overhauling before he took it in hand.

Harry Foster off to Paris, to make final arrangements for Edmunde Guy's Leicester Square appearance.

Will Fyffe is latest addition to the London Hippodrome musical, which is scheduled to be ready in June.

'Chappie' and 'Poggy,' two of Hylton's band boys, who left him sometime ago, are forming their own band.

Garry Alligan's threatened suit against Bert Ambrose, for publicity service rendered, settled out of court.

Harry Benn resigning from managerial duties at Moss Empires. Asked to take too big a cut the reason.

'Words and Music,' originally scheduled for five months' tour, folded after four weeks, due to conditions.

Chris Nielson, one of the Lucky Boys, engaged to Juanita Richards, of the Porcelain Romance act. Both Americans, and intend getting married when they get back.

Claiming overwhelming demand for seats, Charlot giving two first night shows for his new revue, 'How Do You Do?' a midnight performance following the normal premiere.

Vienna

rich Glass

Arnold Pressburger of Cine-Allianz here for fortnight.

'Wonder Bar' to be revived at intimate revue stage of Moulin Rouge.

Erwin Kerber appointed administrative director for State's opera.

Ex-director Burg theatre, Albert Heine, off to Berlin on Ufa's invitation.

Picture-house licences obtainable subject to special consent of telegraph authorities.

Prof. Victor Boschetti, aria correpetitor of Vienna State's opera, died at age of 62.

Cochran flirting with Buerger theatre operetta, 'You've Got to Be Lucky,' and expected over in a day or two.

Karl Schoenherr's folk drama, 'Judas of Tyrol,' to be filmed by Lothar Stark with Fritz Rasp playing lead.

Thaddaeus Rittner's 'Tragedy of Eumenes' revived after 13 years and almost flops under new title, 'His Real Lover.'

J. Vincent and Geraldine Hall in town looking out for boycotted German artists and finding plenty of them knocking around.

Composer Julius Bittner after having leg amputated recovering, and completing new grand opera, with text lyrics also by himself.

Austrian Committee Against Threatening War organizing morning shows of anti-war pic, 'No Man's Land,' with admission prices of 5, 10 and 15c.

'Drei Masken Verlag' refutes anti-semitic attitude towards actors, but Volkstheater manager now backs up Fritz Kortner's statements, who was first to fall under 'Drei Masken' ban.

Negotiations pending for Krauss to conduct world premiere of Richard Strauss' 'Arabella' at Dresden in June. Berlin premiere to follow shortly after under Fritz Busch. Then Vienna—again under Krauss —in october.

After interval of 10 years Vienna has its big Passion Play now running with much success d'estime at the Renz. Klosterneuburg Priest Ludwig signs as author of this 'Golgotha,' and Franz Vyda, as he did a decade ago, for the music.

Annabella arrived from Paris via Venice and Rome to commence 'Sun Key' under Paul Rejos for Sascha Films. To star English, French, German as pessimistic lassie out of work saved from the dumps by optimistic lad out of work. Ondra-Lamac talkie to be Sacha's next.

Audience at Schottenring Cinema protesting tendencious and official Ufa newsreels of happenings in Germany. Audience particularly disapproved anti-semitic news and comments. Growing tendency to give more scope for Fox and Par newsreels in Austria.

With 'Money Not Everything' fat and successful, Hungarian Bus-Fekete repeated substantial Budapest success at Volkstheater here in German. Nora Gregor, fresh from Hollywood; Hans Olden, Charlotte Waldow and Fritz Gruenbaum among the cast here.

Toronto

Foster Hewitt to Bermuda.

Mac Jones latest local impresario.

Paul Muni squawking about censorship here.

That 'Green Pastures' return engagement here off.

Rudolph Uren won't play the Byron role in his 'Fallen Angel.'

The warbling Nellye Gill and the business-like Will Houston will merge within the fortnight.

Famous Players Canadian will give a weekly pair of ducats to any blind person who brings a guide.

Esther Yavner, who torches in the grand manner, is now Mary Miles of the Silver Slipper nite-spot.

There's a motion picture job awaiting Ken Duncan, the actor, if he gets in touch immediately with Fred Revell of British International Pictures.

Hollywood

Metro's 'Stranger's Return' unit on two weeks' location at Chino, Cal.

Vista, indie pic house at Hollywood and Sunset, has doffed up with a new marquee.

Whitney Williams now writing for 'Screen Book' and 'Hollywood,' Fawcett publications.

Joe Santley has done an orig., 'House on 56th Street,' for Ruth Chatterton at Warners.

Jack Schlaifer, Universal's gen. sales mgr., visiting the coast exchanges. First time in months.

Alice Theresa Brown, WB exchange cashier, back from a 10-days' rest at Gilman Hot Springs.

Tammany Young pouting because nobody mentioned that he's playing in Metro's 'Tugboat Annie.'

Leo Robin writing lyrics for Maurice Chevalier's 'Way to Love,' third Chevalier pic in a row for the tunesters.

Jack Grant western editor of 'Motion Picture Magazine' and 'Classic' during Dorothy Donnell's absence in Europe.

Otis Harlan, vet character actor, is now a partner in a Hollywood cafe specializing in fried chicken and steaks.

Sidelines of the golf driving ranges has some of the pros hiring out ping-pong tables to players at 15c a half hour.

Suit for $75 has been filed in Municipal court against Ricardo Cortez by Josephine Triplett, assignee of Martin Gang.

Al Short of NBC's New York program department, in town to look over the new broadcasting studio on the Radio lot.

Merritt Hubbard and Bogart Rogers are the new Par studio tennis double champs, beating Karl Struss and J. J. Lucid in the finals.

Irving Cralin, exhib and former film salesman, back in the cafe biz on Film Row. Sub-lessee walked and Cralin had to take over the biz, which he formerly operated.

Next summer resort to get a play from the pic mob looks like Lake Sherwood, where 'Robin Hood' was made. Kay Francis and Sam Coslow mulling house-building plans.

Tod Browning and camera crew in New Orleans along with author William Faulkner taking exteriors for latter's story of the shrimping villages in Louisiana. No title set as yet.

Budapest

By E. P. Jacobi

Budapest Opera House arranging a road tour of six provincial cities for next season.

Bruno Walter, German conductor, compelled by Hitler to emigrate, conducting Philharmonic orchestra here.

Carola Szalay, opera's ballet prima donna, to act in a new musical comedy entitled, 'Europe,' during the summer.

Ruth Putman Mason's own production of the Hungarian version of her play, 'Happy Easter,' off again after a fortnight of rehearsals.

Rosie Dolly to spend the spring in Budapest with her husband and adopted children. Took the lease of a villa on St. Gellert Hill for two months.

Royal chain of picture theatres suing Metro's Budapest branch because Greta Garbo's voice wasn't up to the mark in the copy of a picture bought by them.

Latest use for unsalable films: A house in the village of Taksony was set on fire by conducting a motion picture film from the attic to the ground floor, dipping the end in a bottle of petrol and lighting it.

Honolulu

By Mabel Thomas

Al Jolson and Mrs. Jolson here for a long rest, at The Royal.

Winona Lyons home for a two months' visit with her family.

Mrs. Lloyd Bacon, wife of the director, house guest of Margaret L. Smith.

Hawaiian Senators have most cordially invited Will Rogers to come to Hawaii.

Wheeler and Woolsey, with Mrs. Woolsey, stopover visitors for two weeks, enroute around the world.

Filmland well represented on Waikiki Beach this week, The Mariposa brought in a number of stars.

Dan Thomas, syndicate writer, with his bride, granddaughter of the late Gene Stratton Porter, at the Moana.

Pat 'Front Page' O'Brien, and his wife, at the Royal for a vacation, and attending the fights. O'Brien great favorite here.

Margaret L. Smith back from the mainland after a hurried business trip, bringing her nephew and Virginia Smith with her.

Mrs. John Ford and Patricia Parker, of the M-G-M studio, here for her sister's wedding. Bride given away by Bert Wheeler.

Marking her twelfth trip to Honolulu, Mrs. Rene Borzage is back here, bringing her mother, Mrs. Helen Rogers, and a trained nurse to care for Mrs. Rogers.

BURLYCUE DOES A SPURT IN L. A.

Los Angeles, May 1.

tock burlesque returned to Main street last week in its biggest way since the shift of operations to Broadway several years ago. Demolition of the pioneer Majestic on Broadway scheduled, to start May 2, sent the Dalton Bros.' burley outfit back to the Follies in upper Main street Wednesday (26), and last Saturday a similar type of entertainment was revived at the long-darkened Burbank, also a Dalton enterprise.

Gaiety, also on Main, resumed burley two weeks ago, in addition to which there are several girl shows of the honky order scattered at various points along the thoroughfare between Sixth and First streets, most of them catering to the dime trade.

Quick Shift

Dalton's closed the Majestic venture Tuesday (25) and moved into the Follies the following day, without losing a performance. The brothers' tenancy at the Majestic lasted less than two months, and followed the long stay at the Majestic of 'Goldie, the Butcher' and his burley troupe.

At the Burbank, Lee Bud Harrison and Teenie Elmo are featured. Main street scale varies from 15c to 40c, and higher when the trade will stand the nick.

Plus the burley girl grind shows, Main street now boasts half a dozen all-night picture houses, where the b.o. tariff is five or 10c. Product is mostly from the indie studios, with some major films that have played every other house in the territory months previously.

YOUNG AND LEDERMAN'S 6-WK. WHEEL FOR FALL

, May 1.

A middle western burlesque wheel of six houses is being organized by George Young and Dave Lederman, owners of the local Gayety. Spots definitely lined up are the Lyceum, Columbus, on a co-op basis with theatrical stage employees; H. Swartz's Walnut, Louisville; Cain Brothers' Colonial, Indianapolis, and Lyceum, Dayton. Promoters are dickering for the Civic, Akron, and a house in Cincinnati.

Young and Lederman are angling for a larger theatre in place of the Gayety here. Road shows to be produced by Ed Daley and tried out here under present plans. Circuit is slated to get under way in the fall.

Akron Deal Off

Akron, O., May 1.

Civic, formerly the Grand, operated by the Federated Amusement Company, Inc., has folded. House is closed, the equipment has been removed and the previous lessees have walked out on the proposition.

Plans for a return burlesque with Cleveland promoters are off temporarily.

LETTERS

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Warm Weather Flops Gasping Burley Shows In Worst Season Ever

Burlesque in the east blew up with a bang over the past week end, although a premature finish to the worst season the business has ever experienced was not entirely unexpected. The Empire wheel, or what was left of it, officially closed down Saturday night (29) when the Empire, Newark, went dark, while there were closings of important key city stocks all over.

New York lost two stocks: Minsky's Apollo in Harlem and the Raymonds' Star, Brooklyn. Latter had been an Empire wheel house until two weeks ago, when it went stock. Both the Minskys and Raymond will continue their respective Times Square stocks at the Republic and Central theatres, business downtown being better than in the neighbs.

For the Empire wheel the week-end blowoff was about five weeks below normal and the earliest closing on record. Newark was the last wheel stand to give up, although the wheel had ceased to be a wheel when Philadelphia went stock last week and Washington did the same the week before.

Empire started off in September with 14 weeks of time. Rigid economies were enforced all season, from salary cuts for the actors to trimming of transportation expenses by bus jumps, and slicing of the catch-as-catch-can guarantees. The $100 a week traveling stage hands were dropped in a union deal, and everything else cut to the bone, but nothing helped. There just wasn't any business.

Whether there will be another eastern wheel next season is strictly up to Herk, and Herk hasn't made up his mind. He seems to be the only one willing to take a chance on one. The Empire booking office stays open over the summer for stock placements.

It was expected the legalization of beer would help the burlesque attendance, but so far it hasn't. The rest of the show business figured burlesque would reap the benefits, if any, of any interest in showgoing that beer would steam up.

Beer and Beef

Minneapolis, May 1.

Manager Axel Herman, of the Gayety, stock burlesque, had a hunch that the return of real beer would revive his patrons' taste for the Amazonian, heavyweight feminine type. So he engaged 12 'beef trust' girls for the current Gayety show.

Ads state that each girl weighs 190 to 225 pounds and that during the group's ensemble numbers there's two and a half tons of flesh on the stage.

Callahan Folds

Syracuse, N. Y., May 1.

Emmett Callahan's burlesque venture at the Ritz closed suddenly Tuesday (28), house going back to Nathan L. Robbins. Billy Koud was Callahan's producer.

Ritz is dark to permit installation of new sound equipment. Reopening, Robbins contemplates a return to vaudfilms, which policy preceded burlesque.

Burlesque Placements

Milt Schuster, Chicago, made the following burlesque placements last week: Jerry McCauley, Lew Fine, Adri-Ann, Star and Garter, Chicago; Dean Newton, Rita Zane, Hap Freyer, Boots Rush, Lou Powers, Don Dixo, Empress, Cincinnati; Kaye Elton, Gayety, Cleveland; Ten Cute Tootsies, Gayety, Minneapolis; Margie Carroll, Avenue, Detroit; Nichols and Dimes, State-Congress, Chicago; Benny Strong, Charles Schultz, Frank O'Neill, Gayety, Milwaukee.

RAZING L. A. MAJESTIC

Los Angeles, May 1.

Majestic, pioneer downtown theatre recently housing burlesque, will be razed this week.

House was opened 25 years ago, on Nov. 16, 1908.

OAKLAND'S 3 'NOES'

'No Dirt—No Stripping—No Business'

Oakland, Cal., May 1.

Burlesque is fighting for its life here. Premier, uptown house, decided to obey the police mandate, forced by the women's clubs, and installed Jack Russell, an old favorite locally with a musical tab policy. Gem, small downtown house, has gone to court for an injunction to prevent closing.

The Premier p.a. summed up the case for his house rather neatly:

'No dirt—no strippers—no business!'

MINSKY WAGE DEFAULTS BEFORE LABOR BOARD

Salary complaints from Rags Ragland, Billy Clex and the team of Foster and Kramer have been filed against the Minskys with the New York Labor Commission. They allege no payoff on engagements at the Republic, New York.

Hearing at the Commission was scheduled for Friday (28) but postponed until tomorrow (Wednesday).

Reports are that the Minskys have been giving I. O. U.'s in lieu of salaries in some instances at their New York theatres.

Boston Howard Shutters

Boston, May 1.

The old Howard closed Saturday (29) after a two weeks' try with stock burlesque. It probably will stay dark until fall.

Stock came in after the Empire wheel shows were dropped. Latter followed a 30-day closing ordered by the authorities on censorship charges.

Nazis Back Down

(Continued from page 1)

culture and Economics in that cabinet.

What it amounts to, according to political observers, is a first indication of the cracking of Hitler's iron rule. Actually Klitsch was forced out because he objected too strenuously to the governmental interference with his staff, pointing out that ousting all Jews meant killing his company's production schedule and possibilities. Hugenberg's downfall in Hitler eyes comes from more or less the same reasons.

Another Breakdown

Meantime there have been several points in which the Hitlerites have let down the bars considerably. Announcement was made that persons who have mixed blood heritage, unless the parents were married since the birth of the Nazi regime, were no longer to be considered Jews for all practical purposes. That's a complete backdown, originally the law stating that anyone having even one Jewish grandparent was to be considered Jewish.

With Pommer reinstalled, although a Jew, he goes back to complete his Ufa contract and will join Fox as previously planned. It not only means that Fox will be able to go ahead with its European plans, but that other film companies are likely to be given a break. Looks as though all of them will be allowed to continue their activities in many without interference.

Max Friedland, Universal's chief of production in Germany, and a Laemmle relative, has not been reinstated by the German government and is not now believed likely to be reinstated because he fled the country when hostilities began. Pommer insisted on staying in Berlin and remaining in the city quietly, even if unemployed, which makes him, nominally, a German patriot.

Metro, meantime, last week decided not to bother with German production at all, the circumstances being too complicated for their liking. Metro was about to install a dubbing studio in Berlin, but now will restrict its activities to Paris and Rome and continue to stay out of Germany.

From Berlin, via mail, comes a story dated April 19 that American companies had sent out all salesmen, including Jews, on that date to see whether business could be done. It was a test to see whether exhibs would do any business, and results are not reported yet. Previously all the U. S. companies had called in their men to wait out the difficult times.

OBITUARY

WILLIAM LAREN

William Laren, 73, known to circus folk as 'Rattlesnake Bill' because of his invariable use of a rattlesnake skin for a hatband, died in Bellevue hospital April 20 of a heart attack.

Laren was the name he used when signing the payroll of the Barnum-Ringling show, of which he was boss hostler, but it was understood that he was a Don Cossack, who had simplified the Russian original, Larenyoff. A brilliant horseman, he was reputed to have been given opportunity to show his prowess before the late Czar of Russia.

In America he rode with the Buffalo Bill show and had served in five wars, drawing a pension from all five.

He was a splendid veterinarian and trainer and for a number of years had been in charge of the 300 and more horses in the circus.

His entire family was wiped out in the Russian revolution.

WILLIAM BOOSEY

William Boosey, 69, chairman of Chappell's music publishers, died in London, April 18. He was a powerful factor in the music world and championed the composers' claim to performing rights. He backed many musical shows for the boosting of the ballads they contained, published by him, and supported the Queen's Hall Orchestra during the troublous war years. The famous Promenade concerts at this hall were bolstered up by him, until they passed under the control of the British Broadcasting Company about six years ago.

He bought outright the English publishing rights of 'La Fille de Madame Angot' and 'Faust,' giving around $400 for the latter.

HARRY DEARTH

Harry Dearth, 56, popular bass-baritone, died in London April 18 of pneumonia. Deceased commenced his vocal career on the concert platform, then joined Beecham's Opera Co. at Covent Garden. For some time he was in the choir of Westminster Abbey, then turned to the stage when he appeared in 'The Marriage Market' and 'Gipsy Love' at Daly's and 'Razzle Dazzle' at Drury Lane.

He was best known for his appearances at Queen's hall and Albert hall concerts and for his gramophone records.

FRANK GARFIELD

Frank Garfield, 51, died at the N. V.A. lodge, Saranac, after a lingering illness of four years. For many years he was connected with Benny Rubin working in many of Rubin's acts, also writing much of the Rubin material.

In the better vaudeville of years ago he held many featured positions with his team mate, act known as Pearson & Garfield. His latest venture before his illness was as a manager of a summer resort park in New Hampshire.

His wife, mother and brother of Everett Mass, survive.

OTTO F. ANDRLE

Otto F. Andrle, 68, died at Buffalo Tuesday. He was a former Shakespearean actor, having played prominent roles with Robert B. Mantell, Louis James, Charles Hanford and Edwin Mayo. During recent years Andrle was president of the Andrle Stained Glass Studios.

ROY STEWART

Roy Stewart, 44, actor, died April 26 in Los Angeles from a heart attack. Born in San Diego, Stewart began his theatrical career with theatrical stock companies and became associated with the Triangle studios in 1913. Since then he has appeared in many pictures, recently completing one with Tom Mix. He was one of the actors signed to appear in the Aimee Semple McPherson film, 'Clay in the Potter's Hands', later filing a 'friendly suit' against the evangelist when the picture failed to materialize. A sister survives.

FRED CLINTON

Fred Clinton, 50, of the vaudeville team of Angelino and Clinton dropped dead backstage at the Ritz theatre, Berwyn, Illinois, April 26, after showing his act to the Chicago bookers. He had been teamed with Angelino Cappelano for the past several years. Previously Clinton was pianist for Chauncey Olcott, Fiske O'Hara, Will Morrissey, Pauline Saxon, and others. He had been in vaudeville about 30 years.

A daughter residing in Orange, New Jersey, survives. Body was shipped there for burial. Miss Cappelano is a relative of Mrs. Ben Piazza.

EDWARD J. MATHER

Edward J. Mather, 52, manager of Orpheum, New Orleans, for 30 years and president of Local Stage Mechanics Union, died April 30 of kidney trouble. Ten years ago Mather had one of his kidneys removed, and for a decade has gone along with the remaining one. When it became affected several months ago little hope was entertained for his recovery.

Mather had vast vaudeville popularity through his many years backstage and naturally cheery disposition. Wife survives. Interment in New Orleans.

JULES C. GAMMON

Jules C. Gammon, 56, professionally known as Equillo, died in Kansas City April 27 as the result of injuries sustained about a year ago while performing on the slack wire. He had been a performer since his ninth year and had traveled with the Barnes and Ringling shows.

Survived by a daughter.

CHARLES M. POND

Charles M. Pond, 50, musician, died April 24 in Los Angeles from burns, received when his car caught fire after colliding with another. Deceased is survived by his widow.

BLANCHE SAVOIE

Blanche Savoie (McGuire), 45, actress, died April 24 in Los Angeles following a brief illness. Deceased, once a star in the operetta, 'Pink Lady,' is survived by a brother and sister.

JOSEPH KANE

Joseph Kane (Cahan), 53, German comedian and once the husband of Blossom Seeley, died in New York April 30 of heart disease. Survived by his widow Coral M. Kane.

JOHN COLLINS

'Long John' Collins, 83, who toured vaudeville years ago as an harmonica player and monologist, died in the poorhouse at Williamantic, Conn., April 26.

DAN MORRIS

Dan Morris, dancer, died in Sydney, Australia, after a protracted illness. He was a member of team of Moon and Morris for past 28 years.

BERT BOLAND

Bert Boland, theatrical manager, died in Sydney Australia recently. He was connected with Connors & Paul theatres and was interested in revue ventures.

Father of Vergne Ford, assistant manager, Des Moines, and former concert sluger, died in Creston, Iowa, April 19.

The year old son of Ferdie Simon (Simon office) died April 23 in New York.

Father of Max Winslow died unexpectedly in Boston April 27. Interment the following day. Survived by several children in addition to Max, who is in Hollywood.

IN FONDEST MEMORY
of My Pal and Partner
FRED CLINTON
Who Passed Away April 26, 1933
—Rest in Peace—
Angelina.

William Morris

100% Complete by June 1, Says Expo; Big Credits Help; Politicians Out

Chicago, May 1.

Final month's work before the opening of the Century of Progress Exposition on June 1 has the grounds a beehive of activity as the final construction work is being rushed to completion by the deadline. About 2,000 workers of various kinds are now employed with some 500 employes in the Administration building alone. Thousands of performers, concessionaires, cashiers, spielers, guards, information clerks, waiters, musicians and miscellaneous employees will get started in another four weeks.

On the basis of the present setup, the Exposition looks promising. Outsiders may be skeptical of that opening date, but all contractors have made definite pledges that they will be ready by June 1 and if making good, the Chicago 1933 Exposition may very well be the first expo on record to open intact. Historically expositions are either late in opening or ragged and unfinished as the crowds start arriving.

Helpful

Work of financing the construction of the Exposition has been greatly aided by important credits extended the management. Marshall Field granted $250,000 credit while Sears Roebuck granted $500,000. American Asphalt Paint company extended a quarter of a million also. These companies accepted Century of Progress bonds redeemable after the expo. Hundreds of employes have also accepted part-payment for wages in bonds with the balance in cash. This arrangement is possibly a partial explanation of the esprit de corps among the employes who are pushing hard.

It has been notable from the very beginning that professional politicians have been rigidly excluded from the Exposition, its jobs, or its councils. Indeed it's scarcely a secret that the Chicago politicians are piqued at the freeze-out. A telltale experience of one citizen who recently applied for a position armed with a letter of recommendation from his congressman is interesting. An official at the Exposition frankly informed the applicant that not only was the congressman's letter useless, but it was distinctly the wrong way to go about trying to get a job with the Exposition.

CHOP N. Y. STATE FAIR NITE SHOWS—ECONOMY

Syracuse, N. ., May 1.

Night shows of elaborate vaudeville are out insofar as the 1933 New York State Fair is concerned.

The advisory board of the state exposition turned thumbs down on the evening bills at a meeting here, following a hint from Commissioner Charles H. Baldwin of the Department of Agriculture and Markets, and as such, Fair head, that strictest economy was essential. The ight shows seldom broke even.

Opening date is fixed as Sept. 2. Throwing the exposition open without cost to school children, fair officials will strive for a kid attendance of 500,000. Youngsters, too, will be permitted to watch the horses at the track, without paying a grandstand fee. It all comes under the head of education.

Tenth Infantry Band (N.Y.N.G.) will come from Albany to give daily concerts in Empire Court.

New Motor Trick

Jackson, Miss., May 1.

A one ring motorized circus has been organized here by Mr. and Mrs. L. E. Black, formerly of carnivals. The opening day has been set for May 4 at Jackson.

Show will be known as Black's Wild Animal circus. After playing Jackson two days the show will turn South to the strawberry belt where the berry crops are now being gathered. After the harvest the show will head North.

irs State Aid

Albany, May 1.

New York state has allotted $375,000 to county and town agricultural fair associations to reimburse them for premiums last year for fairs.

Each county this year is to receive a maximum allowance of $5,000.

Chilling the Thrill

Chicago, May 1.

Negotiations between the Century of Progress Exposition and Travelers insurance company were reported abruptly halted last week. Deal called for four booths at strategic points with Travelers to insure visitors while on grounds for some nominal sum.

One of the booths was to be located right near the Skyride, most important concession on the lot, and rising 600 feet in the air. Skyride didn't fancy the selling of insurance to people about to consider taking a ride.

BARNES $4,000 AHEAD OF 1932

Los Angeles, May 1.

Barnes Circus business has been spotty so far, but in the first three weeks of the season, outfit is about $4,000 ahead of last year.

One day stand at Long Beach surprised everybody in show business here with the trick getting $7,000, an all-time record for the town. Figured the day would be a bloomer following the earthquake. At Whittier, where usual figure is around $4,500, take was $2,000. San Diego, however, on the two day stand totalled over $10,000. First week out got slightly over $24,000. Show is geared to operate at about $3,000 per day.

First three days in L. A. got about $12,000 with the tail-end business looking stronger.

EYE-POPPING COLORS FOR EXPO GLITTER

Chicago, May 1.

Work of applying the final paint job to the World's Fair buildings started last week. Joseph Urban and D'Arcy Ryan, the latter an electrical expert of exposition experience at San Francisco in 1915, are in general charge of the color scheme. Eight vivid colors with yellows, blues, and reds predominating will be used.

Intention of the planning committee has been to create a saturnalia of bright hues and startling effects. Showmen regard this outward appearance of the Fair as one of the most showman-like angles thus far developed by the Expo.

CIRCUS SALES PRESSURE

Hagenbeck-Wallace Starts Season Weakly in Chi

Chicago, May 1.

business was chalked throughout their 15-day engagement at the Coliseum by the Hagenbeck-Wallace circus despite the emphasis upon their new 80-cent top admish.

Patrons reported that the butchers and hawkers were plenty high pressure this year. Prices were generally lower, however. Programs were down a nickle. Those attending the circus with kids found the struggle hard to get the kids seated.

Chi Expo Preview

Chicago, May 1.

Although not generally announced, it is understood the Century of Progress Exposition expects to be ready for a 'preview' May 26.

This is five days ahead of the official June 1 opening date.

Riddle-Answering Dept.

Chicago, May 1.

World's Fair is setting up a general information service to be scattered throughout the grounds. Employes in the draughting and other departments whose work will be completed June 1 will probably be taken over by this information division for the duration of the Fair. About 55 employes will be used.

Jay Tomlin heads the division.

BARNES CIRCUS

Los Angeles, April 24.

Billed as the 25th annual tour, the Barnes trick landed in town, two weeks out of winter quarters. Local downtown showing is for one week, followed by two one-day dates on the southwest side of the city and two days in Hollywood. Opening night saw the tent 75% capacity through a tie-up with the L.A. 'Times.' First two weeks on the road was spotty. However, business so far is ahead of last year, though not much.

Performance this year is the strongest the show has had in several seasons. Originally an animal show when operated by Al G. Barnes, it has been switched over to regulation circus routine since becoming a Ringling property. Present show is weak on high stuff, but generally stacks up with the smaller eastern shows. Outfit travels on 30 cars, with one in advance.

Physically handicapped, the show lags near the finish because of a drop-off following the elephant act. It's no cinch to follow 20 bulls walking around the arena on their hind legs. However, as in all small shows, bulls must work. In this case, they pull the cook house, first on the flats to the train; therefore, the bulls must work in the middle of the bill.

Small Arena

Finale is the usual Roman arena routine with the chariot race. Small arena prohibits any speed. With the Loyal-Repenski Family riding act, moved from immediately following the elephants to before the chariot races, end of the show would be considerably built up. Loyal-Repenski is the first ace riding act the Barnes show has had. Troupe of nine people with nine heads of their own stock were with the Sells-Floto show last year and doubled at the Garden with the Ringling show. Troupe is class throughout, with a sock finish—one of the boys doing a single back somersault from one horse to another. Girls are all lookers with plenty of what is known in the sawdust world as 'style.'

Opening spec is little changed from last year. However, Buster Cronin engaged George Cunningham, stage director, to wise the circus crowd up on lighting. Result is that the spec looks much classier. Costumes are new with a good share of gam flashes. Cronin for the displays and routine ring stuff, such as working with the elephants, swinging ladder, and dressing the other acts, has engaged a number of girls who look like Fanchon and Marco chorees. It's a good flash, particularly for those towns where stage shows have been missing for some time.

imals

Animal acts are on first to get the cages out of the way. Mable Stark is still the show's star. She handles her 18 tigers in a class manner with not a hitch from her opening to closing. She works the cats with only a buggy whip, disdaining to use a kitchen chair or a pole. Big kick comes at the finish of the act when she has the cageful of cats posing. At the break, they all make for the gate at the same time, surrounding the diminutive woman.

Preceding Miss Star are Terrell Jacobs and John Myers, both handling a group of 10 lions each. Jacobs' cats are youngsters, while Myers handles an adult group of males. Both acts consist of one pose. For several years, Barnes has featured a tiger riding a horse. This season, the horse is out with the same cat riding an elephant.

Always a flash are the liberty horses, with 12 in each of the three rings. Routines are standard with the animals mixing their numbers and coming out in rotation.

A great buy for any circus is the Escalante troupe of eight Mexicans, father, mother and six youngsters. They work all through the show. Opening is a family slack wire act with everybody working. Later, Esther, the oldest girl, does a heel-to-toe catch on a high bar. Family is on later for a hand balancing turn and later for ground tumbling. Philipe, the oldest boy, works in the center ring with a slack-tight wire in a routine similar to Con Colleano. Boy has done the wire somersault on occasions, but leaves it out of the regular routine. However, his drunk bit is a pip.

Upsidedown Doubles

Upsidedown White is featured early in the bill with his bar act on which he balances on his head. Later, as the Great Ernesto, he does a perch act with his wife. Loyal-Repenski act also splits up early in the bill making three riding acts working simultaneously in the three rings.

Robert Thornton, equestrian director and his wife, Ova work the high-school horses with girl riders in for the arena displays, but doing little outside of sitting pretty and juggling a whip.

The usual seal, zebra, monkey, dog and posing acts fill in between the features.

New here, in fact, new to any circus, is the closing feature act, the Blondin-Rellims Trio, high-wire act. Boys were recruited from the cook house, the baggage stock tent and the prop department. They got together last year following the season's closing, listened to some wild tales about the Wallendos, and started to practice on a high wire. In a bigger tent, they'd be a sensation. As it is, they look cramped. Routine consists of bicycle riding, and a two-high walk across. The way they have started, they'll land in the big money by next season.

With Mabel Stark, Blondin-Rellims, Loyal-Repenski troupe, the Escalantes, Robert and Thornton, the elephant act and the liberty horses, Barnes trick has sufficient entertainment, backed by the other acts, to give satisfaction for from 50c to $1.50.

However, after an evening on the hard chairs, it looks as if the world needs most of all a good producing clown. Joeys trotted out worn gags and were framed up with slap shoes and firecracker

Barnes Trick Proud in Having One Of Big Top's Last First Families

Classing Up Circus

Chicago, May 1.

Attaches of Hagenbeck-Wallace circus were circulating about the Coliseum here in tuxedos and black Stetsons. Rudy Rudynoff, working liberty horses, was attired in a natty uniform such as the Roxy ushers might wear if there was a cavalry platoon.

Clowns still wore putty noses, however.

BIG QUESTION FROM YOKELS 'HOW MUCH?'

, May 1.

Century of Progress Exposition has been reluctant to release information about the costs of attending the forthcoming World's Fair. Expo has theorized that widespread publication of any general list of prices, inclusive of the various concessions might have a deterring influence as persons in Podunk might add up the total of all possible expenditures and take the maximum spending possibilities as the minimum needs.

In consequence of the Expo's attitude up to last week when indications of a change of policy were noted a contest has been going on between the provincial population and the Exposition itself with the outlying territory singing one refrain, 'How much will it cost?' and the Exposition referring questions to the Association of Commerce's that told a little of, but not all the sticks wanted to know about budgeting a junket to Chicago this summer.

Financial records of former expositions in various parts of the country establish that the average per capita expenditure in the past has been from $1.15 to $1.65 a day. In other words the revenue comes from millions of people each spending a small amount. This World's Fair will charge 50 cents at the gate, 25 cents for children under 12. That will admit to some 62 'places.' By 'places' is meant buildings, gardens, villages, exhibits of sundry description.

BARNETTS SPEED EAST, LEAD WALLACE THRU O.

Canton, O., May 1.

Barnett Brothers circus, first under canvas to invade Ohio, is headed east to pick up its customary itinerary in Pennsylvania and New York states.

On its first week on the road the show hurried thru West Virginia picked up Marietta, in the upper Ohio valley, then into Cambridge and New Philadelphia, eastern Ohio spots, jumped into Holidays Cove W. Va., for one day and then into Pennsylvania on its trek eastward.

Hagenbeck Wallace is due in Ohio middle of May, then to West Virginia and on east.

Proud is the Barnes Circus of the Escalante Family, and proud it might well be for the troupe of performers is one of the few remaining families born and bred to the sawdust. ime was when generation after generation in one particular family would train their successive offspring to follow the canvas trail. Today, few people aspire toward a big top career, and few families remain in whose veins courses the sawdust.

This is the third generation of Escalantes. There are 11 in the present family. For 20 years, this generation—Pa, Ma and the kids—have been trouping through California, New Mexico, Arizona and Texas with their own trick. Two years ago, Buster Cronin, Barnes manager, brought them to the big-show. Up until that time, they had never seen more than one ring under the same top. Before coming to the States, Pappa Escalante had his own show in Mexico, which had been handed down to him by his father.

An Iron-hand Rule

Present group consists of Pa, Ma, Edward, Philip, Esther, Henry, Chatita and Blanca. Three, still in school, will not join their kinfolk until the vacation period. Pa supervises his flock with a rigid hand and an eagle eye. Nothing gets by him. When a kid, his father made him learn a trade so that if ever he left the circus, he'd have something to fall back on. He learned tailoring. Today he makes the clothes for the boys. That is, except Philip, the star of the troupe. Philip is allowed to buy his own clothes as befitting a wire walker who only recognizes Con Colleano as his peer.

Esther is number two on the family list. Her big moment is a series of cart wheels around the arena, but she also does a trap routine, finishing with a toe and heel catch. Eddie does a bar act, also ground tumbling. Henry is a joey, Chatita specializes on a loop-the-loop catch. Combined, the family does tumbling, riding, dancing, trap, flying, slack and tight wire acts. All double on playing wind instruments.

Wising 'Em Up

The first three weeks the family was with the Barnes show, the whole troupe hung around until it was time to tear down. Then they went to work helping the laborers. They had always done it on their own show and figured they should do it here. It took a lot of arguing by Cronin to convince them that men were engaged for the heavy work, and that all they had to do was perform.

After two years with a railroad trick, they're acclimated. They continually wonder how they got along with their own gilly outfit.

For Barnes, the family is a great buy. They do seven different acts, double in the spec and fill in when a player takes sick. Philip, when the occasion arises, works on the front door. He did that on his old man's show.

Old man Escalante is proud of his flock. Though the eldest is 28, they're still a bunch of kids to him, kids that need watching. He stands on the ring banks watching their every move. If they become careless, he's right on top of them, telling them with parental emphasis that they'll have to do better.

Wandering Fakirs for Chi. Expo. Atmosphere

Chicago, May 1.

Management of the Century of Progress Exposition has been laying aside funds for a unique use after the World's Fair opens June 1. A number of entertainers will be employed to circulate throughout the grounds, and stage little impromptu divertissements for the crowds.

In other words, magicians, tricksters, snake-charmers, Oriental fakirs, etc. will be employed by the Exposition to give a carnival appearance and the added novelty of the unexpected. After collecting a crowd and doing their stunt, the wandering entertainer will meander to another point in the grounds.

Wilkens Ill

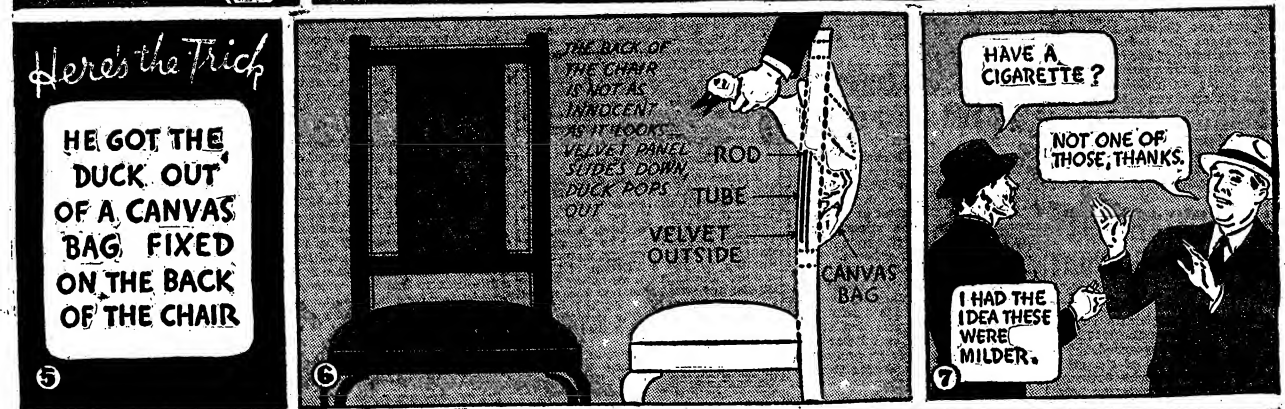
Because Bill Wilkens is ill and confined to his room, Frank Braden has gone to Boston to handle the contracting press agentry of the Ringling-B-B circus.

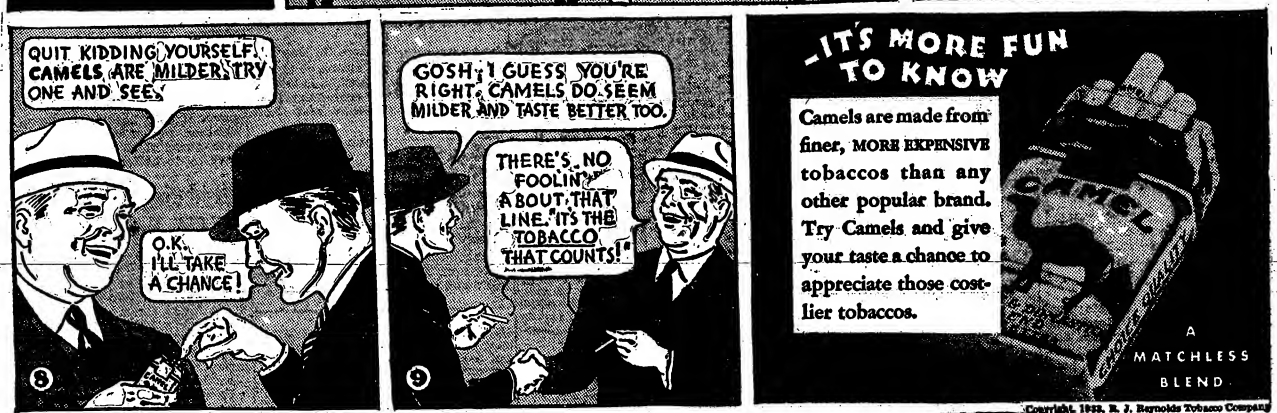
Wilkens expects to cover lyn first date under canvas. week there starting May 15.

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VARIETY

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WALL ST. BATTLE FOR FILMS

New Police Head to Clear Broadway Of Coney Island Midway Nuisances

A Broadway clean-up, designed to rid the street of that Coney Island atmosphere, gets under way this week on orders from Police Commissioner Bolan. In scope it will be the most drastic pavement cleaning yet. Previously similar drives were directed by the Merchants' Association.

In the Broadway area extending from 42d street to Columbus Circle the police will be required to chase all sidewalk ballyhooists, pitchmen, sandwichmen, calliopes, radio cars, etc., and theatres will have to dispense with their barkers. The order applies to Broadway only.

Theatre fronts will not be touched, since they're out of police jurisdiction unless complained of as immoral.

The clean-up orders came direct from New York's new Police Commissioner to Capt. Hayes of the West 47th street station, in charge of the theatrical district. It's part of Bolan's general town face washing, including a vice crusade on the city's streets, a part of which is a resumption of the old vice squad.

Bolan is interested in Broadway. As Deputy Inspector he was in charge of the show area and knows his Broadway better than any man on the force.

4 RADIO CHATTERERS DEEMED HARSH TO PIX

Among radio broadcasters who are included in producer files as leveling allegedly unjust criticism at Hollywood are the names of four newspapermen. They are Walter Winchell, Lowell Thomas, Edwin C. Hill and H. V. Kaltenborn.

Producer headquarters (Hays office) in New York is planning some reprisal moves.

Deluxe Tee-Off

Adolph Zukor's private 18-hole golf course on his estate at New City, N. Y., has been turned into a public golferie, with a 75c. week day green fee and $1.50 on Sundays.

The proceeds go to the Zukor estate's keeper, who must maintain the course out of the gross.

Course is the one which all big picture executives formerly played on invites from Zukor, and the side bets in those days were side bets.

Talkers on Rye

Newark, May 8.

Terminal theatre has made an arrangement with Childs by which a patron may buy his dinner at the restaurant and a ticket for the theatre for 50c.

If he wishes to eat more, he can if he has the cash, but the price quoted gives him a real meal.

Farewell to Arms

A new thing with 'the boys' when they take the rap and have to go away on a little holiday as guests of either the city, state or government, is to throw a farewell party in some nitery the night before their official incarceration. This has been a windfall for any number of the Broadway nite spots.

Part of the custom is that the host, who is to become tomorrow's victim of the law, takes the rap for the financial end of the check, entertaining those he's leaving behind him.

NBC-CBS SET UP OWN NEWS STAFFS

To protect their accounts using news commentators as listener attractions, NBC and Columbia have set up their own systems of news checking and collecting. With the chains barred from lifting press association dispatches, it is now incumbent upon their own publicity departments to furnish commentators with the grist for their daily spiels.

Contract that NBC has to protect is the one with Sun Oil, which carries Lowell Thomas on its payroll. On CBS Philco with Boake Carter is the obligation. These commentators advise their respective chain releases during the day

(Continued on page 27)

VISUAL EDUCATION A LA WILL ROGERS

Western Electric is consigning visual education to a most ignominious death. It is taking those costly scientific subjects and substituting the learned reporter with one given to comedy jargon.

It is deliberately burlesquing those shorts designed for the classroom with the hope that the sex life of the polyp will become more interesting.

1.2 Burlesque

Tacoma, May 8.

Tacoma is clicking its heels together and feels sort of spry—beer and burlesque—the first time in history for this burg.

Beer about 1.2, and burley at Blue Mouse the same.

MORGAN'S CLAN VS. ROCKEFELLER

Issue May Be Joined in Foreclosure of Notes That Carry Loew's Control Stock, with ERPI (Tel. & Tel. Ally) in Position to Grab It—Electric's Position in Par a Threat to RKO

TELEVISION FIGURES

Wall Street developments of the past few weeks suggest an outright clash impending of the Rockefeller interests and A. T. & T. for control of the film biz, together or apart. Behind the scenes there seems to be the making of a financial struggle that may put each on opposite sides in a contest for control.

The A. . & T., through its subsid, Electrical Research Products, Inc., is reaching out for immediate prizes such as control of Loew's and Paramount. The present Rockefeller interests lie with RKO and RCA and through Chase bank, with Fox Films and General Theatres, like-

(Continued on page 46)

Ritzy Chi House Dicks Curbed; Guests On Their Honor Now

Chicago, May 8.

Palmer House has curbed its house dicks, long the most stringent censors of other people's conduct in the hotel world. Evidently the Palmer House was apprehensive that its traditional Sunday school policy might divert trade elsewhere during the World's Fair.

Anyhow, the public relations counsel is subtly spreading the tidings that the flatfeet have been instructed to confine their zeal to deadbeats, writers of N. S. F. checks and similar gentry, leaving more delicate questions of etiquette to the guest's own discretion.

With this altered policy the Palmer House makes a further radical move by establishing a nite club in its Empire room and employing several ritzy acts, plus a line of Abbott Girls. It's the first time the dignified tavern has ever resorted to sex appeal.

Landmarks

In a check up on this country's main stems, Lou Clayton notes:

'And don't forget those belonging to Sally Eilers, Ruby Keeler and Joan Crawford.'

There's Gold in Them Thar Tanks; $9,000 a Wk. for Austin Since Fall

That the sticks are not dead to variety entertainment if its presented as they want it and properly hooked up and sold, has been shown since last fall and is still being illustrated by the Gene Austin company called "Broadway Rhapsody," which has played close to 300 performances through the south, and is still going. The show, run in vaude-revue fashion, with Austin as co-owner with Bob Kerr, and star, plays one and two niters on short jumps, two-a-day at $1.10 at night and 55c. matinees. All bookings are on percentage.

The troupe and production are built for small and moderate sized towns and it's hitting mostly places where they haven't seen a real breathing, flesh-and-blood actor in person for anywhere from three to six years. The route has chiefly comprised such towns as New Bern, N. C., Dunn, N. C., Selma, Ala., Welch, W. Va., Cristfield, Md., Sanford, Fla., Fort Benning, Ga., Valdosta, Ga., Dothan, Ala., etc. Among the few people who ever heard of most of the towns, excepting the people who live in them, is Vic Leighton, the old Erlanger legit booker, who's routing the Austin show from New York.

$8,000-$9,000 Average

Business has been good all over, the weekly gross on the 14 per-

(Continued on page 62)

Roosevelt Reasons

President Roosevelt's rejection of the proposal advanced by network executives to broadcast twice a month, is said to have been based upon his feeling that regularly scheduled addresses would not only take the edge off for listeners but also for himself.

The President is reported to believe that he is more likely to obtain a peak audience if White House broadcasts are not too numerous. Furthermore, he dislikes to be booked for a series of talks to be delivered according to schedule.

N. J. ELECTION'S SHOW BIZ BALLY

Newark, May 8.

William J. Egan, counsel for Warners' New Jersey interests, is combining old-time circus exploitation methods with modern showmanship in his campaign for re-election as Commissioner of Public Safety of Newark. Vaudeville, pictures and radio are being extensively used in the Egan drive.

Egan, who years ago was with a carnival, is giving the outdoor billing method a play by using about 100 of the best 24-sheet locations in

(Continued on page 63)

Rumors of Brisbane And Lippman on Air

Reported in radio circles that among the top editorial names being offered to commercials are those of Arthur Brisbane and Walter Lippmann. Both NBC and CBS say they haven't submitted these newspaper names to commercials.

NBC declares, however, it did offer Brisbane to General Motors some months ago but that the car manufacturer lost interest when it developed that the writer would not be in the same place for any two successive broadcasts.

Cynics!

Zanesville, O., May 8.

Central Trades Labor Council formally requested members of city council to refuse to accept passes, complimentary tickets to boxing exhibitions, motion pictures, theatres and other amusements.

The communication states that the donors might ask favors of the council.

60% FAN MAIL WRITERS ASK FOR SOMETHING

Analysis of the fan mail received by NBC's eastern division during February shows that over 60% of it came from listeners who wanted something. It was either for something the advertisers had offered to give away, or requests for studio invitations to broadcasts, or bids for contests, or just information.

Letters asking that samples mailed them came to 39.2%, contest responses amounted to 3.7% and those interested in sitting on the studio sidelines took in 11.1%. Only 7% of the mail received, says the network, was from listeners squawking about the program or putting an artist on the pan. Communications expressing apreciation of a program totaled 29.9% of the month's mailbags.

Network broke up the sex of the writers as follows: Male, 38.8%; female, 46.7%; children, 2.2%, and unknown, 12.3%.

Gigolos at Chi Fair

Chicago, May 8.

'Streets of Paris' concession has announced its intention to introduce gigolos to America and the World's Fair. Fees not mentioned.

Some 75 persons attired as 'typical Parisians' are supposed to circulate through the settlement. Among them the gigs.

Scriveners Shy of Pickford, Tho Erskine May Fulfill Romantic Urge

Hollywood, May 8.

A sidelight on the literary evolution of John Erskine was brought out when he and a number of other writing celebs were recently contacted in behalf of Mary Pickford on a tentative story deal.

Erskine is the ex-Columbia college prof who tried for years to peddle nice romantic tales to publishers and mags without getting a tumble. Good writing, but lacking in punch, was the general verdict. So. Prof. Erskine gritted his teeth and broke out in a rash of semi-shockers like 'Helen of Troy,' 'Sir Launcelot' and 'Adam and Eve,' just to prove he could do it, and thereby grabbing himself a great rep as a sophisticate.

But it seems Erskine is anything but a sophisticate, and still yearns to put over romantic drama. So the pix may still be the Chris Columbo of the genuine Erskine, if he writes that threatened screen opus.

Edna Ferber, also among those whose talents Miss Pickford sought to enlist for an original for next ic, said she could not write to order; that a story had to fairly clamor for utterance before she could set it down.

Fannie Hurst said she was not verse to doing a story, if an appropriate idea hit her.

CHEVALIER PALAVER, MARLENE-VON'S 2, PAR

Hollywood, May 8.

Marlene Dietrich and Josef von Sternberg signed for two more pictures by Paramount.

First production starts in October, when she returns from Europe.

Maurice Chevalier started back to Hollywood yesterday (Monday) after a week in New York to get started on his last picture for Paramount. Discussion on for a new termer, but nothing set.

Chevalier hopped to Paris a couple of weeks ago to set details on a picture he was to do in his native land in the fall with Marcel Pagnol, but that looks cold.

No Fake Quake

Hollywood, May 8.

Columbia started 'Wrecker,' quake story, at Long Beach today. Cameras are getting scenes of the tearing down of famous Breakers hotel, damaged in quake.

Long Beach was not advised that scenes are for a quake picture.

Levant, Idea Man

Hollywood, May 8.

Oscar Levant goes to the Fox Western Ave. lot as assistant to Sol Wurtzel.

His job is to create ideas, as well as to do stories and music on the Wurtzel output.

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New Generation

Hal Roach's 15-year-old son, in New York with his father, objected last week when Roach asked him to accompany him on an airplane ride to Washington.

'Dad, said the boy, 'Let's go by train. I'd like to ride in a Pullman just once.'

Young Roach's picture producing father is such an air enthusiast, doing all his traveling by plane, the boy has never been in a Pullman.

Stills That Feature A Generous Exposure Of Gams, a Hays Tabu

Hollywood, May 8.

Publicity stills which are too heavy on the gam and lingerie display have again drawn the fire of Will Hays.

Hays' orders to apply the sapollo were delivered to the p.a.'s last week at the fortnightly meeting of the publicity heads. Newspaper clippings were pulled to show that the blurb boys had been backsliding on their previous promises to water the sizzling stills. The czar's message was hotter than any of the photos he objected to.

The p.a.'s agreed to step more carefully and passed a resolution to take extreme care in future to see that photographers keep within the bounds of the Hays code.

Chaplin's Yacht Toy

Hollywood, May 8.

Charles Chaplin has a new plaything, a yacht, and until the novelty of this wears off he will shy clear of further production.

Indications are that the comedian will not be represented on the United Artists' program until the 1934-35 season.

Cohn Oiling Machinery For That Ocean Hop

Hollywood, May 8.

Harry Cohn is getting all production work for the summer period lined up at Columbia to enable him to leave for Europe via New York May 15. He sails on the Conte di Savoia May 25. With him, besides Mrs. Cohn, will be Lewis Milestone and Laurence Stallings.

Cohn will remain in England over the summer while Gilbert Miller is directing his first picture for Columbia, starring Leslie Howard.

Stephens' 'Parties'

Going by way of Kentucky to attend to business matters in connection with estate of his late father who recently died, Harvey Stephens, legit player, left New York Tuesday (2) for Hollywood to take up a contract with Fox which with options runs to five years. He is accompanied west by Mrs. Stephens, professionally Bea Nichols.

Last on Broadway in 'House Party', Stephens has already been loaned to Col-to play the lead in the screen version. His first for Fox will be another party affair, 'Party's Over'.

Bennett's Finale

Hollywood, May 8.

In an effort to get another picture for Constance Bennett before her contract expires, Radio is rushing a revamp of the current 'Bed of Roses' while the picture is in production so that no time may be lost.

Miss Bennett still insists that 'Roses' is her last, and is planning to leave for Honolulu as soon as shooting is finished, but studio hopes she will change her mind. Eugene Thackery, writer, is working on the set, while Gregory La Cava, director, helps Thackery at night in preparing next day's scenes to rush 'Roses'.

Story changes are considered necessary to add spice. Hays' warning against dirt had original writers leaning backward to avoid it.



WILL MAHONEY

This week, Earle Theatre, Philadelphia.

The Cincinnati Times 'Star' said: 'Will Mahoney's dance on the xylophone is one of the best achievements seen in the theatre. His dancing is cause for admiration but that tap dance on the Mahoney-phone is worthy of amazement.'

direction

RALPH G. FARNUM

1560 Broadway

U'S NEW FACE COAST SCHOOL

Hollywood, May 8.

Universal is instituting a talent school, somewhat on the lines of the Paramount Long Island studio undertaking of a few years ago, which developed Buddy Rogers and Thelma Todd, with a special eye toward-recruiting prospective players from Coast high schools and colleges.

School will be conducted by Harold Merrill Turney, now dean of the Los Angeles Junior College dramatic department, who conducts classes of around 100 students in histrionics. During the year these classes put on 20 three-act plays and 40 one-acters, written by the collegiates.

While all the majors, conscious of a shortage in prospective young star talent, intend combing schools and stock companies for acting material this summer, Universal, with its school plan, will combine both that phase and the tutelage of the amateurs on its own lot.

Age Limit 17 to 20

School will start with an enrollment of between 40 and 50 boys and girls between 17 and 20 years old. It will be located on the site of the former Tom Mix bungalow.

Under the plan of operating, the school auditions will be held each Saturday at the studio before Turney and David Werner, U casting director, who will pick the most likely candidates for the classes. Students will not be paid, but each entrant will be expected to sign an optional contract calling for his or her services on graduation if studio wants the player. Intention is also to spot the juves in bit parts during their training, for which they will be paid at prevailing day salaries for such work.

In connection with the school, Turney will also cover the various dramatic efforts of school and university classes at the graduations this June in an effort to find suitable prospects for the studio training room.

The college professor was engaged this week by Carl Laemmle, Jr., who is given credit for the idea.

Abandons First Attempt

Universal had a similar idea several years ago and, after spending considerable money on the scheme, the idea went flooey. Producer from the studio visited colleges in all parts of the west and middle west in a hunt for prospective school material, with a tentative deal set at that time to bring a dramatic coach here from one of the midwest drama schools. The plan was later abandoned.

Syl Sidney's $500 Par Tilt

Hollywood, May 8.

Paramount and Sylvia Sidney are confabbing on a new contract which will jump her salary from $2,000 to $2,500 weekly. Miss Sidney has had a Paramount-Publix contract for five years which has not been transferred to Paramount Productions.

New ticket will call for another tilt at the end of six months.

'Yes' Stuff Extends to Previews As Producers Stack Audiences

Hollywood, May 8.

tudios, in holding previews, are now going out of their way to spot their new pictures in theatres where they are sure the subject matter will be well received, and the house jammed with studio people who can't give the feature anything but a favorable reception.

These pushover previews are becoming more in evidence with the initial showing of each succeeding new picture. Topper came last week when Fox previewed 'Warrior's Husband,' comedy feature based on Greek mythology, in the Westwood, which is a part of the University of California at Los Angeles settlement in Westwood. House caters almost exclusively to students and faculty.

ilm Mob Flocks In

Outside of the school mob, about 300 studio people attended the preview. It was a tailored audience for a feature of this type. Metro did the same thing two weeks ago with 'Dinner at Eight.' Deal with Sam Harris prohibited the showing of the picture in the vicinity of Los Angeles until after the stage production, current at the Belasco, here, had finished its run. Metro, however, took the film to Berkeley, outside of San Francisco, and site of the University of California, for its first showing. Result being, the picture was more than well received, as previews are a most unusual event in this part of the state.

Metro's 'Reunion in Vienna' and Radio's 'Silver Cord' were both previewed at the ultra Wilshire in Beverly Hills. Catering to a class audience, both pictures could get nothing but good breaks as they are both aimed for swank audiences. 'Topaze' also got a Beverly preview.

'Rasputin' and 'Today We Live' got their previewings at Pasadena, where arched eyebrows predominate. A lowbrow picture hasn't a chance in that burg.

Tough for Customers

It's getting tougher every day for paying customers to get into a preview due to the number of seats demanded by the studios for execs, friends and the 'yes' mob at both Warners' Western and the Paramount, as many as 300 seats have been roped off in the center of the house for the cheerng section. Paying customers are left to shift for themselves in the side aisles or in the balcony. Time was when studios were content to get 25 seats for a perview.

That producers can't take a bad reaction to their efforts is proven by one producer who resurrected an old silent feature and dubbed in sound. Picture was run off at a house bordering on Beverly Hills. When the audience razzed it, producer walked out, telling the manager that it would be the last time that any of his pictures would be previewed in that theatre.

Stacking an audience with a mob that will cheer every effort is nothing new, but bringing in the push-over audience in gross lots is. Result is usually a sidewalk conference following the preview that beams with optimism anent the picture's future. If it is a good picture with only 50 studio people at the preview, it's colossal after 300 yessers get their good work in.

Cause for Tears

Hollywood, May 8.

Varney plane broke all existing transport records between here and San Francisco last week. With the help of a tail wind, the forenoon plane made the 470-mile trip in one hour and 20 minutes.

Picture p.a.'s tore their hair when a shoe salesman broke in the dailies with an interview on the trip. No picture names were aboard.

Powell's $40,000 Per Pic for WB Means a Shrinkage of 60G's

Hollywood, May 8.

William Powell has made a new deal for four pictures with Warners at a reported $40,000 per picture. Contract starts July 1, with the pictures to be made within 40 weeks. His last Warner deal was around $100,000 per pic.

Meantime, Powell goes into 'Double Harness' at Radio, opposite Ann Harding. Picture starts this week when Miss Harding returns from Cuba.

Chinese Talker

Hollywood, May 8.

Anna May Wong, reported as leaving here for Europe, is understood to have gone to China instead to make a feature for Moon Kwan, Chinese producer, in Shanghai.

Robeson Sails for N. Y. To Start 'Emperor Jones'

London, May 8.

Paul Robeson sailed for New York on the Olympic Wednesday (3) to start work on filming of 'Emperor Jones.'

Du Bose Heyward has finished adaptation of the Eugene O'Neill play and Dudley Diegges has been signed to support Robeson.

Actual production work, with Dudley Murphy megging, is set to start in Long Island within the next 10 days.

Radio Pic's 2d Musical, With a Youmans Score

Music for RKO Radio's 'Flying Down to Rio' will be done by Vincent Youmans, who probably gets off for Hollywood this week to start work on the composing job. Fred Astaire may be in it.

'Flying Down to Rio' will be Radio's second musical. 'Melody Cruise' was just completed.

SAILINGS

May 29 (London to New York) James Gleason (Aquitania).

May 27 (New York to Paris) Joe Morris, Archie Fletcher (Ile de France).

May 25 (New York Rome), Harry Cohen (Conte di Savoia).

May 14 (New York to London) Harry Woods (Europa).

May 13 (New York to London), Janet Cohen, Schaeffer (Champlain).

May 10 (New York to London), Gus Yorke (Washington).

May 10 (New York to London) Victor McLaglen (Aquitania).

May 10 (New York to London) Jack Votion, Gus Yorke (Washington).

May 8 (Los Angeles to New York) Laura Burt, Dudley Nichols (Pennsylvania).

May 6 (New York to Paris) Sally Blane, Lily Pons, Marguerite d'Alvarez, Alfred Knopt, Marcel Hellman, Charles Delac (Lafayette).

May 5 (Paris to New York) Martin Beck (Ile de France).

May 3 (Hamburg to New York) Roth and Shay (Manhattan).

May 3 (London to New York) Paul Robeson (Olympic).

May 2 (Los Angeles to Manila) Marquis Henri de la Falaise and Gaston Glass (Saparoea).

Little Rock Wants a Male Star at Festival

Hollywood, May 8.

Chamber of Commerce of Little Rock, Ark., has requested the Hays office to use its influence securing a male star to make a personal appearance at the annual Cotton Festival there May 18-19.

Hays office lettered the studios, informing them that the Festival is an important affair, and co-operation would not be amiss.

One Pic for Par Beauts

Hollywood, May 8.

When Paramount's 15 beauties are finally selected through its nationally staged contests, gals will be corralled into one picture, 'Every Man for Himself,' an original by Joe Mankiewicz.

Yarn will replace 'Too Much Harmony,' the sequel to 'Close Harmony,' which has been shelved. Jack Oakie, Skeets Gallagher and Harry Green are in the cast.

'POISON' PARTS, OTHERS PIE

Femme Chatterers' Social Ambish Gives Lowly Male Fan Mag Posts

Hollywood, May 8.

Deciding that femme chatterers, as western editors, used their position for social scaling and to otherwise advance themselves, fan magazines, with one exception, have replaced the women in their Hollywood repertorial spots with men. Magazines came to the conclusion that half of the jams they got into were caused by personal likes and dislikes of their femme representatives. Few, if any, could eliminate personality from their daily routines.

Only western editor's job held down by a woman at present is 'Silver Screen,' with Elizabeth Wilson the sole survivor of her gender.

Dean of fan mag men in Hollywood is Ivan St. John, western rep for 'Photoplay' and 'Shadowplay.' St. John has been in the fan mag field for 12 years, with the exception of a 12-month period at Universal as publicity head. Walter Ramsey looks out for the welfare of 'Modern Screen,' and John Mitchel is Tower's head on the Coast, watching over 'New Movie.'

Others of Mag Fraternity

Gene Christman handles the business for Fawcett's 'Screenplay' and 'Hollywood Magazine.' Harry Lang and Marquis Busby sit at the desk for 'Movie Mirror,' while James Fiddler was recently appointed western editor of 'Screenland.'

Jack Grant replaces Dorothy Donnell as the Hollywood head of 'Motion Picture' and 'Classic.' Miss Donnell has taken an indefinite leave and is now in Europe. 'Picture Play' has no office here, but is represented by Edwin Shallert, drama editor of the L.A. 'Times.'

Inclusion of personality angles has also worked hard on the femme chatterers who freelance. Recently, a flock of men have broken in, replacing, to a great extent, the gals who dished their stuff over cocktails.

That Better Ilant

Fan mags are encouraging the men writers to do pot-boilers, feeling that they can get a better slant on most stories from the male writers. Then, again, most of the men do the mag work as a sideline, which minimizes their chiseling efforts and makes it unnecessary for them to hang around the studios and stars waiting for a check to be picked up or transportation furnished. With the handout and chiseling problem out, mags feel that their writers will have no personal axe to grind and will turn out better and more interesting stories.

NAGEL OFF ACADEMY BOARD, GOING LEGIT

Hollywood, May 8.

Conrad Nagel, on the heels of his resignation as president of the Academy, has withdrawn from the board of directors of the organization, and has requested to be relieved of all duties on committees. He retains his membership.

Actor also will divorce himself from pictures temporarily when he leaves this week for New York, where he will try legit. He was last under Metro contract.

Metro's 'Stage Mother'

Metro has taken 'Stage Mother,' new novel by Bradford Ropes (his second) which was published in New York only a week ago.

Hopes himself went west for M-G about a week ago on a termer. His first novel, '42nd Street' was picturized by WB.

Redsky Hotsky Momsky

Sophie Tucker has received an offer to appear in a Russian musical film, to be made in Moscow sometime this summer. She was cabled the offer to Chicago, where now appearing at the swank 225 Club.

Picture is to be made in Russian.

THE KING'S GRANT

Siam Monarch Gets in Pictures in a Big Way

Hollywood, May 8.

King of Siam has placed 200 elephants and 20 tigers at the disposal of J. C. 'Doc' Cook, Hollywood cameraman-director, who is on his way to Singapore to produce 'Paradise Hunter,' a jungler, for the Federated Malay States Company.

Latter outfit is financed by a number of wealthy men in the Orient, including the Siamese monarch.

Cook recently returned from Asia, where he cranked 'Samarang' for Bennie Zeidman. On 'Paradise Hunter' he will direct, while his son, 'Doc' Jr., will handle the camera. Locale for story is around Angkor Vat, mysteriously deserted jungle city of temples.

Over $20,000 worth of production equipment was shipped from Hollywood by Cook.

Pix Beauts Plug Beach Suits for Timid in Sticks

Hollywood, May 8.

Famous femme film names have come to the rescue of the bathing suit manufacturers who have been watching their stocks of extreme and backless suits become moth-eaten because the hinterland maidens were afraid to appear in these new creations, which consist of nothing but a bandana handkerchief above the waist. The skin-revealing ocean-wear enjoyed a nice play around southern California beaches and the makers, figuring that the rest of the nation would follow suit, loaded up on the creations.

But the eastern femmes were afraid of buying, figuring on pinches by strict resort-beach cops. Looked like the dip-suit people were stuck with style of surf-frock that wouldn't move off the shelves.

Then they grouped together and threw some money into a battle fund. Melbourne Spurr, Hollywood still photographer, was hired and told to snap all the prominent femme picture players who would pose in the bandana backless bathing suits.

Pictures are being distributed to the photo syndicates, whose meat such subjects are. The gals back east, seeing their favorite film heroines in the daring hanky suits, are expected to reason that if Hollywood can get away with it, so can they. Sales of backless suits are picking up already.

Coast Benefit Ban Off

Hollywood, May 8.

Paramount and Universal have lifted the ban on players' personals at benefits permitting their stars to attend the benefit May 20 in San Francisco for Ruby Adams, formerly of vaudeville, and the divorced wife of Coffee Dan.

Mitchell's Solo for Par

Tommy Mitchell is going west for Paramount to adapt his own play, 'Cloudy with Showers,' and help direct it. It's a one-picture assignment. Mitchell and Floyd Dell co-authored the stage play originally.

Mitchell is producing a legit play, '$25 an Hour,' which is scheduled for opening in New York Thursday (11), and he will make the coast trek immediately afterward.

SQUAWKS, WALKS; BREAKS, MAKES

Instances of Talkers' Balkers Proving a Windfall for Others — Clara Bow's Bow-Out 'Made' Sylvia Sidney—Bancroft's Assist for Gary Cooper—Harlow, Nixon, Dee, LaRue and Others Benefitted

EVEN 'KONG' HELPED

Hollywood, May 8.

One man's meat being another's poison holds good in pictures as elsewhere. Players yell their heads off against accepting certain assignments only to find that the player finally spotted grabbed off a good part. In some cases, the substitute not only landed a contract, but also replaced the objecting player in the fans' and studio's estimation.

Best illustration of this was when Clara Bow refused to do 'City Streets' at Paramount. Sylvia Sidney got the assignment and emerged from the picture a star. Shortly after, Miss Bow was dropped by Paramount, and is only now getting a new foothold.

Though Gary Cooper had been on the fringe of pictures for some time and had created a favorable impression in 'The Winning of Barbara Worth,' his big chance came only when George Bancroft balked at going into 'The Spollers.' The picture released, Paramount found that it had a star in Cooper.

Second in Bow Spot

Peggy Shannon was another who got her lucky break through Clara Bow's refusing to go into a picture. She replaced the red-headed star in 'Secret Call.' However, Miss Shannon did not go ahead as Miss Sidney has done. Marian Nixon got her chance to come back in pictures when Janet Gaynor sniffed at 'Rebecca of Sunnybrook Farm.' Miss Gaynor did not feel in sympathy with the story, so Miss Nixon, who had been finding the breaks bad, was substituted.

Bruce Cabot was more or less

(Continued on Page 20)

NO SOLO STARRING FOR WYNN, METRO DEAL OFF

The Ed Wynn contract with Metro, calling for two pictures at a reported $200,000 for the duo, was called off by mutual consent after Wynn raised a complaint against plans to star Jack Pearl and Jimmy Durante with him. Decision to spot Wynn along with Pearl and Durante followed cancellation of plans by Metro to frame a musical starring Wynn alone, on story of which Bert Kalmar and Harry Ruby, in association with Charles F. Reisner, had been working in New York. Reisner was to direct the Wynn starring musical.

When the Coast threw out the story framed, Metro decided to bunch Wynn with Pearl and Durante as well as Mickey Mouse. Wynn then wanting to call it all off.

Metro's All-Starrer

Hollywood, May 8.

Metro is planning 'Dancing Lady' as an all-star picture with Joan Crawford, Lee Tracy and Robert Montgomery so far cast.

Elder-Gillespie Marrying?

Hollywood, May 8.

Ruth Elder, divorced wife of Walter Camp, Jr., and Buddy Gillespie, Metro art director, flew to Yuma, Ariz., today (8).

Understood they will marry.

Charlie Rogers Claims Academy Awards Costing Studios Plenty; Striving for Art Instead of B. O.

By CECILIA AGER

'Although the Academy awards are beyond doubt a great stimulus to beauty, they must be costing the industry $3,000,000 to $4,000,000 a year,' says Charles R. Rogers. 'Producers, directors, sound and camera men have those awards in the back of their minds, even though they don't realize it themselves. Striving for the prestige value of the Academy awards is a noble impulse—and an expensive one. Assuredly it brings forth films of superior aesthetic and intellectual quality — but they are pictures whose boxoffice value does not always attain the same lofty heights.'

Rogers' own productions are not influenced by possible Academy awards, but by the more mundane desire to show a net profit. Bearing in mind that receipts are off 50% while production costs as a whole have dropped only from 10% to 25%, Rogers is sure that something will have to catch up—the budget or the sheriff. Rogers personally prefers to adjust his production costs.

The first of the independent producers releasing through a major distributing company, Rogers has watched the other indie producers come and go, but still he's more convinced than ever that independent production is the only way to make pictures. His reasons:

Why and How

The independent producer is in the best possible position to bring his pictures in right on the line. He's financially interested in each picture he makes, so he tries harder to make a profitable picture; his eye for profit is not dimmed by a soporific weekly salary. Each picture receives his constant personal attention, therefore he gets a better average on his total product. He's in closer touch with his production staff, can give them more time and thus maintains a better spirit, a more harmonious working

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GARBO, SHE STAY HOME

Refuses to Budge Till Von Sternberg Is Assigned to Crawford

Hollywood, May 8.

While Greta Garbo might have talked to the reporters when she arrived in San Diego from her European sojourn, the unusual loquaciousness was off when Metro tried to get her to talk with Josef von Sternberg, anent her next picture.

When execs tried to get her to the studio to discuss having the former Marlene Dietrich megger do her next, she had a new line: 'Aye bane going to stay home.'

Metro, however, signed von Sternberg to do one picture and optioned him for two more. He was assigned to direct Joan Crawford in 'Prizefighter and the Lady.'

Next day Miss Garbo showed up.

Agents Look for Summer to Hoist Lowest Biz Level

Hollywood, May 8.

Agents' business is currently at the lowest it has been in years, according to practically every agent queried on the subject. Economy at the studios, which is forcing directors to use every available contract player even for bit parts, has cut out the use of freelance people in many lucrative parts.

Interchange of players under contract between studios has also deprived agents of business. With only four major lots open at present, there aren't many pickings for the 10%ers.

Agents who can see through the gloom figure summer will tell a different story, as the major lots are expected to be open and also a number of new independent groups operating. Latter will have few, if any, contract people, and have to rely on agents almost entirely. No more agents are folding after the washup in the past few months, but those left are operating under the strictest economy.

Mary and Mae Pick Up Some Circus Atmosphere

Hollywood, May 8.

Having shelved her plans for the production of 'Alice in Wonderland,' Mary Pickford is now flirting with the idea of making a circus picture. Miss Pickford spent two days last week with the Barnes show, getting atmosphere. She went through the trick from marquee to pad room. Understood that she will join the outfit again in 10 days, accompanied by a writer to draft a story.

Also in attendance on the lot the same days was Mae West, who wants authentic data for 'I Am No Angel,' her next Paramount picture. Yarn has a circus background, with Miss West cast as an animal trainer. Most of Miss West's time was spent with Mable Stark, ace woman lion worker. Her film part requires that she put her head in a lion's mouth. Actress made friends with some of the cats in case she has to do the head trick herself.

With her company, she will spend several days with the show while it is still on the coast, getting atmosphere stuff.

FORMER PROMINENTS SWELL EXTRA RANKS

Extra ranks, always more or less filled with once prominents, have lately, because of the depresh, had more than the usual number of passe names. People are not registered at Central Casting Bureau, but are picked by directors and others connected with the company to give them a little financial assistance.

In 'Bed of Roses,' which Radio is now making, the extra list for Mardi Gras sequence reads like who's who of once well-known players and executives.

Extras Optimistic

Hollywood, May 8.

Work for extras continued to climb back to healthy activity, last week's total being a good 300 or over week before, with 3,880 placements.

Top day was May 1, when 1,323 people drew down checks. That day 300 were used for 'College Humor' (Par) exteriors in addition to 600 collegians not tabulated by Central Casting.

"Variety"
FOR SUMMER
Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50
Mail remittance with name and summer address.

Examination of Officers in Par's Bankruptcy Gets Under Way; Ralph Kohn Reviews P-P Financial Deals

Examination of officers of the Paramount Publix bankruptcy got under way yesterday (Monday) before Referee Henry K. Davis in what appears will be a tedious routine. Minority opposition forces meanwhile are making fresh attempts to set aside the bankruptcy altogether. One of the three trustees elected April 17, Louis J. Horowitz, resigned yesterday (8). Another creditors' meeting must be called to elect a substitute.

Understanding is that Horowitz resigned as co-trustee with Charles D. Hilles and Eugene W. Leake due to his association with numerous other companies. He is president of Thompson-Starret, building contractors, and in addition to other alingments is associated with Allied Owners Corp. Latter, which built six theatres for Paramount, is a large creditor the company, its claim amounting $6,300,000 due on the purchase price of this group of six houses.

There is no indication just yet as to who may succeed Horowitz, but it may be someone from the show business, since the other two trustees, Hilles and Leake, are from the outside themselves.

Among the efforts of minority counsel being made in opposition to Paramount, under its present bank-

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FILM UBO NOT EXPECTED IN SHAPE BEFORE JUNE 1

Hollywood, May 8.

Present indications are that a plan for the Artists Service Bureau will not be whipped into shape for presentation to the producers before June 1.

Rough draft of the layout was discussed this past week by Jason Joy, Jesse Lasky and B. B. Kahane.

No financial donations have yet been made by the studios for the bureau's upkeep.

Publix Near Deal for Minn. at Half Old Rent

Minneapolis, May 8.

It was expected that a deal would be completed this week for the Minnesota Amusement company, Publix Northwest circuit, now in receivership, to acquire the local 4,200-seat Minnesota theatre, costliest and most elaborate showhouse in the territory, dark for more than a year. Plans are said to be to reopen the theatre August 1 with the pick of pictures and a pit orchestra and show policy.

Under its long-term lease, Paramount-Publix had paid a rental of $3,500 per week.

The new lease is said to call for a rental of around $1,750 a week, or about half of the former one. A number of independent exhibitors also had been negotiating for the theatre.

Papa Morris Broke

Los Angel , May 8.

Voluntary bankruptcy petitions were filed in U. S. District court by Mr. and Mrs. William Morris, parents of Chester Morris. Each listed liabilities of $3,853 and assets of $455. All three formerly appeared in a vaude act before Chester clicked in pictures on his own.

Practically all of the debts were bills owed to New York stores.

Metro's Vacationers

Hollywood, May 8.

Harry Beaumont, Metro director, and his wife, sail for the Orient next Sunday (14).

Louis B. Mayer and his wife most likely will accompany the Metro director as far as Honolulu for a three-week rest.

COMIC'S INITIAL MEGGER

Hollywood, May 8.

Clyde Cook gets his first directorial assignment with Warners in England.

Title of pic not set yet.

Rogers' Par 8

With a contract to produce eight pictures next season for Paramount, Charles R. Rogers left New York for the coast Friday (5) after discussing product and outlining subjects at the home office.

Rogers is searching for new faces for the coming year.

SHORTS' PROD. UPPING 300% FOR 1934

Hollywood, May 8.

Short subject producers are predicting a double and even a triple increase in gross business for the one and two reelers during the '33-'34 season as a result of the resumption of the single feature policy in the vast majority of the nation's motion picture houses. It will comprise 52 single reelers and 104 doubles.

Situation Reversed

Whereas, the double-feature billing, generally adopted over a year ago by the majority of exhibitors in a desperate effort to boost biz almost put the short reel producers out of joint, the situation has been completely reversed during the past 30 days.

Companies which have short reel departments, and which have felt the stimulus of the new demand, are MGM, via Hal Roach; Paramount, Universal, Radio, per Louis Brock; Columbia, Educational and Walt Disney.

Hollywood, May 8.

Following the completion of three Grand Guignol two reelers, I. E. Chadwick, indie producer, plans to make a series of three reel featurettes, figuring that with double bills practically out, the short features will supply the demand for substitute entertainment.

Dressing Up

Since the Radio City Music Hall started reserving seats in the loge section (first balcony), the big house has picked up on its carriage trade.

Not only are the cars rolling up, but many of those disembarking are in evening clothes with white ties not uncommon. Giving the theatre that opera flavor.

PUBLIX ENT. SO FAR HAS TURNED BACK 50

In the bankruptcy adjudication of Publix Enterprises, large theatre holding company Paramount-Publix, reorganization is being attained through repudiation of leases in some houses and the writing of new leases with the trustee to cover others. George Topliff, of the Irving Trust Co., as trustee, is in Publix headquarters with a large staff of lawyers and accountants trying to effect a new footing for the P. E. group.

A total of nearly 50 theatres have been thus dropped by the P. E. trustee. Theatres are largely those which are affected by separate and local receiverships.

As a holding company, Publix Enterprises is guarantor of 74 leases. Where these exist, the trustee is writing new leases and tearing up the old.

Meanwhile, Topliff and his staff is continuing operation of Publix Enterprises houses much as if they were not involved in bankruptcy, with most of the film deals carried out in accordance with contracts written prior to the state of insolvency declared over the houses.

While the last day for filing creditor claims is July 26, the matter of approving claims is going along, postponement of examination of officers of P. E. being mainly in deference to Tophill and attorneys who are collecting a mass of data on P. E., pointed to as one of the most involved corporate setups ever devised in show business.

Hearing on the P. E. bankruptcy will be held today (Tuesday) before Referee Henry K. Davis at his New York office. Officials of the P. E. company will be examined by Davis at this hearing unless another postponement is asked for and granted.

Though Publix Enterprises, involving around 300 theatres, went into bankruptcy on Jan. 26, examination of officers has been delayed weekly for two months.

Nathanson's Control of Poli Chain Looks Set; Harry Arthur, Operator

While nothing official has been forthcoming and the various parties are moving under cover in the matter, indications are from New England sources that N. L. Nathanson has finally acquired the Poli circuit, with his intention to spot Harry Arthur in as actual operator of the chain. When and if he takes charge will depend on the foreclosure action presently pending against the circuit on behalf of the bondholders. This may not be for a month or more.

Terms of the Nathanson deal aren't known definitely, but accounts would have him putting up around $500,000 to pay up back taxes, besides arranging for a reduction in the amount of bonds outstanding from $14,000,000 to around $10,000,000. The Poli circuit presently is in receivership.

The Poli bonds are held mostly between Halsey, Stuart, bankers, and S. Z. Poli. The H-S group holds around $2,000,000 in bonds and represents around another $2,000,000 held by the public generally. Poli is holder of $10,000,000 of the bonds.

There are 18 theatres in the Poli group, covering seven Massachusetts and Connecticut cities as follows: New Haven, Poli-Palace, College and Bijou; Bridgeport, Globe, Poli-Palace, Lyric and Majestic; Waterbury, Palace; Hartford, Palace, Capitol; Meriden, Palace, Poli; Worcester, Elm Street, Plaza, and Palace; Springfield, Nelson and Palace.

The circuit created by Poli was later sold to Fox Theatres when William Fox began his theatre expansion campaign back in 1928, while still head of Fox Films. Fox paid something like $18,000,000 for the properties, of which around $4,000,000 in cash went to Lou Sagel. Rest, in bonds, was divided between Poli and Halsey, Stuart, with the latter subsequently letting around $2,000,000 go to public hands.

Herschel Stuart, presently general manager under H. B. Franklin, of all RKO theatres, was brought from the Coast to operate the circuit for Fox. After Stuart joined RKO, at the solicitation of Franklin, Harry Arthur took personal charge of Poli operation following his departure from Fox. Arthur also assumed a financial interest in the circuit and under his operation the circuit for the first time got paid up in its obligations. He later relinquished his interest when the bondholder interests declined to cut down certain outstanding charges.

Fact that the Poli circuit is in the good operating situation which it finds itself is due mostly to the operation by Stuart and Arthur.

There was a time when it looked like Arthur himself might negotiate the exclusive control of the houses, but this went up when he preferred to accept a spot position for the present receivers of the outfit. It looks most likely that he will continue to operate under the Nathanson regime, as he holds the recommendations of all parties to that post.

Summer Selling Season, Besides Its Psychology, Generally May Be A Break for Indies on First-Runs

If July selling proves practicable, the summer will permanently succeed the spring as the industry's period for sales drives. This year major companies are hoping that by summer many of the financial and reconstructional problems of the industry may be cleared; also that the exhibitor will be in a better frame of mind to buy and pay more.

Were sales attempted now, distribs feel, it would be literally impossible to drive any kind of a bargain with the exhibs; they would have to 'give away" the pictures of 1933-'34 before the indie would consent to terms.

The psychology admitted behind the delay this season, however, is that the longer the impression of production uncertainty prevails the more anxious the exhib may become to assure himself of a complete program for the new year.

Getting 'Em Anxious

By summer the exhib is seen as champing at the contract bit and all-eager to see the salesman.

The contract mess right now, also, is so involved that the average distrib is fearful of tying up his product with bankrupt circuit houses. Two months are expected to yield up a ruling whereby the distrib will be in a position to know whether or not to give major circuit opposition, in many parts of the country, the break on product. One way or the other, it is now conceded, there will probably be more indies in competitive situations enjoying first runs than in any other year.

Allvine Upped

Hollywood, May 8.

Glen Allvine, assistant to Merian C. Cooper at Radio studio, becomes a producer to handle 'Annapolis', story by F. McGrew Willis, who has obtained navy co-operation and will do the yarn.

Christy Cabanne directs.

LOEW-RKO SPLIT PAR PRODUCT FOR B'KLYN

Gobbling up of the Par product in Brooklyn by Loew's and RKO looks to have complicated the film supply situation for both, with the present fear being expressed that each is oversupplied. However, that may be only talk, although one of the firms is presently looking for an additonal outlet wherein it may shove some of the expected film surplus.

The split-up is stated to have been negotiated last week, and dooms any hope of reopening the Brooklyn Par, now dark, as a first run, unless either Loew's, RKO, Warners or some other party comes in for a takeover of the spot as a straight picture house.

One of the bids made for the spot, according to talk around, is supposed to have come by way of Mesmore Kendall, resident partner of Loew's in the Capitol on Broadway. This has linked Loew's direct with such a bid with no other reason projected as to why Loew's would wish the spot, outside of protecting it own Metropolitan theatre in Brooklyn against film booking competition with RKO, Warners or the Fox theatres, there.

However, fact that Par has split its product between Loew's and RKO, looks to have choked off the talk of a Loew takeover on the Brooklyn Par, if there had been such an intent. Reports had Loew dropping the Met for the Brooklyn Par, in such a takeover.

Par product taken by Loew's and RKO will be divided between the Met and the Albee.

Bill Goetz and Ray Griffith Leave RKO, WB for Zanuck

William Goetz, RKO producer, is joining Darryl Zanuck as executive assistant and Raymond Griffith, former Warner producing official, will become Zanuck's production supervisor. Appointments were confirmed Saturday (6) after Joe Schenck had Zanuck on long-distance telephone from New York.

Schenck talked to Zanuck from Vancouver, B. C., from where the former WB producer is setting out on a bear hunt. He is scheduled to return to Hollywood June 1.

Flighty Arthur Loew

Arthur Loew can't be kept on the ground. He smashed Hal Roach's plane in South Africa, and then his own plane was burned up at Roosevelt field a couple months ago.

Just back from a six week European trip Thursday (4), already he has a new Stimson four-seater, painted in black and red, which he was flying around over the week-end.

Torcher on Horseback

Hollywood, May 8.

Mae West threw a party for 200 orphaned youngsters at Barnes circus Sunday.

Kidded at the studio about the affair before the event, she topped the ribbing by leading the spec on horseback.

METRO'S 2 BROADWAY ROADSHOW THEATRES

Metro may retain the Gaiety over the summer as a companion two-a-day house to the Astor, N. Y. Four attractions are scheduled for roadshow dates on Broadway, 'Dinner at Eight,' 'Eskimo,' 'Night Flight' and 'Hollywood Revue.'

'Dinner at Eight' will go into the Astor as that house's next attraction, probably around July 1. 'Eskimo' probably goes into the Gaiety to succeed 'Reunion in Vienna.'

$75,000 Indie Prod.

Hollywood, May 8.

Nat Levine is taking a print of Victor McLaglen's picture east next week to set a distribution deal.

Having put $75,000 in the picture, Levine hopes for other than a state right release.

Goldberg with Columbia; Pat Parsons, Gervers Out

Lou Goldberg, last WB metropolitan theatre exploiteer, has joined Columbia pictures' home office in charge of the exploitation department under George Brown. He succeeds Ralph Gervers, out, commencing Monday (15). P. A. (Pat) Parsons is also out; no successor yet. Maurice Harris and Gregory Dickson are also new additions.

This connection halts Goldberg's plan to go to the Hollywood Par studio, where his 'Great I Am' story of F. G. Bonfils, the late Denver publisher, is being readied.

Bridge Charity Tourney

Portion of the receipts from the contract bridge match between th AMPA and the Motion Picture Club, at the latter spot on Thursday (11) will go to the Film Daily Relief Fund.

Sigmund Dornbusch is the captain of the M. P. Club team; Monroe Greenthal heads the AMPA bridgers.

Coleman Up for Test

Charles Coleman, legit musical baritone, gets a screen test from Rado this week. He was last in 'Face the Music.'

Joe Schoenfeld is handling Coleman.

PAR'S PERPLEXED POLITICS

Film Industry Sets Up Anti-Probe Org. in Wash.; Reviews the General Fallacies of Fed'l Investigations

An anti-probe machine designed to prove with facts, figures and general low-down that investigating the film industry, especially at this time, is too involved and fruitless a matter, even for the U. S. Government, is now actively functioning in Washington. To it, film leaders largely credit the eventual defeat of the probe instigated by Representative Sirovich.

Indications are that because of the economic situation, the new administration, in an effort to aid all industries, may waive anti-trust laws, but this is regarded as no criterion that there will be a surcease of other attacks on filmdom. To the contrary, picture representatives see more investigation attempts.

Accordingly, the industry's 'board for legislative enlightenment' (rather than strategy, it is stressed,) is in Washington to stay. With its establishment also has come into being a regular army of picture secret service men. In this group are several who at one time held important executive posts with film companies and others picked from the exhibitor ranks.

Intra-Industry's Enemi

Realization that there are many factions within the business which are encouraging legislative moves, which would upset the industry, is responsible for filmdom being prepared to cover the Capitol with irrefutable data each time an adverse movement is launched. Typical of the form which the machine is prepared to shoot out to every congressman and senator, as the first step in defense, is the following:

'All members of this House are acquainted with the fact that production of motion pictures is carried on and near New York City, in and near Hollywood, Cal. For this committee to make a proper investigation of production would require them to spend many, many months in Hollywood, for the reason that there are at least 30 producing and studio companies to investigate.

'Following this is the investigation of the distribution of motion pictures. Pictures are distributed in every state in the union from about 32 key points, and there are approximately 10 distributing companies in each of the 32 key points. This, gentlemen, will give you an idea of the enormous amount of time that will be required to investigate the distribution of motion pictures alone.

Too any Ramifications

'There are approximately 19,000 theatres in the United States to investigate. If the committee investigateed the exhibition of motion pictures in key cities only, it would take more than six months to do so.

'Now we come to the investigation of banking and financing in the motion picture industry. The banking and currency committee of the senate is now investigating the banking and securities condition and this provision is only a duplication of their efforts.

'Then the resolution provides for the investigation of all corporations engaged in the reception and recording of reproduction of sound in all its forms. There are about 15 such corporations in New York, New Jersey, Illinois and California.

In regard to probes, such as the Sirovich measure which would also investigate picture bankruptcies, the industry, in its formula, recites: 'This, gentlemen, is clearly usurping the power and authority of our courts.'

Concerning the cost of probes the picture machine reminds the Government of its own economy plank. That over a year would be required, at the least, before a picture investigation could even near completion. In addition to the Gov-

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LeBaron Leaving Par For Independent Venture

Hollywood, May 8.

On the completion of the next Mae West picture, 'I Am No Angel,' which will be about June 1, when his contract terminates, William LeBaron will leave the Paramount lot as an associate producer.

LeBaron has plans to become an independent producer, with a release for his pictures through one of the majors.

Can't Bill 'Ingagi' As 'Authentic' Says Fed'l Trade Comm.

Washington, May 8.

Federal Trade Commission has ordered Congo Pictures, Ltd., to stop billing 'Ingagi' as 'authentic' African picture. Pic had wide run as record of expedition into African jungle.

FTC claimed that most of shots were taken in Hollywood using colored boys for pygmies, actors as gorillas and that the lion which attacked camera man was a trained animal used in many Hollywood shots.

Further added that 'Ingagi' was billed as meaning gorilla in African language but FTC couldn't find in in any African dictionary. FTC especially hopped on citing 'Sir Hubert Winstead, F.A.S., F.R.G.S.' as having led expedition. There wasn't any such man and there wasn't any expedition.

Pic is not now being shown in the U.S., having run its course.

SCHULBERG'S NEW PAR CONTRACT FOR 8 MORE

Hollywood, May 8.

B. P. Schulberg is scheduled to sign a new 8-picture deal with Paramount this week. Agreement will call for the production of two specials on the 1933-34 program.

Producer will start production on the group in September following his return from Europe where he goes for a vacation the latter part of this month.

WHITHER KATZ?

U. A. Producer Looks Set—Flirting With Some Theatres Also

Outlook is that Sam Katz and his production plans finally will wind up via United Artists as one of the Joe Schenck roster producers. Other reports have Katz still dickering for an 'in' on the Fox, Brooklyn, through various emissaries, one of whom is mentioned to be Alec Kempner and another Harvey Newins. Newins is the fellow once prominently mentioned in the Fox Theatres receivership. The angle of the Katz on the Fox, Brooklyn, is that he would have Milton Feld and Dave Chatkin operate for him or that the trio might operate as a partnership. Additionally, Katz has been hinted as after the Brooklyn Par also.

Like most things nowadays, the biggest obstacle in any Katz plans for the present looks to be the money question.

Katz again at Paramount through one of the company's bank connections, is also among the week's rumors.

CITE ALL SORTS OF MANEUVERS

Company May Become a Political Football—Conflicting Banker and Powerful Financial Interests—A Deal Behind the Walker-Nathanson Moves? — Horowitz Resigns—Where and How Hays, Otterson, Burkan's Creditors' Committee, the Reconstruction Finance Corp. and Others Figure —Grainger Maybe

THE HAND OF A. T. & T.

May 22 has been set as the deadline for a new executive lineup at Paramount., Politi both within and without the organization, have assumed collosal proportions, threatening to involve even President Roosevelt's administration, and the industry at large, besides bringing in the Reconstruction Finance Corporation, the Government loan agency.

All of which primarily disturbs Louis J. Horowitz, chairman of the board of Thompson-Starrett Co., the builders, who is one of the company's three trustees. He has resigned, but is being pressed to accept the post of general manager of Paramount. He may accept.

It is presumed that William Greaves, president of the Prudence Company will succeed him. Greaves is stated to have been the sponsor for Horowitz's election as trustee.

The creditors, in meeting on May 22, are to be told this plan which would have already been put into effect but for banker objections. The bankers want a showman to head the company. They desire to stick to Adolph Zukor.

Nathanson and Walker

The same influences which are back of the Horowitz's appointment as the company's general manager would have N. L. Nathanson also in meaning that Zukor, under that plan, would become more or less inactive.

Included in the plan as conceived is Frank Walker, who would then become company treasurer to succeed Ralph Kohn. That setup would also name J. R. Grainger, former Fox sales head as sales manager. The disposition of George J Schaeffer, present Par sales head, under this plan is not known, but

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J. R. GRAINGER'S FOX SETTLEMENT TERMS

Accounts as to how much of a settlement figure J. R. Grainger received from Fox are conflicting. First reports emanating from sources close to the former Fox sales head have him receiving $150,000 in settlement, with a $50,000 down payment and remainder in periodical notes. High sources at Fox Film say the amount wasn't anywhere near that figure.

Grainger's salary at Fox originally is stated to have been something like $2,500 weekly. That was prior to the 25% cut or so instituted by the company just prior to S. R. Kent taking charge of the firm. This would have reduced Grainger's salary to around $1,800 weekly.

His contract to run until 1935, was worth under $200,000 for that period, according to outside calculation. Grainger hasn't been active in Fox or elsewhere for several months.

His future operations so far are unofficial.

Another Move in Par Is to Put Up 20 to 25 Millions for Immediate Creditor Claims and Take Control

Before steps are taken in liquidation of Paramount Publix by its bankruptcy trustees, who are holding off in that direction by permission of Referee Henry K. Davis, the company's assets may be sought which would gain control of the company in manner. While trustee representatives will not admit deals have been talked of in this connection, believed the trustees would favor a purchase by anyone who could command enough ready cash to satisfy immediate creditor claims.

It is estimated that somewhere around $20,000,000 or $25,000,000 should be adequate on a buy, with this money to take care of creditor claims that are pressing. Otherwise sooner or later an auction of P-P properties would be necessary for whatever can be realized. Fear that if liquidation must come it will mean pronounced sacrifices many of Paramount's assets, makes willingness to dispose of all assets on one deal probable. Creditors, also fearful of outcome, would have to okay any deal made.

Trustee sources declare that it would be reasonable to sell, if anyone had enough money, in buying the assets, to take care of creditor claims.

Thrice as Much Book Assets

With real estate values intensely depressed, it is feared that only a very small amount could be realized on the dollar if the book assets of $155,000,0000 are disposed of to satisfy claims of $53,000,000. This amount of listed liabilities includes bonds, one issue of which isn't due until 1947, the other 1950.

These liabilities also include mortgages guaranteed by Paramount, subscriptions on Paramount stock sold to employes, obligations on leases and contingent possible obligations. Latter item includes such matters as settlements of contracts among former executives.

While it is admitted in Par bankruptcy circles that the names of N. L. Nathanson and Joseph P. Kennedy have been particularly mentioned as possible purchasers, it is understood no direct offers have as yet been made to the trustees. Any deal that may be made would be direct with the trustees of P-P.

Kuhn, Loeb

Both Nathanson and Kennedy have strong Kuhn, Loeb & Co. connections. With K-L deep into Par financially, it is suggested that this banking house would probably be willing to finance a buy. Nathanson wouldn't need K-L, however, on swinging a deal for $20,000,000 or more up to a reasonable point.

Similar money up to a maximum of $12,000,000, stood behind Nathanson when he made an offer of that reported amount to Paramount to buy back the Famous Players Canadian string of theatres. Par paid $18,000,000 for that chain and wouldn't talk a deal on Nathanson's basis. Desire to get those Canadian houses alone, if not together with the rest of P-P, still remains strong with Nathanson and his group, it is said.

Having faith in Paramount's future, despite its troubles just now, it is said Adolph Zukor himself is interested in swinging control if it carries enough money with it.

Nathanson and Zukor are known from inside as anything but friendly. A week ago when Nathanson was in New York he conferred with lawyers and also looked up Sam Kat

H. B. Franklin Renewed With RKO; Stuart Also

Harold B. Franklin is set with RKO for another year, as the head of the company's theatre operations. Bonus arrangement which Franklin had on his original one-year agreement has been waived by him and instead the renewal has been effected with practically the same conditions. Old contract expired April 13 last.

Nothing official, so far, but understanding is that the company has also renewed its agreement with Herschel Stuart, Franklin's chief of staff, for a similar additional period. Company may make an official announcement of these items within the week.

THALBERG DUE BACK AT MG JUNE 15

Hollywood, May 8.

With Irving Thalberg due back at the studio June 15, his first production for Metro will probably get started around Aug. 1. Producer is at present at Bad Nauheim, Germany, where Charles MacArthur is working on his first story, an original. With MacArthur, Thalberg may also work out the adaptation of several Hungarian plays which he contemplates producing for next season.

Louis B. Mayer spoke with Thalberg over trans-Atlantic phone Tuesday (2). Latter informed him that Nauheim is quiet and that Nazis have not disturbed him or other American Jews sojourning at the resort.

FOX WOOS ADVICE ON PROD. FROM EXCHANGES

Hollywood, May 8.

To back up production on screen material about which there may be any doubt as to draw, Winfield Sheehan has instituted a plan of cooperation between the Fox studio and the exchanges. Synopses of stories are being sent to branch managers for reading and comment. 'Green Dice' is first on the new plan. It is a 'Satevepost' story intended for Will Rogers.

Bernie Fineman Out of Metro, Produce 3 Indies

With releasing plans yet to be consummated, P. Ineman is planning to produce at least three pictures in New York this year. He resigned last week from Metro where he has been an associate producer for three years. Prior to that was an executive assistant to B. P. Schulberg at the Par studio.

First of three pictures will be 'Dangerous Corner', J. B. Priestly play which had a long run on Broadway. Cast and where 'Corner' and others will be produced by Fineman in New York not decided as yet.

Negotiations on the former Paramount Astoria plant. About set, also, for the films to be released through United Artists, though terms not set.

Stock Market Breaks Late in Day After Uncertainty on Inflation; Loew Makes New High, but Slumps

AL GREASON

It took the stock market all day yesterday (Mon.) to interpret the President's address. After four hours of uncertainty, a wave a selling broke out in the last half hour

rlier gains up to three points were more than cancelled. The close was on the bottom and a new low for the movement. Volume reached 3,200,000, the last hour of decline accounting for about 1,000,000 shares.

Opening prices for stocks were slightly up, while bonds gave way. Strength of government obligations in the second hour, however, turned the tide and liens became firm. Foreign cables were bearish from the U.S. inflation angle, with sterling living way in relation to the dollar.

The New York market took this as a guide in interpreting the President's warning against speculation and his hint of conservative reflation. There was no great pressure of sales at first and the bull side was able to move prices up with only moderate support. In the last hour, however, selling increased and support was withdrawn. Ticker was two minutes late around 2.30.

There was a sudden spurt in Loew at one time, the stock moving up to a new top on the movement at 18⅝. This advance was more than cancelled at the close, the retreat here being rather precipitate, although dealings were on a fairly moderate scale.

Fox was involved in an unexpected flurry, getting up to 3, new 1933 top and closing at 2⅞, an important gain in relation to price level.

Stirring of the amusements apparently was in response to Loew's income report showing $1.04 net per share for its first half year, which led the financial commentators to suggest that if general business continued on the up-trend, the company stood a good chance of greatly bettering its returns of last year. Apparently the statement disposed of any idea that Loew's present $1 was in danger.

Fox apparently benefitted from the improvement in Loew, which is now the bell wether.

Business news was good. Steel activity is estimated at better than 33% of capacity and April auto sales topped those of '32. Commodities were generally weak on the changed outlook for inflation.

A Confused Picture

Last week's markets were actuated to a considerable degree by speculation on what President Roosevelt would say last night, either to confirm, by inference, the views of one Wall Street element that the country is in for a period of inflation, or to dampen the hopes of speculators who have made their market commitments on the hope that inflation was on the way and would run its course.

The President addressed himself to the country Sunday night, so that yesterday's (Mon.) market movements were swayed largely by an effort to interpret what he said, and it is likely that for the next few days the Sunday night address will continue to be the market's main motivating power.

Seeking to follow the maneuvers of speculators (and investors, too) last week, before the President had expressed himself, it is significant that there was a distinct trend away from the sure inflation theory by traders and market advisors. The outstanding fact of the week was that in spite of the biggest six-session turnover since 1931, the Dow Jones industrial averages rose just five cents, while the bond averages moved ahead 2.48 points, transactions here also being on a very large scale.

A rising bond market and a stationary price structure for equity stocks at the same time disposes of the notion that traders are unanimous in their certainty of any important inflation. When capital takes flight from money into property or goods, it doesn't hasten to

(Continued on page 23)

Yesterday's Prices

Sales.		Hgh.	Low.	Last.	Net chge.
300	Col.	11¼	10¾	10¾	+ ⅜
600	Con.	3¼	3	3	— ⅛
1,100	Do ...	9¼	8⅝	9⅛	+ ⅜
2,200	East. ..	65⅛	64⅝	66	+1
17,500	Fox	3⅝	2⅝	2⅞	+ ⅜
9,500	Loew's ..	18⅝	10⅛	10⅝	— ⅛
400	Do pf...	56	55	56	+2⅜
200	MGM, pf..	18½	18½	18½	+ ½
500	P-P cfs..	½	½	½	
200	Pathe	⅞	⅞	⅞	+ ⅛
300	Do A....	2⅜	2⅛	2⅛	+ ⅛
60,500	RCA	7⅜	6⅞	6⅞	— ⅜
1,400	RKO	2⅜	2⅛	2⅛	
32,800	W. B.....	3⅛	2⅝	2⅞	
	BONDS				
$2,000	Keith.	40	40	40	—2
2,000	Loew's ..	72	72	72	
25,000	Par-P-L...	7½	6¾	7	
14,000	Par-P	0¾	8½	0	— ⅛
22,000	W. B....	24½	22½	23½	
	CURB				
2,000	Tech.	4¾	4¼	4¼	— ⅜
500	Trans-L ..	2	1⅞	1⅞	
	PRODUCE EXCHANGE				
1,200	Par-Pub ..	50	43	50	+.07

75c Wheat Turns NW Mgrs. Hopes Toward Restored B.O. Scales

Minneapolis, May .

With the rise in wheat prices, exhibitors the territory and exchange heads here are hopeful that conditions will be propitious by next fall for a boost of theatre admissions back to what is regarded as a 'sane' level.

This territory is dependent primarily upon agriculture, and admission prices have dropped from 55, 40 and 35 to 25c in most spots, and as low as 15c in a number of instances. Even at such low levels, exhibitors have felt that scales were out of line and too high on the basis of 40c wheat.

With wheat now close to the 75c level for some options, however, there will be justification for a return to the former 35c scale in the smaller and medium-sized towns, it is felt. At one time recently, it required the proceeds of nearly two bushels of wheat or five dozens of eggs for a farmer to buy admission for the family. Now it takes less than a half a bushel of wheat to yield enough for a 25c ticket.

Roadshow WB's 'Diggers' And Fox's 'Pilgrimage'

Fox is planning to roadshow 'Pilgrimage,' a summer release, sometime next month.

Men are being tentatively lined up to take it on the road.

'Golddiggers of 1933,' Warners' second musical, will be roadshown throughout the country, according to plans, on top of the Broadway and Hollywood openings. With print late in reaching New York, day-and-date engagement at the Hollywood and Warner is held up for a week or longer. Picture was to have gone into both houses tomorrow (Wednesday).

Same date it opens in New York it will premiere at Grauman's Chinese, Hollywood.

inden's Vacation

Hollywood, May 8.

Eric Linden is off Radio's payroll for six weeks.

It's the lay-off period as provided for in his contract.

N. Y. to L. A.

Maurice Chevalier.
Howard Dietz.
Douglas Fairbanks.
Gene Fowler.
Benjamin Glazer.
Edmund Goulding.
Charles R. Rogers.
Albertina Rasch.
Mr. and Mrs. Harvey Stephens.
Norman Taurog.
Walter Donaldson.
Herbert Fields.
M. H. Hoffman.

L. A. to N. Y

Tom Baily.
Harry Clay Blaney.
William Pine.
Frank McHugh

Tuff on the V. P.'s

Since the national bank holiday all companies have ceased to pay directorate stipends to Board members. Only the glory of being a Board member remains for many a director. Formerly they used to receive in gold coin, $5, $10 or $20, as the particular company rule might hold.

But that's not the only sour point about being a director presently, for even where companies still continue to pay out those meeting fees to directors they do not pay in gold any longer. It's in currency notes or else. Gold is taboo because of President Roosevelt's anti-hoarding edict.

L. A. DAILIES PUBLISH REVIEWS OF PREVIEWS

Los Angeles, May 8.

Simultaneous with the opening of 'Hell Below' the daily papers will carry a review of the picture, having been shown the film before at the Metro studio. Picture opens at Loew's State Thursday.

It's not unlikely that studios may ask the daily papers in future to preview pictures at studio so they do not have to wait 24 hours for reviews.

Meggers' Nightmare

Westwood, May 8.

Fox has asked James Cruze to look at 'Five Cents a Glass,' hoping he will agree to direct the picture's retakes, a job already turned down by Raoul Walsh and David Butler.

If Cruze won't do it, assignment will probably go to Spencer Bennett, who assisted Frank Craven in directing the pic.

Maryland's New 'Tough' Censor in Hi; 'Reunion' So Slashed It Can't Be Shown

Baltimore, May 8.

Okay, Kansas; move over, Pennsylvania. Make room for Maryland, pardon, the Maryland Free State. Make way for bigger and louder picture censorship under the leadership of the newly appointed censor chairman, Bernard B. Gough, a man who states he rarely goes to pictures, and brags mildly that he is a bit narrow. Well, Gough started in last week when the censors ripped up Metro's 'Reunion in Vienna.'

Picture was scissored so badly that the film cutter sent down here by Metro's home office took the entire print back to New York with him rather than permit the film to run as sliced. Flicker is scheduled to open at the Loew's Stanley next week.

Also sliced was 'Diplomani Radio's Wheeler and Woolsey comedy, which, however, went on at the Hippodrome last Friday (5).

Balto Press Opposes Censors

Much-to-do was raised about the snipping of 'Reunion,' with the news flooding the papers, all of them apparently opposed to the censorship. The 'Sunpapers' have been especially frank in objections to the clique, pointing out that the board costs the picture fans $31,000 per annum.

But so intense is the feeling against the censors in town that Loew's has received dozens of letters from fans urging them not to run 'Reunion' in its mutilated condition. All of which has Loew's rather leery about the chances of the flicker at the box-office now, with the attitude in town now being that a trip to see 'Reunion' now would be just wasted coin in view of the chopping.

It's a new insomnia-provider for the local exhibs who thought there couldn't be any more reasons why people don't go to see pictures any more.

Last week's allusion to 'Picture Snatcher' (WB) being 'sliced to pieces' by the local censor is claimed as exaggeration by the Warner office. Company declares that only two of the film's seven reels felt the scissors, and that the eliminations were not serious. Firm also declares that this matter had no bearing on the New York office returning 'Baby Face' to the Coast studio prior to release.

1st Runs on Broadway

(Subject to Change)

Week May 12

Paramount—'Eagle and the Hawk' (Par).
Capitol—'Barbarian' (Metro).
Strand — 'Ex-Lady' (WB) (11).
Rivoli—'Bedtime Story' (Par) (4th week).
Roxy—'Jungle Bride' (Mono).
Music Hall—'Warrior's Husband' (Fox) (11).
RKO Roxy—'Kiss Before the Mirror' (U).
Mayfair—'Big Cage' (U) (8).
Rialto—'Forgotten Men' (Ind).

Week May 19

Paramount—'Girl in Wig' (Par).
Capitol—'Devil's Brother' (Metro).
Rivoli—'I Cover the Waterfront' (UA) (15).
Music Hall—'Adorable' (Fox).
Mayfair—'Soldiers Storm' (Col).
Rialto—'Below the Sea' (Col).

$2 Pictures

'Hell Below' (Metro) (Astor) (3d week).
'Reunion in Vienna' (Metro) (Gaiety) (3d week).

Foreign Films

'November Night' (Capita) (Polish) (Little Carnegie) (3d week).
'Schuetzenkoenig' (Germania) (Hinderburg) (2d week).
'Horizon' (Amkino) (Russian (Europa) (11).

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

'Mrs. Crane' on Again

After being off and on for two years, 'Behavior of Mrs. Crane' is again being considered at Universal. Martin Brown has completed a new treatment. Yarn was originally bought for Lois Wilson, who may be cast in the lead if treatment jells.

James Storm and Paul Green adapting 'Lost Adam,' which John Ford will meg for Fox.

George Marshall and Andy Bennison writing a feature comedy for El Brendel which Sol Wurtzel will supervise for Fox.

Laird Doyle assigned to write scenario of 'Giant Plane,' a transoceanic flying yarn at U.

Ted Healy has a five-week contract at Metro during which time he will make 'Nursery Rhymes' and 'Beer Garden,' colored shorts.

Cafeteri Nite Club

Boos Brothers' Hill street cafeteria has gone 'night club.' Employs band, singing waiters and lets customers dance after nine at night.

Harry Green Dramatic

Harry Green has gone dramatic in pictures. Has part in 'This Day and Age,' which C. B. De Mille is making for Paramount. Richard Cromwell also in cast.

Robert Armstrong has lead in 'Speed King' (Radio), which Ralph Ince will direct.

Rounding Up Lookers

Robert McIntyre, production manager for Sam Goldwyn, is rounding up chorus and showgirls for the next Eddie Cantor picture. Has call in for 200 girls to pick 70. Busby Berkeley will stage.

First of studio art department to attain 100% membership in Academy is the Metro unit, bringing in five new members. Assistant directors section added six new names last week.

Figuring better times are here, Warner has changed 'Bread Line' to 'Heroes for Sale.'

Vivienne Osborne being brought from New York for 'Devil's in Love' at Fox.

Jumping at $5 Per

Superior Court approved contract between Barbara Van Brunt, 20-year-old singer and Ambassador Hotel Co., her employers. She starts June 1 at $40 weekly and has 25 jumps at monthly intervals with $5 increase each time.

Jolsons on Coast

Al Jolson and wife, Ruby Keeler, back after vacash in Honolulu. Miss Keeler considering offer from NBC. Deal being handled by Ralph Farnum.

Pat West-Del Chain unit 'Gobs of Joy,' booked into Golden Gate, Frisco, opening May 10. All RKO managers from Seattle, Portland, Salt Lake and Spokane, going to see unit with view of booking for northwest.

Bertram Milhauser has sold 'Ragged Army,' play written in collaboration with Beulah Marie Dix, to Crosby Gaige for New York production.

'Be Mine' Heavy

With biz for third week at $3,800, Filmarte was forced to add two matinees for 'Be Mine Tonight' (U), in fourth week. First week's take ran $3,100, with increase of $500 for second.

For N. Y. Atmosphere

Roy William Neill, director, and Ray Davidson, studio effect man, left for New York May 3 to get atmosphere stuff on Broadway for Columbia's 'Madame la Guimp.'

Wyler Vice Neuman

William Wyler was assigned to direct Universal's 'Salt Water' in place of Kurt Neuman in a last-minute switch. Change was made while Neuman was in Oakland with a technical crew to film exteriors.

Joyce Murray, dancer under contract to Metro three years ago, returns to pics in Paramount's 'College Humor.'

Miss Seats, Sue

Circle Theatres, Inc., being sued for $22,500 by Lafayette and Belle Austin, and for $15,635 by Estella Cornell. Women claim they missed their seats and landed on floor for injuries through alleged negligence of Million Dollar and Circle houses.

Sam Greenwald, Paramount News cameraman, has arranged for distribution by Beverly Hills Exchanges of 'Yokel Dog Makes Good,' a one-reel pup picture he made during his vacation.

Seeking Andes Stock

MGM has sent a camera crew to South America to get process background pics of Andes region because no stock film of that continent is available at screen libraries.

'Sky Man,' intended for Robert Montgomery, being written by Ray Schrock. Harry Rapf will produce for Metro.

Kenneth Goldsmith, who went east to line up production and distribution deals for his indie company, has extended his trip to Europe.

'Gordon of Ghost City,' adapted from Peter B. Kyne's 'Oh, Promise Me' and originally intended for Tom Mix, is Universal's title for Buck Jones' serial, to be directed by Ray Taylor.

Victor McLaglen sails from New York on the Aquitania May 10 for England to do 'Dick Turpin' for the John Stafford Co.

George O'Brien unit making Fox film tentatively titled 'From Missouri' under direction of Louis King, is on desert location at Hesperia.

Col. A. L. Rule, producer of 'The Big Drive,' is making personal appearances with film on coast.

Kill 8-hr. Femme Law

Proposed law which would have prevented all motion picture studio women employees from working more than eight hours, even with overtime, was defeated in California assembly following protest of thousands of film femmes.

Three of Fox's 'Man Eater' cast have returned to Hollywood. They are Kane Richmond, Marion Burns and Harry Woods.

'Moon' Title Stays On

Paramount execs couldn't decide whether or not to retain the title 'Three Cornered Moon' on the picture based on the play of that name. A canvass was made of 50 femme workers on the lot asking them for

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PAR RETURNING MARSHALL

Hollywood, May 8.

Paramount is recalling Herbert Marshall to the studio for the lead with Dorothea Wieck in the German actress' first picture here, 'White Woman.'

Marshall, now in E ill return July 10.

SLIM PICKIN' IN HOLLYWOOD

Sharp Prod. Curtailment, Prompted By Financial Caution, Will See But 265 Major Pix, 87 Fewer Than in 1933

Hollywood economies are being reflected in the sharpest curtailment of production ever experienced in the industry. According to well developed plans, which are probably final and which are seen as one of the most important aftermaths of the Coast round table, not over 265 features will be produced by major companies during 1933-'34. This is in the neighborhood of 87 fewer than in '32-'33.

Instead of allotting $75,000,000 to feature production, roughly, the grand budget total for the current season, the present set-up, plus additional economies will keep Hollywood during the new year geared down to a round $50,000,000. This total is probably an all-time low for the Coast since it became a major production base.

$188,000 Average Per Pic

The average major feature, according to the new machine, will show a cost of approximately $188,000. This means a saving of about $62,000 per picture over that of the current season. The total saving on this phase alone represents $16,400,000.

The reduction in picture schedules, which authorities state will be at least 25%, represents another $15,000,000.

Economy could be greater, it is pointed out, were it not for the fact that other pictures have to assume studio overhead costs which a shortened schedule necessitates. This angle, it is also held, has been one of the chief reasons for companies failing to curb their schedules before. The financial situation in other years, however, is now claimed to have enabled the industry to have continued mass production on the same general scale.

Dependence on the boxoffice is the direct reason for producers taking this elaborate precaution. As the '33-'34 season progresses the makers will probably adjust their schedules accordingly.

There is every indication that if the country's boxoffice shows a need for more pictures and is taking in sufficient money to warrant additional production, producers may step up their programs accordingly.

It is largely because of this general caution that distributors also are delaying their sales drives this year. They figure that by waiting another two months the financial picture of the new theatre year will be at least discernible.

Inquisitive

Hollywood, May 8.

Stacy Woodard, producer of 'The Battle of Life' series of insect and animal life for Educational, was recently stopped at the California-Arizona boundary by a hard-boiled state horticultural inspector who suspected the producer of carrying contraband plants.

Inspector frantically waved him on his way when the opened rumble seat of the battered car disclosed a writhing assortment of rattlesnakes, Gila monsters, centipedes, tarantulas and what-have-you, which Woodard was bringing back to the studio.

No Benefit Rule Wins First Test In Academy Vote

Hollywood, May 8.

Academy committee drafting a new constitution for the organization as a result of ultimatum by the employee groups which seek liberalization, have agreed on several major points, one of which is a clause that all benefits and machinery of the Academy will be withheld from those in the industry who are non-members.

A third meeting was held tonight (8), but several other gatherings are expected before the new draft is ready for submission to the full membership for action.

Committee has passed favorably on the demands for a new election of officers and committees within two weeks after acceptance of the constitution. Also passing muster is a proposed constitutional article which would provide penalties and possible expulsion from membership for violation of by-laws or ethics.

As proposed, this would work against producer members, as well as those in the employee groups. Producer violation would mostly consist of breaking the various codes and agreements now in force between the studios and the Academy.

Conferences have not yet reached the question of turning down the annual subsidy from the Producers' association. This is on the boards for the next session.

JAFFE'S 'EMERGENCY CALL' A SPECIAL

Hollywood, May 8.

'Emergency Call,' produced by Sam Jaffe for Radio at cost of $108,000 will be released as a special, with triple star billing for William Boyd, Wynne Gibson and William Gargan. This is the cheapest cost special the company has released in the past two years.

Jaffe has been assigned to supervise the musical starring Irene Dunne, tentatively called 'Frivolous Sal'. He will also produce the second Francis Lederer picture, from an original story.

Ban Racket Hustlers

Hollywood, May 8.

Tired of being high-pressured by the daily process of tie-up promoters from the Chicago World's Fair, studio executives have turned a cold shoulder on the stream of program solicitors and others of the same persuasion who are trying to get film celebs for personal appearances and other similar rackets just for the asking.

Standardizing the turn-downs, studios are referring all such solicitors to the New York home offices.

Col. Drops 'Wonderland' As a Courtesy to Par

Hollywood, May 8.

With Paramount having spent around $100,000 in preparation for a production of 'Alice in Wonderland,' Harry Cohn will call off production of a picture of the same title, providing Col's New York office has not already signed contracts with Eve Le Gallienne for the lead. Cohn figures he has a small investment in the preparations and with the nut that Paramount has already piled up he'll let it go to them.

'Alice' was also dropped as a production by Mary Pickford last week after it was figured that the budget and other obstacles would be prohibitive. Walt Disney was to have animated parts of Miss Pickford's production which would take at least one year.

ACTORS' CHANCES PUT AT 10 TO 1

Of the 9,830 Registered Principals and Bit Players, Only 1,102 Had Jobs Last Year

MEGGERS IN SPOT

Hollywood, May 8.

Hollywood under present conditions can only give employment during the year in major pictures to one out of 10 of the actors now here. This is exclusive of the ratio of employment for the 17,000 registered extras, whose chances are even slimmer.

Ratio is based on the actor employment figures for the past 12 months, which show that of the 9,830 players, principals and bits, registered at the call bureau, only 1,102 got jobs during the year at the majors. An additional 441 worked for independent companies.

The chances of more than a comparatively few persons getting before the cameras in anything like important parts is shown in the fact that of the 1,102 employed, 232 were under contracts at the various studios and used repeatedly. There are also 200 favored freelancers who are almost constantly busy, leaving the rest of the huge army to divide up the remaining jobs, which for the most part occupy only a few days.

The Expectant 10,000

While many contract people are not registered at the call bureau, the roster there is taken as an indication that Hollywood currently has more than 10,000 persons, exclusive of extras, hoping to gain a livelihood as actors. This is increased weekly as studios bring more from the east and from Europe.

The 1,102 different persons were employed in 404 pictures made by the majors while the 441, with some duplications, were in casts of 47 indie films. Screen credit on major pictures went to only 497 players, while the bit parts were divided among 605 persons.

Conditions so far as writers are concerned show no better hopes for

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An Indie Producers' 'Hays Org.' Looks Cold; Lawyer-Promoter Emphasizes Financing Plans

Lonesome

Hollywood, May 8.

Mechanic on a dam construction job in Pennsylvania wrote a letter addressed to 'The Average Extra Girl, Fox Casting Dept.' He says he's lonely and asks that some extra in Hollywood correspond with him.

He offers a dollar a week per letter, and it appears that he will have no difficulty getting the missives. Task of the casting office is to select the girl to get the buck a week from the several hundred who have offered to pick up the easy cash.

Fan's Complaint Of False Radio Adv. on WB Film

Los Angeles, May 8.

Claiming false radio advertising for Warners' 'Central Airport,' a patron has squawked to the Better Business Bureau against this type of plugging over the Warner station, KFWB.

Protestant claimed that he was attracted to the picture at the company's Hollywood theatre because an announcer stated Richard Barthelmess would be seen in 'gorgeous military uniform,' and that in an accident the picture star loses an eye and one leg.

Patron's kick was that Barthelmess' uniform wasn't gorgeous and that the incident in which he is injured is told by dialog and not shown, and the star didn't lost a leg.

Bureau officials grunted and passed the wail on to Warners.

Two principal reasons in substantiation of the prediction a Hays' office of independent producers and distributors will never bear fruition, if two have proper representation, are advanced by leaders in this field. One is fear that the present movement to organize the independents has behind it a financial promotion project; the other is grave doubt that indies could afford to support such an organization as proposed. Or wouldn't follow through with dues.

At a meeting last week indie representatives who attended learned that the M.P.P.D.A. of their field, with a lawyer, Tobias A. Keppler, the prime mover, not only included an amalgamation of indie exchanges but a financing plan for producers as well. From what transpired at the meeting, it was sensed by indie leaders that the indie Hays' office, as suggested by Keppler, would amount more to a financing organization than an association modeled after the M.P.P.D.A. of the majors.

Film Financing Plans

After stating that he had had conferences with financial giants who were ready to sponsor numerous indie producers, Keppler revealed that the proposition would be for these giants to put up 50%, dollar for dollar with indies, with a centralized exchange system to distribute. The financiers putting up half of production costs with such indies, would take out their 50% first, under the plan.

Keppler would not reveal whose money was ready for independent production but stated that it was not tied up in any way with show business, except indirectly. Reported that the Keppler backing might be through one of the laboratories or trailer companies. Consolidated Film Labs last season financed considerable indie as well as major production, in the latter group Educational notably.

The leading independents are less in favor of a centralized distribution system than the majors who have several times discussed such a plan for product as well as accessories but have never gone forward very far, for fear of favoritism in the selling and physical handling of film.

Keppler or A. G. Hays?

No one so far has been openly proposed as the Will Hays' of the indie M.P.P.D.A., which Keppler is promoting. While it is believed Keppler himself might want such a post, two others are mentioned, notably Arthur James, former trade paper publisher and a close friend of Keppler's from account. Arthur Garfield Hays, attorney, is another name brought up. Two years ago at an A.M.P.A. meeting, Hays offered himself as the head of an indie association, if formed.

Only a handful of indie producer-distributors were represented at last week's meeting, some with representation out of curiosity. Max Weiss, vet indie producer, led the rebuttal and questioning of Keppler on financial side of plan, as proposed. Weiss heads Artclass. Mayfair also had reps on hand.

Largest indie producer-distributor, Monogram, led major indies not showing up. W. Ray Johnson wrote Keppler to the effect that Monogram would not be interested in discussing the indie association because the company planned joining the M.P.P.D.A. headed by Will Hays.

Other important indies not tending included Majestic, Big Four, Allied and First Division.

Keppler explained in the case of Allied that M. H. Hoffman, who has gone back to Coast, had discussed the association plans with him (Keppler) and was favorable to it. Hoffman heads a west coast association of indie producers.

Mayfair was the only important indie producer to attend last week's get-together.

RKO Circuit, with Its Turnbacks, Now Down to 92 Houses, a 50% Cut

The RKO theatre situation is pretty nearly cleared up as the circuit, since receivership of the parent company, has turned back around 48 houses to former owners and landlords. Presently the RKO circuit comprises around 92 theatres including around 12 of the Orpheum spots, so far retained in the RKO fold.

This means that within the past year the RKO circuit has practically been cut in half. The chain formerly ran to around 180 houses.

Additionally RKO soon will give up, or hopes to give up, the former Pantages circuit, numbering around five theatres. These are on the coast and comprise the Orpheum, Portland, Orpheum, Salt Lake, Orpheum, San Diego, Orpheum, San Francisco and the Orpheum, Spokane.

The Hoblitzelle houses in the south are counted in the 48 already turned back. With the Pantages houses which will be turned back the give-ups will count to 53, all of which were turned back in the past three months.

RKO's 40 Around N. Y. Now

Of the houses presently being operated by RKO, around 40 are in New York City and surrounding territory. This includes the two Radio City theatres.

Theatres which have been turned back since receivership of the parent company follows: Strand, Dayton; Rivoli and Palace, Toledo; Capitol, Orpheum and Parkway, Madison; Columbia and Orpheum, Davenport; Orpheum, Denver; Iowa, Cedar Rapids; Grand, Orpheum, St. Louis and Missouri, in St. Louis; Orpheum and the Broadway Palace, Los Angeles; Riverside and the Palace, Milwaukee; Orpheum, Memphis; Granada and the Palace, South Bend; Paramount, Emboyd, Jefferson, Palace, and the Strand, Ft. Wayne; Mainstreet, Racine; Orpheum, Seattle; Orpheum, Sioux City; Majestic and Orpheum, Springfield, Ill.; State Lake, Northshore and the Tower, Chicago; Hippodrome, Cleveland; Youngstown, Youngstown; Palace, Akron.

Additionally, there are the Bratter & Pollack, comprising locations in New Jersey such as the Lincoln, Arlington; Rex, Irvington; Ritz, Lyndhurst; Rahway and Empire, Rahway; Pickwick, Greenwich, Conn., and the Embassy, Dobbs Ferry.

The Hoblitzelle houses are the Ritz, Trianon, Birmingham; Capitol and Majestic, Dallas; Hollywood and Majestic, Ft. Worth; Majestic, San Antonio, and the Majestic, Houston.

No Panic in L. A.; Attractions Don't Seem to Be There; 'Reader' In 2 Houses, Only 20G, 'Zoo' 11G

Los Angeles, May 8.

Maybe it is the aftermath of the circus, maybe it is because a little sunshine is creeping out of the skies; then maybe because there are exceptional box-office attractions, but anyway there's a grave lack of patronage at the first run auditoriums around town.

Warners' Hollywood seems to have best break in uptrend of trade, due to the established vaude policy with pictures. It is just a little over a year ago that the stage shows were pulled out of the house, so Hollywood kind of had a hankering to see what it was all about, with the result that house should hit around $10,500 on the week, which is good and helpful to 'Mind Reader,' the screen offering.

Downtown, which has steady vaude diet with same picture, will probably get $9,000, better than expected. 'Strictly Personal' pleasing, but lacking marquee names, will do very good in reaching $13,000 at the Paramount.

'Zoo in Budapest' got off to quite a light start at the State, and will be lucky to come in with over $10,500. 'Below the Sea,' at the RKO, not so forte an attraction, to carry the b. o. barometer to over $4,500.

Estimates for This Week

Downtown (WB) (1,800; 25-70)—'Mind Reader' (FN) and vaudeville. Off a bit, due to lack of picture selling names; around $9,000. Last week 'Elmer the Great' (FN) a bit off for a Joe Brown pic at $11,000.

Hollywood (WB) (2,756; 25-65)—'Mind Reader' (FN) and vaudeville. That vaude show helping lots toward $10,500 take. Last week Elmer' (FN) drew the kids, but not enough, as $6,500 shows.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Soldiers of the Storm' (Col) and 'Gigolettes in Paris' (Maj). Not being outstanding screen fare $8,800 will have to do. Last week 'High Gear' (Gold) and 'Strange People' (Ches) oke at $4,700.

Paramount (Partmar) (3,595; 25-40)—'Strictly Personal' (Par) and stage show. Start not so great, but picked up and will do good at $13,000. Last week 'Song of the Eagle' (Par) ended with only $10,300.

RKO (2,950; 25-40)—'Below the Sea' (Col). Nothing unusual for trade here, with $5,000 being all in sight. Last week 'Out All Night' (U) very poor for a Pitts-Summerville, as $4,000 shows.

State (Loew-Fox) (2,024; 25-40)—'Zoo in Budapest' (Fox). It's lots of class but going not strong, with $11,000 all in sight. Last week 'White Sister' (MG) came home with colors flying high at $17,400.

Tacoma 100% Splits

Tacoma, May 8.

Daylight saving and spring's call to the highways a sock in the nose to the b. o.

Stage policy continues at Blue Mouse to fair returns, with musical revue featured this week. Nothing startling this week anywhere, with the general pace lackluster. All houses on split week bills again.

Estimates for This Week

Music Box (Hamrick) (1,400; 25). 'Out All Night' (U), 'Our Betters' (RKO), split. Looks fair for $3,200. Last week, 'King Kong' (RKO), started big but softened to fair $3,700.

Roxy (Jensen-Von Herberg) (1,300; 15-20) 'Below the Sea' (Col) and 'Death Kiss' (WW). Split indicates slow trade, $3,000. Last week, 'When Strangers Meet' (Col) and 'Bottom Broadcast' (Shef) fair for $4,200.

Blue Mouse (Hamrick (650; 25). 'Girl Missing (WB) and 'Grand Slam' (FN) split, with stage show. On way to $2,500, pretty fair, considering the reduced top to 25c. Last week, 'Hell to Heaven' (Par) and 'Scarlet River' (RKO), with burley, slowed some to $2,200.

Indie Scribes Signature Screen Guild Contracts

Hollywood, May 8.

Writers for independent producers meet again with the Screen Writers' Guild Thursday (11), when an effort will be made to enroll the balance of the indie scribblers in the society.

At a meeting last week 28 more of the indies signed the Guild contract, bringing this group's membership in the organization to 50, with 21 yet to be signed.

Detroit, Like Ol' Man River, Just Keeps Goin' Along

Detroit, May 8.

Just going along. Nothing ever happens. People just won't come or go. Banks paid off, but still no biz. City paying in scrip and theatres not accepting. Only one holdover picture, so that can't be blamed.

Gene and Glenn on a percentage date without any other stage show and 'Phantom Broadcast' at the Downtown are getting a little extra dough and will make out all right. 'Rasputin' at the State continues into its third week and is going along for a fair engagement.

The Michigan returns to double billing with 'Song of the Eagle' and 'Keyhole,' while the Fox goes to single bills with 'Big Cage.'

The United Artists with 'Picture Snatcher' looks for a build. The Fisher is going along with 'Central Airport.'

Last week 'Rasputin' at $10,700 led the town. The Michigan was only $7,800, with 'Barbarian.' 'White Sister' closed a two weeks' engagement at the UA for a weak $5,500. 'Looking Forward' was good for a couple of dollars over the Fisher average at $6,200. The Downtown with 'Below the Sea' (Col) was weak at $2,800, while the double bill at the Fox, 'Fighting President' and 'Cohens and Kellys' just went along for a mild $4,000.

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55), 'Song of Eagle' (Par) and 'Keyhole' (WB). Fair at $10,000, a little up. Last week 'The Barbarian' (MG) only $7,800.

Fox (Indc) (5,100; 15-25-35-40-55), 'Big Cage' (U). Should get $7,500, mild. Last week 'Fighting President' (U) and 'Cohens and Kellys in Trouble' (U) weak at $4,000.

Downtown (RKO) (2,750; 15-25-35-40-55), 'Phantom Broadcast' (Mono) and Gene and Glenn in person. Will be lucky to scrape up $4,000, poor. Last week 'Below the Sea' (Col) only $2,800.

State (P-P) (3,000; 15-25-35-40-55), 'Rasputin' (MG) (2d week). Looks to about $7,000. First week a nice $10,700.

United Artists (P-P) (2,018; 15-25-35-40-55), 'Picture Snatcher' (WB), maybe $6,000, weak. Last week 'White Sister' (MG) weak at $5,500.

Fisher (P-P) (2,665; 15-25-35-40), 'Central Airport' (FN). Only $6,000, light in view. Last week 'Looking Forward' (MG) fair at $6,200.

Lyric Reopens With 'Mary Holmes' and Tab, 8G, Best in Indianapolis

Indianapolis, May 8.

With the reopening of the Lyric, old vaude standby, things seemed to be perky but conservatively. The 2,600-seater opened with 'Follow Thru' on the stage and 'Past of Mary Holmes.' Crowds at opening, despite rain. However, rain kept them away from other spots unless it was the Palace, with 'Barbarian' and the Novarro pull.

The Indiana is due for a good gross with 'Elmer the Great,' and it will climb steadily during the week. House took it on the nose last week with 'Crime of the Century.'

Ohio, opened to use foreigns, particularly Germans, now running 'Seventh Commandment' at 25c for adults only.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Sweepings' (RKO). Will get $3,500, good. Last week 'Christopher Strong' (RKO) not so hot at $3,000.

Circle (Circle) (2,600; 25-40)—'Oliver Twist' (Mon). Maybe $2,800, but it will be due to the kids. 'Bed Time Story' (Par) got $4,000, good for this spot now.

Indiana (Circle) (3,300; 25-40)—'Elmer the Great' (FN). Should get the youngsters, maybe $8,000 but must climb. Good gross without stage show.

Loew's Palace (Loew) (2,800; 25-40)—'Barbarian' (MG). Should be good for $6,000. Last week 'Secrets' (UA) eked out $5,000, fair.

Lyric (Fourth Ave.) (2,600; 25-40)—'Mary Holmes' (RKO) and 'Follow Throu' unit on the stage for reopening. It will be best in town with $9,000 gross.

Ohio (Campbell) (1,400; 25)—'Seventh Commandment.' Maybe $600. Last week 'Hello Sister' (Fox) and 'Ich Will Nicht Wissen Wer du Bist' got $500.

Dance Marathon Giving NH Shows New Opposish

New Haven, May 18.

Dance marathon, now in fifth month, is offering film houses stiff opposish with minstrel shows and vaude bills. Big biz on Cohan's 'Pigeons and People' at Shubert will also hurt some this week.

'Oliver Twist' at the College off to a good start through special exploitation aimed at kid trade.

Palace advertised, then cancelled, 'Be Mine Tonight' to back up 'Today We Live,' finally going single feature.

Estimates for This Week

Paramount (Publix) (2,348; 35-50) 'Song of Eagle' (Par) and 'Laughter in Hell' (U). Going fairly for $5,000. Last week 'Supernatural' (WW) and 'Love is Like That' weak at $3,000.

Palace (Arthur) (3,040; 35-50) 'Today We Live' (MG). Indicates okay $7,400, which about equals last week's 'White Sister' (MG).

Roger Sherman (WB) (2,200; 35-50) 'Working Man' (WB) and 'Phantom Broadcast' (Mono). Off to nice opening, means a good $6,900. Last week 'Sweepings' (RKO) and 'Elmer the Great' (WB) at $8,600 were biggest in weeks.

College (Arthur) (1,565; 25-40) 'Oliver Twist' (Mono) and 'Trick for Trick.' Maybe $2,500, okay. Last week 'Looking Forward' (MG) and 'Circus Queen's Murder' (Col) reached around $2,000.

MPLS. TRYING TO FIGURE IT OUT

Minneapolis, May 8.

Due to the continued puny box office showing of the larger and more pretentious houses which ordinarily come through with formidable figures, the aggregate of loop grosses is still exceedingly blah. The collapse of takings, which came suddenly a few weeks ago, has the entire rialto wondering and worrying.

It almost has cut in two the usual heavy totals of the State, ace loop house, which, as a rule, had grossed almost as much as all the other houses combined. In recent weeks the 2,200-seat State and 2,890-seat Orpheum have had a hard time to top $10,000 together. Before that, for quite a stretch, the State alone was pulling from $14,000 to $16,000 per week. When such pictures as 'Cavalcade,' 'White Sister' and 'Central Airport,' the current offering, die at the box offices, the blame can't be laid on weak product. Exploitation and publicity seemingly leave nothing to be desired, while the weather has been cool and favorable. Apparently, then, the sharp and abrupt drop must be due to the general economic situation. With grain and security prices shooting upward and with inflation apparently under way, however, the feeling is that conditions soon will improve hereabouts and that it is only a question of time before such betterment will be translated into more normal theatre grosses.

The lesser houses like the Century and Lyric are going along very nicely this week, but comparatively small totals represent 'good business' for them, and they don't bring the aggregate sum for all the first-runs to anywhere near a respectable figure. The State, Orpheum and Lyceum, the town's biggest houses, accounting for around 7,500 seats, will do well to hit a $11,500 clip in toto.

A real sensation is 'Be Mine Tonight,' in its fifth week at the tiny sure-seater World. This is a 15-year consecutive run record for the town. Picture continues to hold 'em out at night.

'Pick Up' is the Century's card, while 'Elmer the Great' has been attracting much better than normal trade to the Lyric. 'Central Airport' and 'Christopher Strong,' at the State and Orpheum, respectively, are first-rate pictures, but their box office strength thus far is nothing to brag about. Maybe the State's 55c. scale is to steep for the times.

'Cohens and Kellys' is scarcely the type of picture to lure the class trade to which the Lyceum is catering. As a result, patronage is slim.

Estimates for This Week

State (Publix) (2,200; 55)—'Central Airport' (FN). Different type of picture than this leading theatre usually houses. Indicates a light $5,000, but may build. Last week 'White Sister' (MG), $6,300.

Orpheum (RKO) (2,890; 40)—'Christopher Strong' (RKO). In for six days only and opening Sunday, on account of Pearl-Whiteman show here for Saturday matinee and night. Title means little and Hepburn no magnet yet. An old Eddie Cantor reissue, 'Midnight Frolic,' played up in advertising equally with feature picture. Will be lucky to reach $4,000, fair. Pearl-Whiteman show around $4,000 on two performances at $2.75 night top. Last week 'Sweepings' (RKO), $3,500, light.

Century (Publix) (1,600; 40)—'Pick Up' (Par). Good attraction for this house in center of shopping district and getting big feminine play. Sylvia Sidney, Vina Delmar and title the draws. George Raft not counting for much. Looks $4,-000, first-rate. Last week, 'The Keyhole' (FN), $2,700, light.

Lyceum (Clifford Co.) (2,500; 40)—'Cohens and Kellys in Trouble' (U), and Lou Breese and 25-piece orchestra and singers. Dandy comedy, but poorly booked into this house. About $2,800 indicated, bad. Last week, 'Big Cage' (U), $3,200, light.

Lyric (Publix) (1,300; 35)—'Elmer the Great' (FN). Joe E. Brown still has nice following here and this timely baseball comedy is proving theatre's best box office bet in some time. May hit $4,500 clip, big. Last week, 'Murder in the Zoo' (Par), $1,700, poor.

Uptown (Publix) (1,200; 40)—'Rasputin' (MG). Held full week; $2,800, fair. Last week '42d Street' (WB), held full week, $3,500, big.

Grand (Publix) (1,100; 35)—'42d Street' (WB). Third loop run; $3,-000, good. Last week 'Kid from Spain' (UA), $2,500, pretty good.

Aster (Publix) (900; 25)—'So This Is Africa' (Col), 'Woman Accused' (Par), and 'King of the Jungle' (Par), second loop runs. Split, $800, light. Last week 'Sign of the Cross' (Par), 'Trisco Jenny' (FN), and 'Hard to Handle' (FN), second loop runs, spent $1,100, fair.

'Kiss Before Mirror,' $19,000, Good; Extended Runs Serious Problem

Chicago, May 8.

Palace again looks to lead the loop in pace although the Chicago will top in gross. 'Kiss Before the Mirror' and a vaude line-up consisting of Polly Moran, Gus Van, Diamond Brothers, Russ Brown, and Christensen Brothers is rated spiffy diversion. Chicago runs the race with an all-colored revue supporting 'Ex-Lady.' Sharp division of opinion about the stage show which is from the Grand Terrace Cafe. B&K has made money consistently with all-colored units.

Extended run houses are limping along bearing the brunt of the fair-to-middling product which is coming through. Loop houses are deepening B&K frowns as the problem they present gives little indication of being brightened before fall.

Meanwhile most showmen fear rather than welcome the World's Fair, although their fears may prove unfounded. They'll have a better idea a month from now.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75)—'Ex-Lady' (WB) and stage show. All-colored revue apparently liked by the public. B&K of that opinion and presumably crediting local stage show with part of the expected $28,000. Last week 'Barbarian' (MG) got $22,900.

Majestic (Gregory) (1,996; 10-20-30)—'Phantom Broadcast' (Mono) and vaude. Grooving around $6,000. Last week 'Midnight Warning' (Mono) $6,600.

McVicker's (B&K) (2,284; 35-55)—'King Kong' (RKO). B&K glad to get second runs from RKO because of scarcity of product, and McVicker's being the slough house anyhow. 'Kong' pace so slow at Palace on holdover that McVicker's expectations hardly exceed $7,000. Last week 'Sweepings' (RKO) took $6,600.

Oriental (B&K) (3,200; 35-55-75)—'Cavalcade' (Fox). Chicago blinked at the 75c., decided to wait and see it in the neighborhoods. Second week maybe $8,000. First week got $13,500. House will play Whiteman-Pearl-Boswell-Burns and Allen show at $1.65 top, opening May 19.

Palace (RKO) (2,583; 40-65-83)—'Kiss Before the Mirror' (U) and vaude. Good vaude and good picture with $19,000 expected. Last week Palace dipped to a doleful $13,000 on the holdover of 'King Kong.' First, and probably last, time house ever kept picture second week.

United Artists (B&K) (1,700; 55-75)—'Working Man' (WB). Second week for Arliss; liked but business light; this week maybe $5,500. Last week grossed $8,000.

Arliss, 12G, 'Bondage,' $4,000, Pitt's No So Bad

Pittsburgh May 8.

Spring is here, and the only sunshine along the Main Stem is that which the boys see occasionally in the sky. Certainly there's none of it inside, what with night shows playing to quarter houses and matinees resembling tag day in Scotland.

Stanley pulled a big Hollywood premiere ballyhoo for 'Working Man' and getting attention right along; $12,000 is okay. Penn has 'Secrets,' and the only secret about this one is the management's when one inquires about business. Pitiful start augurs for miserable $7,-500, if that.

Only thing that stands an outside chance of bettering an even break is 'Bondage' at Davis, double-featured with 'Pleasure Cruise.' Film's angle, together with fact that children under 16 aren't admitted, should bait the interest and house prospect is for $4,000, an all right figure for this site.

'Perfect Understanding,' after having been scheduled and subsequently dropped at Penn, has turned up at the Fulton, but Swanson's strictly an outsider these days and even without her lack of b. o. prestige, the picture is a weakie. Under $3,000, awful, looked for, while Warner, with 'From Hell to Heaven,' shapes up for ordinary $3,800.

Estimates for This Week

Davis (WB) (1,700; 25-30-40)—'Bondage' (Fox) and 'Pleasure Cruise' (Fox). Looks like an okay $4,000 or so, comparatively town's best entry. Whispered angle of 'Bondage,' together with refusal of admittance to kids under 16, likely to awaken interest. Last week 'Rome Express' (U) and 'Humanity' (Fox) from hunger at $2,100.

Fulton (Shea-Hyde) (1,750; 15-25-40) — 'Perfect Understanding' (UA). Swanson washed up and picture isn't there anyway, so everything's against the house. Will be lucky to squeeze out $3,000. Last week second of 'Cavalcade' (Fox) around $4,000, giving film about $14,000 for its fortnight engagement.

Penn (Loew-UA) (3,300; 25-35-50)—'Secrets' (UA). Apparently Pickford has been away too long, for they're not going for this one, which was generally looked to exert a certain femme draw. Terrible $7,500 in prospect. Last week 'Today We Live' (MG) all right at $14,000.

Stanley (WB) (3,600; 25-35-50)—'Working Man' (WB). Excellent programmer with rave notices 'n' everything, even including a big flood-light premiere in the Hollywood manner; $12,000 is okay. Last week 'Elmer, the Great' (FN) in six days and five nights satisfactory at $10,500.

Warner (WB) (2,000; 25-35-50)—'From Hell to Heaven' (Par). Weakness indicated at opening, with hardly a chance for anything above a poor $3,900. Last week 'Woman Accused' (Par) about the same.

Reopened Hartman, Col., With 'Slam' at 15-25, 4G's

Columbus, May 8.

Anything and everything is happening in the theatre world of this city this week. Films are a toss-up after one of the poorest sessions in months last week. High spot of the present week is the opening of the Hartman theatre as a vaudfilm house under the Real Neth banner. This will prove a sell-out this week sure.

As far as the regular houses are concerned they hardly stack up to do better than just fair, with the Palace taking what little break there might be with their Wheeler and Woolsey feature off heavy and set to stand up. 'Wax Museum' at the Grand also should go better than average, with the Ohio just fair and the Broad hardly that from early dope.

Estimates for This Week

Palace (RKO) (3,074; 25-40), 'So This is Africa' (RKO). Might hit it up to $8,000, which would be nice enough. Last week 'Kiss Before Mirror' (U) and F.&M. unit, $8,500, at $6,800.

Ohio (Loew-UA) (3,000; 25-40), 'Looking Forward' (MG). Problematical but looks like just fair at $7,000. Last week 'Today We Live' (MG), was best in town but still mild at $8,000.

Broad (Loew-UA) (2,500; 25-40), 'Bondage' (Fox). Doesn't ring in with the opposish and won't top $4,000. Last week 'Sailor's Luck' (Fox) just skidded past to take $4,300.

Hartman (Neth) (1,400; 15-25), 'Grand Slam' (WB) and vaude. En-route to $4,000, which is plenty at its low admish scale. First week at this one after long darkness.

Grand (Neth) (1,100; 25-40), 'Wax Museum' (WB). Off heavy and should do mighty nice $4,500 with half a break on balance of the week. Last week 'Be Mine Tonight' (U) eased off badly at close and just topped $3,000.

Majestic (RKO) (1,100; 15-30), 'Circus Queen Murder' (Col). Nothing to get excited about with just $2,000 in sight. Last week 'False Faces' (WB) also light at $1,700.

Philly Doesn't Feel Chipper This Wk; 'Chris' 12G; 'Elmer 14½G; Fox 17G's

Philadelphia, May 8.

Last week's dismal grosses in most of the downtown picture houses promise to be repeated this week, with not one real smash in sight.

'Today We Live,' which is getting plenty of sexy advertising, received mixed notices and isn't likely to get better than $11,000 at the Stanley. The Woman Accused,' also being given a 'come-on' advertising campaign by S-W, will be lucky to get much over $7,000.

The Earle has a good stage show headed by Will Mahoney, with Joe E. Brown's 'Elmer the Great' on the screen. That's a good combination for this house, but biz on Friday and Saturday wasn't so hot. Not more than $14,500 forecast.

The Fox has 'Hello Sister' with James Dunn on the screen and a stage show sans big names. House gross on week likely to drop to $17,000 or less.

Katharine Hepburn has been winning followers here, but her picture, 'Christopher Strong,' won't help her rep any, judging by reviews and comments. This one opened Wednesday at the Boyd and will just about make the grade for a week, with not more than $12,000 indicated. Chevalier's Bedtime Story,' a big disappointment at the Stanley, ought to get a satisfactory $4,-600 at the Karlton, where it moved at the end of the week.

Locust closed Saturday, presumably until fall, when it may reopen as a legit and concert house. Grind policy, with program pictures didn't mean a thing there.

Last week's trade, in general, was sad. Not a one of the downtown houses except the Karlton, which had a second run ('White Sister') attained average weekly gross figures. The Hayes-Gable film got $6,500 in seven days, which was more than okay.

The Fox, with an $18,000 week for 'Zoo in Budapest' and a stage show headed by N. T. G., was just under average figure. The rest trailed.

Some doubt about summer conditions this year. Boyd generally closes in hot months, despite that it's a cool and comfortable house, but with Mastbaum dark it may ride through. In that case S-W people might decide to close the Stanley or Stanton, it being figured that they won't want more than two first-run houses plus the Karlton, which has some new ones but mostly second-runs. The Fox, of course, will ride through, and probably the Earle, under its present hook-up, which is less of a financial drain.

Estimates for This Week

Arcadia (600; 25-40-50)—'Crime of the Century' (Par)—Looks like a bloomer, $1,900 at best. 'Men Must Fight' (MG) $1,500 in four days, poor.

Boyd (2,400; 40-55)—'Christopher Strong' (RKO). One or two good notices, but picture not liked. Unlikely to pass $12,000 if it hits that figure. Last week 'Secrets' (UA) $12,000, two grand under average weekly gross for house.

Earle (2,000; 40-66)—'Elmer the Great' (FN) and vaude. Will Mahoney tops stage show. Not more than $14,500 forecast. Last week 'A Lady's Profession' (Par) and vaude, $13,000, weak.

Fox (3,000; 35-55-75)—'Hello Sister' (Fox) and stage show. No names, and trade so far poor; lucky if it gets $17,000. Last week 'Zoo in Budapest' (Fox) and stage show.

Karlton (1,000; 30-40-50)—'Bedtime Story' (Par). Moved here from Stanley and ought to get satisfactory $4,500. Last week 'White Sister' (MG) fine at $6,700 in seven days.

Keith's (2,000; 15-25-35)—'Reform Girl' (Tower) and pop vaude. House doesn't vary much, probably $7,000. Last week 'Soldiers of the Storm' (Col) and vaude, $6,500.

Stanley (3,700; 40-55)—'Today We Live' (MG). Fair notices only, not over $11,000 indicated. Last week 'Bedtime Story' (Par), Chevalier film disappointed with $12,-000, two grand under expected figure.

Stanton (1,700; 30-40-55)—'The Woman Accused' (Par). Doesn't look hot, lucky if it gets $7,000. Last week 'Picture Snatcher' (WB) $7,-500, ordinary.

Buffalo on the Upbeat; 'Today Live' $13,500, Oke

Buffalo, May 8.

Fair weather, here as elsewhere, is feared by the theatres, but despite it business generally reflects improvement.

The Buffalo starts to dig out at $13,500 on 'Today We Live,' while Great Lakes and Lafayette both also are doing well, $6,500 and over $7,000, respectively.

Estimtes for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Today We Live' (MGM) and stage show. Joan Crawford will reflect some improvement here at $13,500, but still not good for house. Last week 'Secrets' (UA) and stage show drew only $11,200, plenty red.

Great Lakes (Shea) (3,400; 25-40)—'Elmer the Great' (WB). Joe Brown's latest may get $6,500, over recent average. Last week 'Rasputin' (MGM) turned up $7,400.

Century (Shea) (3,400; 25) 'Grand Slam' (FN) and 'Past of Mary Holmes' (RKO). This double bill not attracting, $4,000. Last week 'Sailor's Luck' (Fox) and 'Secrets of Wu Sin' (Invincible) the take was $5,300.

Hipp (Shea) (2,400; 25)—'The Keyhole' (WB) and 'Terror Aboard' (RKO). Indications point to around $6,000, above average. Last week 'Strictly Personal' (Par) and 'Trick for Trick' (Fox) only $3,600.

Lafayette (Ind) (3,400; 25)—'So This Is Africa' (Col) and 'Women Won't Tell' (Chesterfield). A natural for this house and over $7,000 will be nice. Last week 'Constant Woman' (Worldwide) and 'Men Are Such Fools' (RKO) just topped $6,000, oke.

Derby Crowds Went Elsewhere Than Pix In L'ville This Wk.

Louisville, May 8.

As usual each year the Derby crowds call for expansion on the part of night clubs and gambling resorts. Plenty of counter attractions this year to film houses. Jan Garber at Madrid, Sally Rand at Log Cabin, Harry Diekman at Sniders, Ray Bahr at Senning's Vienna, Johnny Hamp and June McClow at Kentucky Night Club and Barney Rapp's New Englanders at Brown hotel.

Churchill Downs gates slim first part of week account cold weather, but Derby crowds strong.

Strand reduced prices to 25 and 40 in order to meet Loew competition. Brown dropped afternoon prices of 30c to two bits but retained 40c night rate.

Hagenback-Wallace Circus, with Clyde Beatty starred, proves break in way for Alamo which shows 'Big Cage' five days before and two days after it opens. Circus opens May 11. Joe E. Brown, here for Derby, helped build Derby eve preview showing 'Elmer the Great' at the Strand by a personal appearance on the stage.

Derby crowds gave big boost to all downtown theatres, especially to those opening Friday or having Friday night previews.

Estimates for This Week

Loew's (3,400; 25-40) 'Looking Forward' (MG). Only fair for $5,800. Last week 'Today We Live' (MG) drew $6,800.

Rialto (Fourth Ave.) (2,700; 25-30-40-60) 'A Lady's Profession' (Par) with 'Desert Song' in hour-half version starring Perry Askam. Good, $8,000.

Last week Joe Penner's 'Follow Thru' and 'Ex-Lady' (WB) did nice at $7,400.

Strand (Fourth Ave.) (1,786; 25-40) 'Elmer the Great' (FN) with Joe E.'s personal introduction expected to reach a fine $5,700. Last week 'Kiss Before Mirror' (U) did only fair, $2,500.

Brown (2,000; 15-25-40) 'Mind Reader' (WB). Special plugging getting results, $2,400. Last week 'Hello, Sister' (Fox) weak sistered to $1,500.

Alamo (900; 15-25-40) 'Big Cage' (U). Getting break by playing before circus with Clyde Beatty and with good reviews jumped up to $2,200, swell. Last week 'Parole Girl' (Col) weak, $1,600.

'Diplomaniacs' Topping Brooklyn's Nice Trade

Brooklyn, May 8.

Oke business downtown. The Paramount is still dark.

Coney Island is getting a great play, especially with beer and swell weather.

Estimates for This Week

Fox (4,000; 25-35-50), 'Bondage' (Fox) and stage show. Featuring Eli Dantzig, local orchestra leader (St. George hotel), who has a following around here worthy of note. Looks like a dandy $14,000. Last week 'All Night' (Fox) okay $13,000.

Loew's Met (2,400; 35-55-75), 'White Sister' (MG) and vaude. Around $22,000, mild. Last week 'Looking Forward' (MG) produced $20,000, okay.

Albee (3,500; 25-35-55), 'Diplomaniacs' (RKO) and tab version of 'Melody.' In vicinity of $18,000, satisfactory. Last week 'Cavalcade' oke. Last week 'Cavalcade' (Fox), second week, only $13,300, off.

Strand (2,000; 25-35-50), '42d Street' (WB). In its seventh week and figured for $10,000, pleasant business. Last week, $13,300.

N. O.'s Biggest in Months, 'Live,' Plus Powell, $12,000

New Orleans, May 8.

'Today We Live,' supplemented by Dick Powell in person, at Loew's State outdrawing everything in town. The twain will mean better than $12,000 the biggest gross south in months. 'Central Airport' having its worries at Saenger and will plunge house deeply in the red.

Strand got under way once more under the tutelage of Pop Gene Clarke and Ed Greenblatt with 'Hello Sister,' the initial feature picture; very blah and has not gotten to first base financially speaking. Orpheum gets into the running Thursday with 'King Kong' and vaude, the unionists having agreed to 12½% reduction for 12 weeks with their old scale back after that. However, 12 weeks is an eternity in show biz in these times.

Not so forte at the St. Charles for 'Goldie Gets Along.'

Estimates for This Week

Loew's State (3,218; 40)—'Today We Live' (MG). Crawford still tops here, although Dick Powell has flaps at the stagedoor in droves, $12,000. Last week 'Made on Broadway' (MG) to $9,000.

Saenger (3,568; 40)—'Central Airport' (FN). Barthelmess washed up locally, lucky to get $6,000. Last week 'White Sister' (MG) $10,000.

Strand—'Hello Sister' (Fox). A bad sister at the wicket, won't do $1,000. First week and should improve vastly as lessees are excellent showmen.

St. Charles (1,800; 25)—'Goldie Gets Along' (Col). May touch $1,-200. Last week 'Parole Girl' (Col), $1,100.

'SNATCHER,' 18G, 'RASP,' 13G, S. F.

San Francisco, May 8.

The way 'Be Mine Tonight' is plugging along at United Artists is Market street's outstanding achievement. House hopes to hold the singing film for six or seven weeks, provided next stanza holds up the way this, its fourth week, goes.

Film with unknown stars, but whale of publicity campaign started with $9,000 its first week, over $9,500 the second and $10,000 the third, with fourth due for another 10 grand. It's been drawing repeat customers and plenty new ones.

Rest of the rialto isn't so hot. Jimmie Cagney in 'Picture Snatcher' at Warfield biggest of the bunch, but it's been hurt by fact that film played Oakland last week, a booking process that's drawing a few hundred bucks away from the Warfield. Cagney, though, is big in Frisco—a town that likes 'em rough and tough as witness Mae West's unprecedented smash in a dozen film emporiums during past month.

Lionel Barrymore in 'Sweepings' at the Golden Gate running competish to himself and two other Barrymores in 'Rasputin' at the Paramount. Latter in at pop prices after roadshowing at $1.50 at the Columbia for three weeks, and repeats of roadshows are never big here.

Fox down to about 10 grand, which is lowest yet, but still a money-making intake for the 5,000-seater. 'Obey the Law' and '11th Commandment' are screen features at 15c and 25c admish, and theatre continues to hurt all others, especially nabes.

Embassy darkened indef with stage revue 'Jig Saws' out after five days on percentage basis. Lotsa rumors about Orpheum reopening, but nothing definite. St. Francis has 'Bondage' and 'Sailor Be Good' continuing at an average pace.

Estimates for This Week

Fox (Leo) (5,000; 15-25), 'Obey Law' (Col) and '11th Commandment' (Allied). Two first runs getting about $10,000. Last week $9,800 on 'Unholy Love' (Allied) and 'High Gear' (Coop), profitable.

Golden Gate (RKO) (2,844; 30-40-65), 'Sweepings' (RKO) and vaude. Lionel Barrymore a draw and $13,-000 good. Last week saw $13,700 on 'Out All Night' (U), a healty take.

Paramount (Fox) (2,700; 30-40-55), 'Rasputin' (MG). After three roadshow weeks Barrymores okay but not big at $13,000. Chevalier in 'Bedtime Story' (Par) got $15,000, and did but one week last stanza.

St. Francis (Fox) (1,500; 35-40), 'Bondage' (Fox) and 'Sailor Be Good' (Par). Former getting heavy salesmanship and good enough at $8,000. Last week saw $8,300 on repeat of the Mae West film, 'She Done Him Wrong' (Par) and 'Employees' Entrance' (WB).

United Artists (1,400; 25-35-50), 'Be Mine Tonight' (UA) (4th week). Biz holding up to $10,000, same as last week. Film may set an endurance record for the house if keeping up this way.

Warfield (Fox) (2,700; 35-55-65), 'Picture Snatcher' (WB) and stage show. Cagney a draw and $18,000 is good. Last week saw $20,800 on 'Today We Live' (MG), very nice.

Old Roxy with 'Hello, Sister' Oke As New Roxy to New Low on 'India'; 'Circus Queen' 12G; 'Cord' 80G, Nice

Saturday's rain and Sunday's sun will hold down the Broadway grosses the current week. Outside of the Music Hall, only 'Hello Sister' and 'Circus Queen Murder' withstood the terrific onslaught in weather that dropped the b.o. almost to a real summer level.

The old Roxy summoned family gatherings to an s.r.o. biz on Sunday, despite the sun, and 'Hello Sister' looks to grace the till for $23,500, plenty big for that spot. At the Rialto, 'Circus Queen' is headed for a neat $12,000.

After a pretty disastrous week, previously, the Music Hall celebrated the return of Roxy to the helm of Radio City operation, and biz looks to top last week's figure by $20,000 or more, maybe reaching above $80,000 with 'Silver Cord.'

However, among the saddest units on the Street is 'India Speaks,' which doesn't calculate even to equal the RKO Roxy's last week's figure of $25,300, garnered on 'Diplomaniacs' plus the George White tab of 'Melody' on the stage, for the lowest figure the house has reached since opening. 'India Speaks' will descend even lower and looks lucky to hit $20,000. Richard Haliburton is doing a personal appearance with the film.

No date so far for the Chevalier exit from the Rivoli, but with 'Bedtime Story' sliding to around $15,000 on its current and third week, more than a fourth is doubtful.

The Capitol with 'White Sister' is only fairish. Last week's $47,600 for 'Looking Forward' will be not duplicated. Stage show means little the current week towards building up the gross and 'Sister' must traipse it alone and may get $40,-000 for its effort.

It is given unofficially that Palace, hereafter, is to be given one week's edge on picture bookings over the RKO neighborhood spots, with a view of aiding that house to get out from under on its revamped combo policy of vaude and pictures, now on its second stanza since that policy was renewed. Looks floppo this week, with 'Diplomaniacs' on the screen and only a scant $6,500 in sight. Maybe Martin Beck will help the house turn over when he gets back from his Europe jaunt at the close of the week and lend the spot his oft-intended personal attention.

'Temple, Drake' is showing up weakish at the Paramount with only $28,000 looked for, better than the previous week, when 'Songs of the Eagle' topped for $18,800.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20), 'Hell Below' (MG) (3d week). Holding up okay with only a slight drop expected over the previous week when house got $12,700.

Capitol (5,400; 35-75-99-$1.65), 'White Sister' (MG) and stage show. Stage has gone semi-classical with a pantomime show on that doesn't look to aid the gross and maybe under $40,000 currently. Last week 'Looking Forward' (MG) okay at $47,600, considering everything.

Gaiety (811; 55-$1.10-$1.65), 'Reunion in Vienna' (MG) 2d week). Holding up moderately well, under $10,000.

Mayfair (2,200; 35-55-65), 'Big Cage' (U). Opened yesterday (Monday) and may get around $8,000, mild. 'Alimony Madness' (Royer), in for four days, didn't get $1,000 a day.

Palace (1,700; 25-40-55-75), 'Diplomaniacs' (RKO) and vaude. Pretty weak, with this house still unsolved, after one year of constant experimenting with policy. Pretty well under at $6,500. Last week looked better with $9,900 on 'Cavalcade' (Fox) but not forte.

Paramount (3,664; 35-55-75), 'Story of Temple Drake' (Par) and stage show. House is in the doldrums with the present run of pictures not aiding conditions as the house goes to a sinking figure like $28,000, red. Last week 'Song of the Eagle' was worse at $18,800.

Radio City Music Hall (5,945; 35-55-75), 'Silver Cord' (RKO) and stage show. Return of Roxy to helm looks to have helped spot as despite weather the week will bring in upwards of $80,000, topping last week's 'Zoo in Budapest' (Fox) for the spot's lowest gross since coming under the new policy, hitting only around $62,000.

Rialto (2,000; 25-40-65), 'Circus Queen Murder' (Col). May hit $12,-000, good. Last week 'So This Is Africa' (Col) hit fair $9,500 on its second and holdover period.

Rivoli (2,200; 40-55-75-85), 'Bedtime Story' (Par) (3d week). Expected to depart on another week after striking $15,000 currently. Last week, $21,100.

RKO Roxy (3,525; 35-55-75), 'India Speaks' (RKO) and stage show. House is heading for a new low, maybe going under $20,000, with an all RKO program on, including 'Tabloid' presentation. Last week, slightly better with 'Diplomaniacs' (RKO) hitting $25,300 or thereabouts, lowest since opening.

Roxy (6,200; 25-35-55), 'Hello, Sister' (Fox) and F. & M. stage show. This spot is the one happy house on Broadway, as it goes evenly, garnering the only family trade on Broadway and chalking up handsomely on $23,500. Was s.r.o. here Sunday when other houses suffered. Last week, still okay at $20,-700 with F. & M. show and 'Past of Mary Holmes' (RKO).

Strand (2,900; 35-55-75), 'Central Airport' (WB). Only $17,000 looked for and won't holdover. '42d Street' (WB), on its eight and last week, topped this by $200. 'Ex-Lady' next.

Flock of Marquee Names in Montreal Bespeaks Good B.O.

Montreal, May 8.

Chevalier, Pickford, Brown, Zasu Pitts make a line of stars currently along the Rialto that should bring the fans in after the moving day epidemic. Theatre men had something of a surprise last week with grosses better than hoped, despite bad weather.

Palace's 'Bedtime Story' is liable to turn in a nice b. o. up to $13,000. Capitol is showing 'Elmer the Great'; Joe Brown is locally liked. 'Girl Missing,' the second of the brace here, makes a good contrast. There is likelihood of a good average $11,000.

Loew's is certain to find good going with Pitts-Summerville in 'Out All Night,; should gross little under $14,000. The Princess' 'Secrets' and 'Face in the Face in the Sky' bespeaks a chance to make $7,000 between them.

Montreal has two legit shows current week: His Majesty's with French operetta, mostly subscription, which should run to $6,000, and the Imperial, switched from French films to San Carlo Grand Opera, Monday to Sunday nite, which may gross $9,000 on advance sales.

Estimates for This Week

His Majesty's (Ind) (1,600; 50-$1.50)—French operetta. Subscription season week should gross around $6,000. Last week 'Three-Cornered Moon,' legit stock, grossed $5,000 at 20-75.

Palace (FP) (2,700; 60)—'Bedtime Story' (Par). Chevalier will do well, up to $13,000. Last week, repeat of 'Cavalcade' (Fox) faded to $9,000.

Capitol (FP) (2,700; 50)—'Elmer the Great' (WB), and 'Girl Missing' (WB). Should garner $11,500. Last week 'Keyhole' (WB), and 'Grand Slam' (WB) did well under conditions at $10,000.

Loew's (FP) (3,200; 60)—'Out All Night' (U) and vaude. Looks like a natural and gross cannot be much under $14,000, very good. Last week 'Keyhole' (WB), and 'Grand Slam' (WB) did well under conditions at $10,000.

Princess (CT) (1,900; 50)—'Secrets' (UA), and 'Face in the Sky' (Fox). Another good bill, with Pickford liable to pack 'em in at $7,000.

Imperial (France-Film) (1,900; 50-$1.50). San Carlo Grand Opera Company. From Monday to Saturday nite and may gross $9,000. Last week 'Mirage de Paris,' French film, $1,500.

'Kong' 9G, B'ham—Wham!

Birmingham, May 8.

'King Kong' is certainly to give Birmingham one great big nightmare, but not likely to set any big records. Empire this week begins use of new sound, consisting of wide range equipment. Wilby last week took over the dark RKO Ritz and is planning to reopen it in a few days.

Estimates for This Week

Alabama (Wilby) (2,800; 25-35-40)—'King Kong' (RKO). A chilly picture for hot weather and may go as high as $9,000. Last week 'White Sister' (MG) disappointing, $6,000.

Empire (BTAC) (1,100; 15-25)—'Girl Missing' (WB). In the vicinity of $1,300. Last week 'King's Vacation' (WB), $1,800.

Strand (Wilby) (800; 25) 'Sailor's Luck' (Fox). Might mean around $1,400, but not over that amount, poor. Last week 'Bondage' (Fox) and two days of 'Sign of the Cross' (Par) held over from previous week, $1,800.

Galax (Wilby) (500; 15)—'Secrets of French Police' (RKO). Average $900. Last week 'Smoke Lightning' (Fox) about same.

Even with the Met Dark, Prov. Admits It's Overseated, Vaude Best B. O. Help

Providence, May 8.

Continued warm weather and second week of daylight saving keeping the grosses down this stanza. Whole theatrical situation pretty screwy, and the only redeeming feature is the break the stands with live entertainment are getting.

Business at the straight picture houses is terrible, and has been for some months. Weakness in the product is keeping the fans away, and the consequence is the theatre with anything that resembles a stage concoction is getting the business.

For the time being at least it doesn't look as though the less than a year old Metropolitan, twice opened and both times complete busts, will reopen its doors as planned some time this month. Built at a cost of nearly a million, the Met, the biggest white elephant the theatrical business has had in Providence, was being primed for another try at pictures and vaudeville at cut rate prices, but dearth of suitable films has scared the sponsors.

Without the reopening of the Met, there is no doubt in the exhibitors' minds, here that Providence is greatly overseated. Somebody is going to fold soon, theatre folk say. There isn't enough coin in town for everybody to get the breaks. The town now has three straight picture houses and three combination stands, not counting the legit spot and the stock house. Modern, which seems to be doing a landslide biz with a top price of 55c.

The theatres with live entertainment are holding up fairly well, and there's no doubt that the stage shows are largely responsible. This has been demonstrated on more than one occasion. But there's no more room for other live entertainment. So, that leaves the straight picture boys up a tree. Double features are being billed every week by the three picture spots, and prices are a great deal lower than they have been, but the pickings aren't there.

This week demonstrates this point. Paramount has 'Song of the Eagle' and 'Rome Express.' Both were given good send-offs by cricks, but there's nothing stirring. Business isn't any better than the weeks the house billed a couple do-dos and knew it was taking a licking.

'Bondage' and 'Pleasure Cruise' is the program at the Majestic, but nobody seems interested. Over at Fay's where 'Sucker Money' is being shown with vaudeville there's a different story to tell. They don't go for the picture, but the business is there because the stage show is a dandy. The same thing is true at the RKO Albee. 'Below the Sea' is not clicking, but the vaudeville is pepping things up.

Loew's State is in a class by itself this week. 'Looking Forward' is stronger fodder for the natives all by its lonesome, but with the aid of a good vaudeville program the bill is a knockout. This is Loew's fourth week of vaudeville, and grosses now averaging $13,000 where solo pictures could only bring in less than half.

A dozen or so nabe houses are taking a leaf from the book of experience, and are now spotting vaudeville over the week-end in an effort to pep things up.

Estimates for This Week

RKO Albee (2,300; 15-40)—'Below the Sea' (Col) and vaude. Nice opening despite the weather, but not likely to hold pace. Nevertheless this stand will be among the week's leaders when the final tally is made. Should be in the neighborhood of $6,500; oke but could be better. Last week 'Out All Night' (U) leaned rather heavily on the stage show to come through for $5,600.

Fays' (1,600; 15-55) 'Sucker Money' (Kent) and vaude. Positive-ly no draw at all despite heroic efforts by house to make it appear big. If it wasn't for the vaude it would be just too bad for this stand this week; looks like at least $7,000, great. Last week 'Hello, Sister' (Fox) was another weak sister that was saved by live entertainment; oke at $6,800.

Loew's State (3,200; 15-40) 'Looking Forward' (MG) and vaude. Lionel Barrymore always a great drawing card. Biz slightly off at opening, but packed nights are helping, and with a sure pick up later in the week house should be able to garner close to $14,000; great. Last week 'Secrets' (UA) was oke at $12,800.

Majesti (Fay) (2,200; 15-55) 'Bondage' (Fox) and 'Pleasure Cruise' (Fox). Ed Fay refuses to cut prices to meet slashes at all other stands in town, and so far has been able to withstand the attack. This week at his ace picture house not helping the situation; most likely the gross won't go over $4,500 and that's plenty off. Last week 'Ex-Lady' (WB) and 'Elmer the Great' (WB) didn't materialize in anything big, although Joe Brown's oke here; was passable at $6,500; but should have been better.

'Kiss Before Mirror' Oke At $6,500 in Portland

Portland, Ore., May 8.

Any picture that can hit the six grand mark on its first week is good to hold. That sizes up the local b.o. situation in most houses. The b.o. barometer keeps flirting with the idea of fair and warmer, but too sluggish to make up its mind for a definite rise.

Fox-Parker unloaded the Rialto back to Calvin Heilig, who will run it as an indie house, mixing pictures and roadshows. Understanding is that Fox-Parker will also unload the Liberty to Fox-Columbia of Seattle.

New policies being hashed up in the mill almost overnight to meet the sluggish b.o. situation. The burg has now only four major picture spots with a gross capacity of 7,000 seats at an average 40c top. This is about half the total of recent times.

Rise of hop prices in this hop country is an encouraging sign. Hops are up to 40c a pound. Reforestation scheme is also helping local situation. Beer plants can't keep up with demand, but b.o.'s are not responding with any marked action as yet.

Flesh shows clicking. RKO Orpheum has Jackie Souders back heading its stage band; replaces Georgie Stoll. Columbia (indie) launched a girl show in competish to Hamrick's Music Box burley. Forrest Taylor dickering with Cal Heilig to put legit stock into the Rialto.

Hamrick's Oriental held '42d St.' for three weeks and looks good for four. Picture running the biggest total gross of any this year.

'Today We Live' at the Fox-United Artists; registered okay and holds a second week.

Estimates for This Week

Broadway (Fox-Parker) (2,000; 25-40), 'Prize Barbarian' (MG). Going fairly for possible $4,000. Last week 'Central Airport' (MG) bad at $2,900 for five days.

Orpheum (RKO) (2,000; 25-40-55), 'Kiss Before the Mirror' (U) with vaude and stage band. Answering to exploitation for okay $6,500. Last week 'Out All Night' (U) got results at $4,600, mild.

United Artists (Fox - Parker) (1,000; 25-40), 'Today We Live' (MG). Holding for a second week, at $3,000, after an okay $5,600 on first stanza.

Oriental (Hamrick) (2,500; 25-35), '42d St.' (WB). Fourth week holding its own to close around $4,000; third week, $4,800; second, $5,900; first, $9,000. Great biz for this spot.

Liberty (Fox-Parker) (2,000; 15-25), 'Face in the Sky' (Fox). Going fairly for around $3,000. Last week 'Hello Everybody' (Par) average, $2,600.

Rialto (Heilig) (1,500; 15-25), 'Fighting President' (U). Opened house on new policy; headed for a poor $2,000.

Goulding Testing, Rasch Set for Metro's Screen

Edmund Goulding, to direct 'Hollywood Revue of 1933' for Metro, and cast looking for talent, returned to the coast yesterday (8). He will take back with him screen tests of 10 people.

Albertina Rasch leaves today (Tuesday) for Hollywood by bus with a group of 14 dancers who are signed to appear in the same musical.

Herbert Fields also left New York with Goulding. Fields will work on the script, songs for which are being written by Rodgers and Hart. That will revive the original Rodgers, Hart and Fields combo.

VIDOR'S ONE FOR METRO

Metro has given King Vidor a one-picture contract to direct 'Stranger's Return' as a King Vidor production.

Paramount (2,200; 15-40) 'Song of the Eagle' (Par) and 'Rome Express' (U). Nice bill, but there's no takers. House started off well when it cut prices and went double features, but lost out just as soon as the variety stands trumped the ace's chopping prices to same level; no indication that gross will go over $4,500, way off. Last week 'Circus Queen Murder' (Col) and 'Cheating Blondes' (Equit) was a washout at $2,300 on a five-day run.

RKO Victory (1,600; 10-25) 'Soldiers of the Storm' (Col) and 'Parole Girl' (Col); also serial 'Three Musketeers.' Fans getting plenty for their money; about the only picture stand that is holding up fairly well; $2,500 represents nice gross for the house. 'When Strangers Marry' (Col) and 'Our Betters' (Col) $1,400.

CHEVALIER, 'PICK UP,' 11 AND 13½G, CINCY

Cincinnati, May 8.

'Bedtime Story' and 'Pick Up' are in a close run for the money along the flicker stretch this week, with grosses in general above last week. Try for trade revival at Capitol is missing fire and house will again go dark May 19. Buck Jones corralled extra biz at the Family during the first half.

Estimates for This Week

Albee (RKO) (3,300; 30-55), 'A Bedtime Story' (Par). Chevalliering to $11,000, fair. Last week 'Today We Live' (MG) $10,000, good.

Palace (RKO) (2,600; 30-55), 'Pick Up' (Par). Sidney-Raft mean more than the vehicle, rumbling along at $13,500 pace, nifty. Last week 'Secrets' (UA) $6,900, mild.

Lyric (RKO) (1,285; 30-55), 'Sweepings' (RKO). Lionel Barrymore magnetizing $6,700, good. Last week 'Christopher Strong' (RKO) $5,600.

Keith's (Lisbon) (1,500; 25-40), 'Ex-Lady' (WB). Bette Davis blurbed as a new star and story ballyed with 'We don't dare tell you how daring it is.' Looks like an average $6,000. Last week 'Elmer the Great' (FN) built up to hold-'em-out biz at nights during last half, swelling take to $9,000, one of the best on the season.

Capitol (RKO) (2,200; 25-40), 'A Lady's Profession' (Par) and the 50-minute Roosevelt cinema blog, 'The Fighting President,' the latter a second run after Keith's showing. Pulling only $1,500, disappointing. Last week 'Murders in the Zoo' (Par) $2,000, light.

Grand (RKO) (1,025; 15-30), 'Fast Worker' (MG) and 'Vampire Bat' (Fischer). Split week, light $1,500. Last week 'King Kong' (RKO), a second run at advanced scale of 25-40, $2,000, fair.

Family (RKO) (1,000; 15-25), 'Treason' (Col) and 'Exposure' (Fischer). Split week, $2,500, good. Last week 'Soldiers of the Storm' (Col) and 'After the Ball' (Fox) $1,700, fair.

Strand (1,160; 15-25), 'Sucker Money' (Stand) and vaude topped by the Five Bonhairs. Grinding to $3,200, fair. Last week 'Phantom Broadcast' (Mono) and five-act bill headlined by Beverly Allen's Collegians, $3,400, fair.

HUB'S LINE-UP EXPLAINS IT THIS WEEK

Boston, May 8.

Big crop of new films in town, with a whole slew of 'flesh,' but the biz slump is still hanging on. Spring weather is the general alibi, but poor screen fare has got to take most of the raps. It's about the worst flock to hit town; there's but one exception. Not mending matters, vaude is decidedly off color for first time since January.

Worst of all, showmanship seems to be getting a bit panicky, lopping off items once considered vital, lessening show quality, giving good will less play than before, and grinding nut down into a misfit. If it becomes a chorus action, underpinnings are going to be worn thin. At the moment, there's some slashing and more talk of it.

Met is the bright spot, Arliss picture making it so. 'The Working Man' lauded by all the crits, and packed the house, with everybody happy and satisfied. Return of Fabien Sevitzky from conducting Berlin Philharmonic and Paris Symphony, is another reason, he being fave with Met audiences and permanent feature in any Boston house.

Lucky for Warners, Arliss is here. With far more ballyhoo, and aid of fact that Bette Davis is home town gal, 'Ex-Lady' is bitter disappointment. Sexy exploitation solar plexus boomerang, and it's about the first break in long string of Warner hits. Film would probably do better without present title and sans emphasis on what it isn't.

No other house has a bang-up first run but the Met. N.T.G.'s show is lucky break for Keith's, as its screen is weak this week.

Exhibitors roundly cussing Hollywood; one manager sore because home office wouldn't let him revive '42nd Street,' which is still harvesting the hoarded gold in numerous community houses. Most of the pessimism laid to poor prospects as to good films.

Estimates for This Week

Keith's (RKO) (4,000; 35-50) 'Below the Sea' (Col) and N.T.G.'s 'Broadway Nights.' Only chance lies in the stage show, as film is blah. Doubtful if will reach $12,000, which is too bad. Last week, 'Kiss Before Mirror' (U), and Prosperity jubilee stage show, away off at $10,500.

Boston (RKO) (4,000; 25-40-55) 'World Gone Mad' (Maj) and vaude. After flabby week house uprooted F. & M. homebuilt show idea, fired the Bostonettes and the emcee, returning to straight. Looks like a Rex (Hamrick) wallop for $7,500. Last week, 'Sweepings' (RKO) and revue, asthmatic at $7,000.

Orpheum (Loew) (3,000; 30-40-50) 'Secrets' (UA) and vaude. House wisely plugging in this week for amateur nights to help out; these should help the gross. Might reach $12,000. Last week, 'Today We Live' (MG), and vaude did pretty well at $13,500.

State (Loew) (3,000; 30-40-50) 'Barbarian' (MG). Disappointing, notices bad and Novarro fans not liking it. Liable to dip to $8,500. Last week, 'Looking Forward' (MG), pleasing all patrons and doing quite nicely, considering, at $11,000.

Met (Publix) (4,330; 35-50-65) 'Working Man' (WB), 5-act stage revue, and Sevitzky. Excellent bill, and results proving good shows help fill the seats. Should be close to $18,000, oke. Last week, 'Song of the Eagle' (Par) hobble-skirted by misleading title, and stage show down to $15,700.

Scollay (Pub) (2,800; 25-35-40-55) 'Bedtime Story' (Par), second run, and eight acts vaude. Has got to go some to win back prestige lost last week with poor vaude, only bum bill since this house went bullish on 'flesh' in midwinter. Gross this week not likely to go over $9,500. Last week, 'Central Airport' (WB) and vaude, theatre's lowest mark in months, $8,000.

Paramount (Publix) (1,800; 25-35-50) 'Ex-Lady' (WB) and 'Under Tonto Rim' (Par). Former light, and latter simply awful; $6,000, if show gets even a rotten break. Last week, 'Mind Reader' (WB) and 'Terror Aboard' (Par). Hardly lukewarm with $5,800. House starving for better bookings.

Spring and the Added Hour No Wow with Seatt. Showmen, but Biz Okay

Seattle, May 8.

Weekend ideal for outdoors, with daylight saving effective, both becalmed the theatres. 'Rasputin' alone is strong enough at the box office, while the lower admish Coliseum and Liberty are holding steadily.

Musical revue is set for the Rex opening May 13, after fair run of vaude. 'King Kong' out at Music Box but in at Blue Mouse for second week after dual-theatre opening week. The simultaneous showing caused some confusion, phone calls asking if two tickets were required to see it all, some thinking part of pix at one house, with finish at other. Advertised as 'too big for one house' probably accounted for this misunderstanding.

Madame Schumann-Heink at the Roxy this week was small help to this house. About a year ago she appeared at the same house, then called the Fox (PNW), and whammed 'em.

Paramount may use vaude, and the Orpheum may light up again.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40), 'Rasputin' (MG). Big bally for the three Barrymores; $8,000 looks good. Last week 'Bedtime Story' (Par) was a pippin at $7,300.

Roxy (J-vH) (2,300; 23-35), 'Rome Express' (U) with Madame Schumann-Heink in person. Poor $5,000. Last week 'So This Is Africa (Col) oke at $8,200.

Paramount (Evergreen) (3,106; 25-40), 'Murder in the Zoo' (Par) and 'Hello, Sister' (Fox). Trying dual again after oke results last week with single; indicates fair $5,000. Last week 'Looking Forward' (MG) with biz up nicely for $5,300.

Music Box (Hamrick) (950; 25-35)—'Great Jasper' (RKO). With Dix heading ad copy, a brutal $2,500 in prospect. Last week 'King Kong' (RKO) big bally gave strong start, then eased for okay $5,000.

Blue Mouse (Hamrick) (1,000; 25-35)—'King Kong' (RKO). Second week, after first week at both Hamrick houses, looks fair for only $3,500. Last week, same film, good enough for $4,800.

Liberty (J-VH) (2,000; 10-25)—'Ra-Mu' (Mas) with Capt. Salisbury in person. 'The Cowboy Counsellor' (Mas). Dual anticipates a good $4,500. Last week 'Air Hostess' (Col) steady pace, though slightly off, for $4,200.

Coliseum (Evergreen) (1,800; 15-25)—'Half-Naked Truth' (RKO) and 'Strictly Personal' (Par). Dual, with former main drag, expected to get an excellent $3,200. Last week 'Sign of the Cross' (Par) pulled after four days, 'King's Vacation' (WB), 'Whistling in Dark' (MG) dual to finish week, slow at $2,400.

Rex (Hamrick) (1,400; 15-25)—'Man Hunt' (RKO) and vaude. Headed for fair $2,800, not enough. Last week 'Telegraph Trail' (WB) and stage (vaude), only $2,500.

'LIVE,' 14G; W&W, 'AIRPORT,' 13G; BALTO OKE

Baltimore, May 8.

Things are on the climb currently after the sudden weakening of the knees last week. Seven days ago the managers were talking about the river and what's-the-use. They've brightened up considerably since then, and with reason. The registers are tinkling pleasantly in practically every downtown box office at present, with the most coin-jingling taking place at the Stanley for 'Today We Live' and the Hippodrome with 'Diplomaniacs' and a fine vaude line-up.

Crawford's personal popularity in this town will account for the nice gross at the Stanley, though Cooper has built much since the click locally of 'Farewell to Arms.' The Hippodrome has also spent coin currently for the exploitation of its new sound, 'wide range.' Playing up the new equipment in all copy, and devoted its fortnightly tab to the explanation of the improvement in reproduction. Doubtful, however, whether this will mean much to the box office, since there's little there for anybody, but an expert in sound to understand. More important to the box office is the Wheeler and Woolsey flicker, which should carry through to grosses, despite the bad reports on the picture all along the line.

Century is wobbling this week in spite of the excellence of 'Central Airport' on the screen, and the Barthelmess name, perhaps due to the rather nameless vaude lineup currently. Loew's worrying at present about the reception of 'Reunion in Vienna' next week, following all the rumpus about its having been sliced to bits by the newly appointed censors. Due to follow 'Hell Below' in at the Stanley.

Neither Keith's nor the New, smaller two first-run spots, appear to be in the heavy much this week, with neither screen projecting any sock attraction. Keith's partly admits this by once more plugging radio names, this time one of the Warner's Gambling Song Radio Row.' It's an outstanding example of a house making the most of its short subjects, and really selling them instead of merely letting them slide along as fillers. This habit has put more than one winning week over for this house, and its example could be followed profitably.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65)—'Central Airport' (FN) and vaude. For some inexplicable reason this picture is not getting 'em, though Barthelmess is a draw locally. Explained by some that the Century type of audience doesn't go for action pictures. Doesn't indicate more than weak $13,000. Last week 'Barbarian' (MG) on its world's premiere, managed $13,800.

Hippodrome (Rappaport) (2,600; 25 - 35 - 40-55-65) — 'Diplomaniacs' (RKO) and vaude. Strong lineup on the stage is helping the generally panned flicker. Not easy to assign any box office strength of the 'wide range' sound installation. On all counts house rides up nicely this week for $13,000, very good. Last week ended mildly for 'Christopher Strong' (RKO) and Noble Sissle band on the stage, to $11,300.

Keith's (Schanberger) (2,500; 30-40-50)—'Murders in the Zoo' (Par). Little in this one to attract the matronly ladies who buzz by this marquee, in the center of the shopping district, and much more emphasis for the box office may rightly be placed on the minor film fare, the radio short. On the ether and drop-in trade, maybe $3,500, fair.

New (Mechanic) (1,800; 30-40-50) —'Hello Sister' (Fox). More for the flap trade, but about the only bit of sex appeal in the downtown area, and for the ladies even the youthful love may be oke. On that score, the indications from the start are for $2,500, over the line. 'Zoo in Budapest' (Fox) built from a slow start last week on account of word-of-mouth and notices, to finish with good $3,200.

Stanley (Loew-UA) (3,400; 25-35-40-55-65)—'Today We Live' (MG). Without question the money maker of the loop, and bringing one of those rare box office smiles to this usually sad house. Going mightily for $14,000, being the only outright clutch-and-kiss flicker in the downtown area. Last week 'Looking Forward' (MG) moved slowly throughout to finish with weak $9,800.

STRENGTHEN HARVEY PIC

Hollywood, May 8.

To give Lillian Harvey the best possible break on her first picture, Fox puts 'My Lips Betray' back for a full week of retakes to correct some bad make-up shots and nervous scenes.

Story also will be built up.

IT'S TOUGH TO BE REGULAR

WASH. GROSSES VERY HEY-HEY

Washington, May 8.

The weather is good enough to get 'em out of their parlors but not good enough to send 'em onto the highways. And with better all-around bills than this town has seen in weeks, everybody is happy.

Two vaude houses, each backed with better-than-average pictures, are hitting near records on openings. Earle is playing 'Working Man' and Joan Blondell in person. Makes a perfect combination. Arliss is sure-fire at WB houses here. Usually is put at Met, straight pic spot, and gets top money. Teamed with Blondell, who gets the younger element the Earle has 100% attraction.

Fox is plastering ads in news columns in addition to dramatic pages sending Jessel and N. Talmadge in person off to big start. Act is more name than entertainment, but if they can pack 'em in before what they see gets noised about, house will clean up. Jessel doesn't go over so well here—too Broadway. But they come in droves to see what Talmadge looks like. 'Picture, 'The Barbarian,' is big for a week. Flappers still go for Novarro and sheik role may be old but they still sigh at the sight of desert sand.

Palace is doing nicely with 'Today We Live.' War angle is being played down in favor of Cooper and Crawford in first big love drama. Picture is more man's show than femmes', but ads are going after girlies with stills of Crawford melting in Gary's arms.

Olsen and Johnson last week at Fox proved again that Washington won't take off-color humor. Show was as wide open as any here in a long time and slipped badly. Pair played Earle last year and did much better. One answer is that Earle is a more intimate house. Much of stuff was lost in distinctly presentation spot. Fox generally caters to older element and burlesque type stuff just doesn't click.

Keith's is pulling out of two-week slump with 'Diplomaniacs.' Wheeler and Woolsey always do nice week at house, and despite heavy opposition they are holding up well. Looks like they will get first full week Keith's has been able to last since 'Sweepings.'

Rialto is getting second week out of 'Out All Night.' Pitts and Summerville are consistently good at Ninth street house. Pic is riding with practically no exploitation other than papers. Rodney Collier is operating on principle that since there is practically no drop-in trade because house is off beaten track, the customers have got to make up their minds to come to Rialto before they leave home or they won't come at all. And the papers are the best way to reach 'em at the dinner table.

Estimates for This Week

Earle (WB) (2,424; 25-35-40-50-60-75), 'Working Man' (WB) and vaude. Joan Blondell on stage getting flap trade, and Arliss pulling the old folks. Week should be very big, maybe $21,500. Last week 'Central Airport' (FN) and repeat on Waring's Pennsylvanians lost momentum toward end, but turned in o.k. $18,000.

Fox (Loew) (3,434; 15-25-35-50-60), 'The Barbarian' (MG) and vaude. Jessel and Talmadge topping display ads all over papers and started off big. Word-of-mouth not so good on act, but with Navarro to pull 'em through, week should get very nice $26,000. Last week 'Zoo in Budapest' (Fox) suffered from title despite exploitation to build live angle. Olsen and Johnson were too shady to be of much help. Only $14,900.

Keith's (RKO) (1,830; 15-25-35-50-60) 'Diplomaniacs' (RKO). Wheeler and Woolsey doing usual nice business for house. Probably $9,000. Last week 'Below the Sea' (Col) finished out three days following flop of 'World Gone Mad' (Maj) but failed to stop nosedive. Week totaled weak $5,500.

Palace (Loew) (2,363; 15-25-35-50-60) 'Today We Live' (MG). War angle played down in favor of Cooper and Crawford in first romance. Getting nice $18,500. Last week 'Cavalcade' got big $19,000, but failed to make repeat in debut at pop prices.

Met (WB) (15-25-35-40-50-60-70) 'Picture Snatcher' (WB). Not up to usual standard of WB straight pic houses. May get fair $5,500. Last week second of 'Bedtime Story' (Par) slipped to wobbly $3,900.

Rialto (U) (1,853; 15-25-35-40-50) 'Out All Night' (U). Pitts and Summerville doing usual second week, o.k. $3,900. Last week nice $7,200.

Columbia (Loew) (1,232; 15-25-35-40) 'After the Ball' (Fox). Should see average $3,000. Last week 'Bondage' did a little better with $3,100.

INSURGENT N. Y. INDIE THEATRE OWNER GROUP

Split in the ranks of the Theatre Owners' Chamber of Commerce, over union matters and general policy, is reported directly responsible for the organization last week by Harry Brandt and a handful of local theatre men, of the Independent Theatre Owners' Association.

The insurgent group is reported to be another attempt by Allied Exhibitors to get a foothold in Greater New York. Under their own banner the Steffes-Myers aggregation has repeatedly failed to dent the TOCC which for years has been the strongest and largest unit group of theatre owners in the country.

Differences among exhibs over the outcome of the Empire-Local 306 operators dispute is reported to have inspired attempts to form ITOA. Since the adjustment, TOCC regulars have swung away from Empire and back to 306.

Newark Will Be Glad When Election's Over; Competish Too Tuff

Newark, May 8.

The theatres have given up and admit they can't compete against the meetings with their largesses in the campaign for city commissioners. The week end was largely killed. How much pick up there will be after the election Tuesday is anybody's guess. Anyhow, the grocers will cop by selling food again.

Curiously more theatres are open. The Orpheum is playing Jewish vaude, the Rialto is still showing stock burlesque, and the Shubert is relighted with 'Counselor at Law.' A rumor has it the Empire will reopen with stock burlesque.

Naturally, no one did well last week, although Loew's showed a profit with a pic that normally would clean up. Lionel Barrymore should bring the house on top this week with maybe $11,000.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Working Man' (WB). Arliss not strong here, but considering conditions this film better than usual and might go close to $10,000. Last week 'Be Mine Tonight' (U) and 'Fast Workers' (MG) flopped with $6,000.

Capitol (WB) (1,200; 15-25-35-50)—'From Hell to Heaven' (Par) and 'Sailor's Luck' (Fox). Good bill for this successful spot, but this week won't go much over $4,500. Last week 'Rasputin' (MG) not so hot with $4,100.

Little (Cinema) (299; 15-25-40-50)—'Pope Speaks.' Plenty spent on this with no results. House probably nicked more than the rest by dampaign. Should and may get much more than indicated $600. Last week 'Friederike' (Amropa) sad with $500.

Loew's State (2,780; 15-75)—'Looking Forward' (MG) and vaude. Lionel Barrymore always means something and so this film may even beat $11,000. Last week 'Today We Live' (MG) okay, but should have done better than $13,500.

Newark (Adams-Par) (2,248; 15-99)—'Song of the Eagle' (Par) and vaude. Might go over $8,500, as both beer and gangsters popular here. Last week 'Murders in the Zoo' (Par) nearly made a feeble $8,400.

Proctor's (RKO) (2,300, 15-75)—'Sea Below' (Col) and vaude. Harry Hershfield, whose name meant something opened on the stage, but the flu took him off and show can barely reach $8,000. Last week 'So This Is Africa' (Col) came near a drab $10,000.

Terminal (Skouras) (1,800; 15-50)—'Bondage' (Fox). Drops double bill and playing up 'House of Refuge' title of original novel heavily. May, but not likely to, beat $3,500. Second week of 'Cavalcade' (Fox) okay, but might have been better than $4,300.

TO 'GO H'WOOD' HARD TO OFFSET

Rile the Coast Mob and You Get the Tag—Be Different, Though Sincere, and the Squawkers Start Talking About You

WOTTA BURG

Hollywood, May 8.

'Going Hollywood' is this town's way of describing a good guy who has turned sour to his friends, yet there are few people here who can describe the actual process of 'Going Hollywood.' Most people imagine it is a direct snub, but that's just one form of the process.

Douglas Fairbanks and Mary Pickford have been tagged with the expression because of their ambitiousness in entertaining visiting royalty. Gary Cooper, according to pals, went Hollywood when he took to hunting animals in Africa. It's a far cry from the Zambisi to Beverly Hills, but to the boys who believed Cooper's hunting was an affectation, the black continent and California were one and the same.

What Tagged Lloyd

Harold Lloyd got the 'gone Hollywood' tag when he built his private nine-hole golf course. That Lloyd continued to remember his old pals meant nothing to the squawkers. The private niner was enough for them to make their momentous decision.

When Wally Beery recently be-

(Continued on page 27)

DENV. BETTER THAN AVERAGE

Denver, May 8.

Two first-runs moving toward better than average in spite of perfect outing weather with streams of cars headed for mountains over the week-end.

Standouts at the Orpheum Saturday and Sunday night. Fred Schmitt opened at the Orpheum with non-union orchestra after union fined him $500 and expelled him. Applause indicated orchestra okay but soloists are weak. Only one first-run house still union when Huffman put non-union help in six houses managed and owned by him. Denham remains union.

Crowds at Denham held up strong through Friday with 'So This Is Africa,' held over three days but dropped some when 'As Devil Commands' went in to finish the week. Aladding is 30% over average with film made for that neighborhood. Crowds fairly steady at Denver.

Elitch Amusement Park opened Saturday and competition felt by many theatres.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) 'Our Betters' (RKO). Fair for $4,500. Last week 'King Kong' (RKO) did a fine $5,500, day and date with the Orpheum. One house alone could not have handled the crowds, and both did a strong steady business.

Denham (Hellborn) (1,700; 15-25) 'So This is Africa' (Col), three days, held over after big week, 'As the Devil Commands' (Col), four days. But fair on the week for $2,200. Last week 'So This is Africa' (Col), stood them in the lobbies and rolled them in the aisles to a fine $5,250.

Denver (Publix) (2,500; 25-35-40-50) 'Elmer the Great' (FN). A fair $5,800. Last week 'White Sister' (MGM), $5,700.

Orpheum (Orpheum) (2,500; 25-30-35-40) 'Out All Night' (U) and Fred Schmitt's orchestra with stage show. Going bullishly for $8,500. Last week 'King Kong' (RKO) turned in a fine $8,000, playing day and date with the Aladdin.

Paramount (Publix) (2,000; 25-40) 'Song of the Eagle' (Par). Mild biz at $2,600. Last week 'Looking Forward' (MGM) tapered off to a $2,900 finish.

Flickerites' Radio Mirage; They Hold Out for Non-Existing Fancy Money, Sponsors Give 'Em Go-By

FRED STANLEY

Hollywood, May 8.

Picture people who have anything for radio are keeping themselves off the air by exorbitant quotations on their talent. They are demanding but not getting sums far beyond their film wages, and these hardly can be called puny. The film bunch simply figures that radio is the goose which is currently laying the gilded eggs.

Within the past few weeks both national networks have had scouts out here with contracts all ready for signing, but in almost every case they have made no deals. Reason is that although they find a legion of former screen luminaries willing to go on the air for from a cup of coffee up, the celluloid personalities who would mean something over the ether evidently want their market losses back in one lump.

Film players, both current and ex, are stipulating money which is twice as much as they get, or got, weekly from pictures. In these cases the new bid has usually been for 30-minute programs. But even when it is explained that they can continue in pictures, and thereby draw coin from both mediums with studio permission, the answers have invariably been the same: 'That's my price. Now you say something.'

A Cycle Returns

This attitude of the flicker performers toward radio is practically identical with that which the legit people took toward films when sound came in. An example is the demands of an ex-musical comedy femme star who was hot stuff during the first musical picture era, but hasn't made a film for two years. She originally reached the screen at $750 a week, multiplied that amount by three before the melody bubble burst and then played a route 'for oblivion. Now, despite that she's been a secret from the public for 24 months she is demanding $3,000 for a once weekly half hour via NBC. However, if she can stay in Hollywood and produce the air show herself she'l compromise for $2,500. Not yet unconscious, the contact man managed to suggest that an audition might be in order but this eccentricity of the broadcasters she also refused, unless what it takes was on the line for the preliminary chore. This particular situation grows more grotesque when it is known that the girl has recenty been rushing around keeping dates with camera tests without an answering nod to date.

Another young woman, and also a former vaudevillian, now getting $500 in pictures, was asked her radio figure and quoted $1,250 a broadcast. Would she budge? She would not.

A screen comedienne who is freelancing at $1,750 asked $2,500 for radio if the mike were in New York and $2,000 if the program emanated from Hollywood. In this case, as in the other two, the offer guaranteed 13 once a week periods.

The network contact men merely shrug their shoulders and exclaim, 'Well, the place is still nuts.'

Denver's Sunday Shows Up to Private Groups

Denver, May 8.

An unofficial election to repeal the Sunday closing law will be held at Canon City May 16, according to an agreement between a businessmen's group and a church laymen's group. The unofficial plan of voting was adopted in order to eliminate the expense of a special election. The city council has agreed to abide by the decision of the unofficial vote.

If a majority vote for Sunday films, the council will repeal the present 25-year-old ordinance which prohibits amusements on Sunday within the city limits.

Lincoln Misses Those Good Old Bronc Operas; 'Today We Live' $3,000

Lincoln, Neb., May 8.

If threatening weather can make entertainment seekers choose the indoor type, the filmers are off to some good running for the current stretch. Last week, it not only threatened, but rained intermittently and was cold and blowing, which didn't do the b. o.'s any good, other than allaying talk of amusement parks opening right away.

Practically all the steady fan fare has moved down to the 20c top regions and is staying there. It only moves back to the old deluxers when the picture is so good it's hard to wait, which isn't often any more. The mob is missing the old western picture, which used to appear in at least two spots during the week, but now does well to show up once a month.

Cal Bard and George Monroe are still talking stage shows, three a day for the Rialto at about double the bargain gate they are maintaining now. Movements toward the opening of the four years dark Sun with bronc operas are materializing, which can be seen like the rest of the neighborhood by the fan tithing on his buck.

'Today We Live' is mapped on the Stuart marquee for the week, and looks like the strongest money. 'Out All Night' looks big for the 25c topped State with a natural cast for this town. 'Bedtime Story' may do fair, but the ads had better stifle talk about Chevalier and hope to get the mamas on the antics of Baby Leroy.

Estimates for This Week

Colonial (LTC) (650; 10-15-20)—'Crime of the Century' (Par). Looks about average for $650. Last week 'Man Against Woman' (Col) and 'Too Busy to Work' (Fox), spiff, bettered on the week-end to $750.

Lincoln (LTC) (1,600; 10-15-25)—'Bedtime Story' (Par). Has dubious possibilities, maybe fair $1,700. Last week 'Elmer the Great' (FN) a wow in this spot for neat $2,400.

Orpheum (LTC) (1,200; 10-15-25)—'A Lady's Profession' (Par). Looks passable here for $800. Last week 'Air Hostess' (Col) didn't pull and gathered $650.

State (Monroe) (500; 10-15-25)—'Out Oll Night' (U). Has neat outlook for $1,500. Last week 'Kiss Before the Mirror' (U) just faired at $1,000.

Stuart (LTC) (1,900; 10-25-35-55-60)—'Today We Live' (MG). Strongest money power in town, probable neat $3,000. Last week 'Cavalcade' (Fox) started with a bang, but slipped at the finish to a pretty fair $2,800.

BAILEY, PINE EAST

Hollywood, May 8.

Tom Baily and William Pine, heads of Paramount studio publicity and exploitation, left yesterday (Sunday) for New York for an east-west advertising cabinet conference regarding next season. They expect to be gone about three weeks.

Teets Carle, assistant to Baily, will be on the quarterdeck in their absence.

Hynes' RKO O. O.

Bernie Hynes, assistant to Herschel Stuart, is on the road looking over RKO situations in Ohio and the middle west. He left New York Saturday and is expected to be gone about two weeks on this inspection tour.

It is expected that he may return with some recommendations for certain changes in the field personnel.

Delac Returns Home, Sees U. S. Ready To Play Part in World Film Accord

Charles Delac, head the French Producers Association, and Marcel Hellman, Pathe-Natan's special foreign emissary, sailed back to France Saturday (6) on the Lafayette after three weeks in the U. S.

Delac was over for conferences with the Hays office and official Washington on the matter of quo- , with the intention of finding out whether it would help any if the French film quota were dropped. Idea is to make general world film trade easier and incidentally to encourage a market in the U. S. for French films on a reciprocal basis. Hellman's trip was also for the purpose of building up a market here for his company's product and both men spoke to various film men in New York.

Before sailing Delac expressed himself as satisfied that Americans are anxious to play ball with the rest of the world for the purpose of building up a world market. His idea is that current conditions allow for no carping or personal ego on the matter of home production or anything of that sort. Time calls, he feels, for a mutually helpful attitude all around to re-establish box office receipts everywhere. After which, he feels, national building up various spots can go back to its present state, if the various nationalities feel equal to it.

He got the feeling also, he says, that there is no anti-French film feeling in the U. S., as French filmers fear, but that the circuits and theatres here will play any foreign product, French or otherwise, if of sufficient quality.

He made a detour to Canada for a week while here and reports that a definite market exists in Canada for French pictures which can be doubled by some exploitation and concentration of the French producers.

Harry Cohn to London, On Columbia Filming, Own Exchanges, Maybe

Harry Cohn, president of Columbia, sails for Europe May 25, going to London via Rome. His company is to make several films in London with Gilbert Miller producing the first and Lewis Milestone two others and the Columbia prexy wants to be on hand to see things started.

Soon as Cohn gets into England he will also talk over the advisability of opening exchanges in that and other European countries. That would mean a split away from United Artists, which company has been handling Columbia in these spots.

United Artists and Columbia have only a season to season deal, which has been going for several years. U. A.'s recently taking over British & Dominion product in England makes that company safe with sufficient product in England if the Columbia thing does fall through.

Joe Friedman, Columbia's foreign chief, sailed for Europe a week ago to lay a foundation for both moves.

Canadian Film Rental Tax Proposal Is Lost

wa. May 8.

Federal Department of National Revenue made announcement that the Dominion government would not impose the royalty tax of 12½ per cent on film rentals as proposed.

This decision was made after an argument by the film delegation that rentals on imported films could not be grouped with performing right and copyright fees on which the royalty tax is already collected.

The victory of the film trade means that no additional taxation has been imposed on the picture business in Canada this year by the Dominion or Provincial governments as the Federal royalty tax as the only measure that had not yet been disposed of during the current law-making season.

The royalty tax would have meant a further loss to the film business and a large proportion of this amount would eventually have been paid by producers in the United States because of the intention to apply the levy against gross rentals for films imported from other countries

Jugoslavs Make Only 10% of Own Films Despite Tariff Walls

Belgrade, May 8.

The State Film Central has just published its report for the last year, its first. shows there were 739 films registered, mostly foreign made. the whole number only 14 were prohibited, nine of them being of German origin and five of American. There were also four films prohibited for the children under 16 years of age. All in all, 721 films were approved for release in Jugoslavia.

Picture houses in Jugoslavia depend for the most part on imports. Of the total number of releases, 440 were foreign, representing 540,152 meters. Home production numbered 282 subjects, with the total length of 61,726 meters. As may be seen, the Jugoslav films were mostly shorts.

It has been noticed by this Central that the greatest number of the films were in the nature of just entertainment. Newsreel footage has been rapidly gaining ground. Cultural films fared worst of all, and that shows that people go to the cinemas just for amusement. Only 72 cultural films were released. All the foreign films were talkers.

The first place among the importers of the films was taken during the last year by Germany. That country imported 188 films from 59 different film companies, with a total length of 313,382 meters. The United States placed as the next biggest importers, there being 227 films with a total length of 201,732 meters. Only nine American film companies took part in this import. The third place among the importers is taken by France, with six films with a total length of 10,947 meters.

The Jugoslav film industry, though the film law gave it a big opportunity, produced only 67,726 meters, which is less than 10% of all the registered films. Almost all of them were silent, there being 17 talkers, with a length of 6,175 meters. The greatest Jugoslav producer was the Jugoslav Cultural Film, which company produced almost half of the total number.

Last year gave the native industry every chance, but this year these privileges will be abolished. The lack of capital, the general world crisis and the lack of a good technical staff were too big obstacles to overcome and, even now after a whole year of work without competition, the Jugoslav film industry is very much behind.

The report says there were 338 picture houses in the whole of Jugoslavia, which means that there is one house to every 4,000 inhabitants.

BERLIN HOUSE FOR U. S. ORIGINALS, CANTY IDEA

Berlin, April 27.

A suggestion of U. S. Commissioner's George R. Canty is being considered by the authorities here. Idea is to have one Berlin theatre (something like a 500-seater) specialize on foreign language pictures only, mostly U. S. product in the original version.

Thus they would be no competition to the regular market and could be exempted from the quota rule, which, of course, would be essential, as that kind of very limited exploitation wouldn't make it worth while to spend one of the precious Kontingents.

Suggestion is said to be favorably looked upon by the authorities, as they expect, it might be considered a beau geste abroad, and incidentally it would be an advantage to local trade circles to have a chance of gathering some steady knowledge of foreign methods. On the other hand, U. S. production, although there wouldn't be any money in it, would gain in prestige and also establish or re-establish some of their star values lost or diminished here.

If the scheme works, it might lead to having similar houses in other big cities. Decision will be made in connection with new Kontingent settlement in June.

Paris Fire Dept. Keeps Films Out Of Opera Comique

Paris, May 1.

By the narrowest margin, the Opera Comique, possibly Europe's most famous and important light opera house, was saved from going film last week. House, despite the government subsidy, has not been doing well, and films were suggested as an out. Move was set, despite the groans of many, when the fire department stepped in and called a halt on the ground the building was too old to be safe as a cinema.

Pictures were first suggested for the old theatre about a year ago, with the plan then being to merge the Opera and the Opera Comique schedules. Too much protest on all sides, so it was dropped. It came up again, however, and the house patrons finally agreed it would be okay to use films one day a week, Mondays, with the theatre remaining on its regular schedule the rest of the time. The old guard, with tears in their eyes, gave way to this plan, and the house managers began looking for films to book.

But the old guard has no more tears now. The fire department absolutely refused to sanction wiring the theatre, so it can go on losing money.

Mussolini's Ban on Wire Royalties Portends World Sound Pact Upset

Fight has started in Italy on the electrical royalty question that may blow up the current patent situation around the world. Mussolini has definitely decreed that no further license fee is to be paid by the Italians to either the Americans or the Germans, no matter what their own agreements or rules say. From the standpoint of France and several other European countries such a ruling, if Mussolini gets away with it, is music because it will give them an out.

Italy, according to the 1930 Electrics' patent pact of Paris, is in the neutral zone. That means that either Americans or Germans can go in with their equipment. If a film made on German apparatus, however, goes into a country where the American rights exist, that means a double license tariff. France has always kicked on this score, but has been unable to do anything. Now Italy has just plain abolished the payments, which brings the matter for the first time to a head.

France's greatest argument in the matter is the Swiss market. Switzerland is one of the countries that has been handed the German electrics, despite the fact that considerable French is spoken there and it would normally be a good market for French films. If a French film is made on American equipment, however (as most of them are), the French company must pay not only the American license fees, but an additional $385 per negative reel to the Germans, which just about, they claim, wipes out all profit possibilities in Switzerland.

The patent matter has never been satisfactorily straightened out and has come up as a constant source of irritation since the inception of the pact. Some months ago it was reported completely wiped out by the existing factions. Attempts are now being made in Europe to come to a more equitable understanding on the matter of double licensing which brings in France, Italy, Poland and several other important countries, as well as the division of revenue angle.

Going Places

By Cecelia Ager

Gosh! Them Hats!

Right after the whole Music Hall Ballet Corps had spent themselves in vain trying interest the white clad male dancer who prances amongst them in their tango rumba —right after—dressed in the finest red dresses with red sequins latticed across their supple figures, with tall black hats on their heads and black handkerchiefs appended from their black sequined sleeves—they'd executed their most beckoning whirls, along comes Patricia Bowman, gives one flick to her long white sequined train, and she's got him—all to herself.

Miss Bowman scarcely looks at him, she's so busy flirting with that beruffled train of hers, jumping playfully back and forth across it, darting swiftly to the side, then peeking over her shoulder to see if the train is following her. She ignores him, so bemused is she by her train, and that, ballet corps, is her secret. She's not at all impressed by the all-conquering male postures peculiar to Spanish dancers. She's pretty all-conquering herself. She won't run after him the way those unknowing ballet girls do, and so, sure enough, he runs after her. A graceful demonstration of the eternal chase that the Ballet Corps would do well to bear in mind.

The Roxyettes, faced with no such elemental problems this week, strut around the revolving stage in costumes which create problems, however, for their beholders. Their green satin trunks and bodices, even their stiff, gold cape epaulettes, are fair enough—but their hats, satin derbies with a circle of gold tubes ascending from their brims, defy analysis. They must mean something, they can't be just abstract art suddenly sprouting on Roxyette heads, for when the Roxyettes go in for art, they're not the kind to be mysterious about it. So those hats aren't art, and they aren't life. And that's how it stands.

Bare Necessities

Picture audiences never used to consider that maybe girl parachute jumpers thought about something when they went sailing through the skies, because, until 'Central Airport,' picture audiences hadn't had much to do with girl parachute jumpers.

Well, they know now what the girls think about, and, strangely enough, it's what every other girl thinks about—getting married. Sally Eilers, 'Central Airport's' parachute jumper, is so absorbed in thoughts of marriage that dreamily she slips a cigar band over the fourth finger of her left hand when she's out with her young man. She sleeps in exquisitely fragile and alluring nightgowns; her underthings are beautifully silken bare necessities, since her hotel room always adjoins that of her young man, and she never knows when he's likely to open the door. She wants so much to get married, in fact, that when that young man balks, she marries his brother. Perhaps, if her young man had seen her oftener after she has just alighted from her parachute, when her blonde curls are blowing softly about her face and above her ears—instead of in her far less flattering going-out coiffure, when her hair is firmly marcelled and slicked down over her ears in a manner that elongates her face and sharpens her features—perhaps then he wouldn't have been so refractory about marriage.

Somebody finally marries her, however. She gives up parachute jumping and its becoming flying togs for a Hollywood wife's clothes, white—and, therefore, broadening, princess dresses with a ruff at the hem and shoulders. She doesn't look as fetching thereafter as in her uniform, but like every other girl who makes up he mind, she got what she wanted.

Can't Be Tough

Let off mother love, progressive aging and an unquestionably slight regard for war in 'Reunion in Vienna,' decorously Diana Wynward substitutes in their stead an analytical romantic passion, a bit of a sedate whirl, and one determinate age which, though not precisely dewily young, at least requires of her no grey-haired wig.

Miss Wynward can't help her wholesomeness, the integrity of character upon which her screen personality rests. They haunt her in 'Reunion in Vienna,' change the spirit of the original characterization to that of a woman who never would have given in anyway. The change does no harm. It's cleaner, and, besides, picture audiences like their heroines to be one thing or the other. Miss Wynward most certainly isn't the other.

She did try conscientiously prove it. Her lipstick swings out beyond the dainty outlines of her own mouth, striving for full-lipped abandon. Her blonde hair fluffs gally, her important coiffure a mass of high-placed ringlets. She falls gracefully into a waltz when waltz music from the radio insinuates itself into her consciousness. She even slaps the man they say was her former lover, slaps him quite fiercely. That dignity of hers, though, it won't let her be. So she's a sweet and charming person, a wholly admirable person, effortlessly gracious and pleasantly pretty. Her voice and beautiful diction are soothing to hear, and she wears a soft white satin dress caressingly fitted in the Empire line with drop shoulders and narrow hanging panels that makes her look slim and pliant, while she makes it look expressive of all the virtues of femininity.

May Robson barks authoritatively as the hotel keeper, and is so inherently forceful that soon she turns the surprise of her persistent cigar smoking into a habit which would naturally suit her.

Devil and Deep Sea

The lot of the hapless male pinioned as he is in 'The Silver Cord' between the crossfire of his mother, Laura Hope Crews, and his wife, Irene Dunn, is a sorry thing to see. Whatever he does, he can't win. Should he abandon his possessive mother, it's only to be snatched up resolutely by his possessive wife. Miss Dunn is younger, but Miss Crews is more interesting; though Miss Crews is self-pitying, Miss Dunn is self-righteous. Whatever his choice, he's in for a life-time of bossing. 'The Silver Cord' believes he ought to string with his wife, but is just so happens its selection of actresses for the wife and mother roles weakens its own case.

For all her tears and wringing of her dainty little handkerchief, Miss Crews has the edge on Miss Dunn. She dramatizes herself with a fine, resounding flourish, throws herself into sweeping tantrums, provides good, extravagant excitement. Miss Dunn, on the other hand, is one of those calm, level-headed women, the clear-seeing kind so well ordered and practical she guarantees an existence of steady, sensible monotony. Miss Crews is warm and theatrical in her shrewdly feminine black velvet dress with a collar and softly gathered cuffs of delicate white lace; Miss Dunn cool and boring in costumes that express her fixity of ideas by their firm adherence to leg o' mutton sleeves.

Frances Dee's new coiffure, sprawled casually above her ears in large waves, with bangs hiding her troubled young brow, becomes her enormously besides lending a correct surface detail to her distractedly forthright young thing characterization.

Imported Peril

'The Circus Queen Murder' doesn't mean to, but all the same it offers an uncomfortably conclusive example of the superior entertainment quality of those foreign women compared to that of our own American girls.

Ruthelma Stevens represents American femininity; Greta Nissen, the European. To all intents and purposes Miss Stevens should be th victor. She sums up all that's supposed to be so splendid about frank young American womanhood. Sh can take care of herself, and does, she knows what it's all about, she's smarter than her boss and takes no pains to hide it, she's officious, overbearing, and terribly capable. She speaks with authority in a voice that manages to be most irritating for all its low honeyed smoothness, she wears tasteful clothes fashioned in practical fabrics. Her make-up is definite, her coiffure neat. is independent, quick, and p[illegible]ably wholly admirable. Everything about her is open and above board, she's proud to be called by her surname, Kelly, and the audience is supposed to be crazy about her. The only thing she hides is her adoration for the man she loves.

The only thing Miss Nissen does not keep secret, on the other hand,

(Continued on page 5.)

Pommer Declines German Studio O. K. With String to It, Waits Fox Start

Vienna, May 8.

Eric Pommer is here for a visit and to look over current conditions in the studios. He did not go back to work for Ufa last week, although invited by the government to go back despite being fired because he is a Jew when the non-Jew edict went out several weeks ago.

Pommer wouldn't go back to Ufa because his re-entry was too involved and his hands would have been tied. He was told he would be given dispensation to work in Berlin production despite his race on condition that all his moves, actions and activities were under constant control of the Nazis. He would have had to report to them daily as to his work, ideas, procedure, etcetera. Under those conditions he preferred not to work at all.

Vienna Work Doubtful

Mentioned here that he will start to work for Fox before October, the date at which his Fox connection was originally scheduled to start. Some talk of his making the Fox German pictures in Viennese studios, as so many refugees from Germany are doing. But this is not considered likely because Pommer refuses to consider himself a runaway from Germany and doesn't want that interpretation to stand under any circumstances.

He didn't have to flee from Germany as have other German Jews. Jews, under current conditions, are not given passports to leave their own country, despite having been deprived of livelihood there. But Pommer was given official permission to make the trip.

He wants his favorable German status to continue and will probably continue sitting round quietly in Berlin until time to start for Fox, when it is believed the American government, plus Fox, will influence those in charge here sufficiently to give Pommer a free production hand.

Blumenthal, Par Chief On Continent, Orders Joinville on Rental

Paris, May 8.

Ike Blumenthal, Paramount's European chief, and J. H. Seidelman, former Par foreign chief, arrived from New York Saturday (6), Blumenthal is back with full sanction to do anything he wants in any Par ituation on the Continent.

Talk here is that David Souhami, Paramount's local chieftain, is to be deposed. No confirmation to this, but the story has it that Seidelman will be named to replace Souhami who is said not to be too friendly with Blumenthal.

First thing done by Blumenthal, and before actual arrival, was a release to all the trade press to the effect the Joinville studios were open to all for leasing. It was throwing the Joinville studios open to all comers that allegedly was the excuse for letting Bob Kane and Fred Bacos go, several weeks back, that move starting the entire Paramount foreign department shakeup.

Now, seemingly, Paramount has changed its mind and decided that leasing the studios to indies is an okay move and the company wants to go ahead with it. Blumenthal, from shipboard, ordered his staff to send the notice around.

Figured certain that firemorks will start as soon as Blumenthal gets settled down.

Antwerp News Theatre, 8½c Top, Pulls Crowds

russels, April 28.

Following the established success of Cineac, Brussels, Belgium's first newsreel theatre, a similar grind is to be opened at Antwerp. Brussels spot runs a 75-minute program from 11 a.m. till midnight.

Seats are 6 cents and 8½ cents. Line-up commences about 10.45 a.m. and throughout the day 150 to 200 persons are always waiting for seats.

2 Mex Natives Ready; More Starting Pronto

Mexico City, May 5.

National Motion Pictures Co., native enterprise which started here a couple of years ago and has produced half a dozen Spanish language talkers, announces that it has completed a couple more feature pictures and has begun work on another.

The two productions ready for early release here are 'Su Ultima Cancion' ('Her Last Song'), directed by John H. Auer, known in Hollywood, and 'El Prisionero 13' ('Prisoner 13'), which was megged by Fernando de Fuertes, former local Par exec. Picture being made is 'Clemencia,' which is scheduled for release in June.

3 MGM PLANTS FOR DUBBING IN EUROPE

Combination exchanges and production plants have been designed by Metro for its foreign activities. Such plants are already in existence in Paris and Rome and ground will be broken for a third one in Barcelona next week. Eventually there'll be a fourth in Berlin.

Arthur Loew examined the Paris and Rome plants on the European trip from which he returned Friday (5). Idea is for a compact building in each spot on which two stories or so are given over to regulation exchange business, and a couple stories more to dubbing activity. In Barcelona an entire new building is being put up. In Paris the dubbing plant was merely added on top of the building Metro owned there as an exchange. Building had been put up in the first place with sufficient foundation to hold several more stories.

Local recording systems are being used in each place for the dubbing work to give the native governments more of a feeling that Metro is participating in a hail-the-native movement. American trained technicians are, however, overseeing the actual production of the dubbed pictures.

Arthur Fieldleman heading French distribution is also heading the production unit in Paris and Fritz Curconi doubles the same way in Rome. In Spain, Jaques Edelstein will also double the two jobs for a while. Fred Pelton from Hollywood moves about from spot to spot watching the work. Eventually it is intended to have dubbing men, localities, in charge of that job on their own, with the distribution lads allowed to follow their own business course.

Rome, April 24.

Warner rothers-First National Films have opened offices here for distribution. Manager is Mr. Zama, former sales manager for MGM. Offices are in a pleasant villa in the Porta Pia quarter where all the film companies are congregating.

Commendatore Domenico Musso has taken the Universal agency instead of ittaluga. An agreement has been reached between Universal and Musso regarding the rights of the latter to make reduced size pictures of Universal films. Musso is putting a new sub-standard film projector on the market with the Marchetti patent.

Poles Want Musicals

Washington, May 8.

American light comedy films are the moneymakers in Poland now, according to report received by Department of Commerce. Poles are sick of mother love, jungle stuff, horror angle and gangster shows. They don't need to pay to see that, report says.

Polish b.o. is decidedly lower than than last year with drop in attendance and prices.

FOX'S ENGLISH-MADES

Chooses 6 Gaumonts One with Lil Harvey As Boost

Fox has picked three of the six Gaumont British pictures it will handle for American distribution during the next year. Pictures are 'F. P. 1 Doesn't Answer,' 'The Only Girl,' and 'The Good Companions.' First two are Ufa's remade by Gaumont.

'Only Girl' has Lillian Harvey and will be used for purposes of building up the star in anticipation of her first Hollywood-Fox icture. It'll be rushed out first.

Frisco's Lone Foreign House, a Money Maker, Closed—Hitler Feeling

San Francisco, May 8.

Anti-Hitler feeling has caused Ralph Pincus and J. J. Gottlob to close Frisco's only foreign picture house, the Filmarte, until enough product other than German can be booked. House folded up this week after 'Maedchen in Uniform' did poorest week's biz yet. Operators have plenty German product on hand but not enough other foreign linguals to continue Filmarte policy.

Filmarte has been running past two years at low nut, doing consistently okay gross, especially on Ufa and Tobis films.

May 8.

Pittsburgh's 280-seat foreign film site, the Avenue Cinema, has dropped its regular policy for the summer, switching to dual features with three changes weekly. Pictures will all be Hollywood-made, playing third-run downtown.

Business of late with foreign pictures has been plenty off, but management insists old policy will be resumed in fall. Top at Avenue Cinema now is 15 cents, giving house lowest scale in the downtown sector.

St. Paul May 8.

World, Al Steffes' high-tariff foreign film spot, is completely off German product since the start of the Hitler trouble.

House is now running into its third week with 'Be Mine Tonight' and has 'Mussolini Speaks' coming up. Manager Paul Adams is angling for a French talker to throw in after Il Duce has had his say.

TROTSKY DOING SCRIPT ON INSIDE OF SOVIET

Istanbul, April 20.

Leon Trotsky, living in exile here, is at work on a propaganda scenario which will, it is promised, expose some of the inner workings of the Russian Soviet government. Trotsky is said to have assurances of a subsidized production to be made in Berlin.

Show business otherwise is per usual, catering to the Oriental cosmopolitans and to a handful of tourists. The rumba is the latest dance vogue and nite spots like the Samovar, Montparnasse, Black Parrot and the Hollywood Bar, along with the dance orchestras at the Hotel Tokatilian and Hotel Pera Palace constitute what nocturnal diversion there is.

There are 12 first-class picture houses here, three in Smyrna and one in Angora, the capital, all wired. Western Electric's agent here is John Goring, who services the territory.

Jose Mojica, Fox Films' Spanish-Mexican star, here on a concert tour under Ed (Hollywood) Perkins' aegis, received the biggest ovation since Chaliapin. Michel Seferoglou, local cinema and concert mogul, sponsored Mojica along with John Mansfield, Fox Films' Near East g.m.

The fez has disappeared entirely, also the yashmak (women's veil), both customs abolished by the cosmopolitan president Mustapha Kemal.

Far East Ok's 'Cross'

ingapore, May

'Sign of the Cross' has been finally okayed by the censors here, after having previously been banned.

Singapore was the only country in the world where the film was governmentally banned, but picture has a clear record now.

Kane Off to Iron Out Fox Foreign Filming; Paris Sure, Berlin Maybe; Idea Is for 12 Pics in Each Spot

Mex. Native Filmers Form Own Hays Body

Mexico City, May 5.

iguring that the time has come when they should get together for their mutual benefit and protection, native film makers have established the Association of Mexican Motion Picture Producers. Co-operating with official aid that is being given the industry, assuring the professional integrity of its members, and defending the interests of individuals in the industry and the industry as a whole, are planks in the program.

Julio Lamadrid, Manuel S. Gomez, Efrain R. Gomez, Joaquin Romero y Muro, Alfonso Manrique and Enrique Solis constitute the association's board of directors.

U. S. Film Units Yield to Nazis On Race Issue

American companies are beginning to reorganize their Berlin business staffs to coincide with Nazi orders to get rid of Jewish help. For a very short time there was talk of not giving in, but most of the companies now feel it's the wisest course.

P. N. Brink, former Metro exec in Paris, goes to Berlin as business chief for Fox, sailing from New York toward the end of the current week. He'll replace Alexander Kann, who will be switched elsewhere, though not known where yet. Probably he'll go to Vienna or Poland or somewhere else nearby so as to continue in active touch with the German office though out of the country.

Metro's Berlin chief, C. Strengholt, is getting ready to leave, his probable post being Holland, for the time being. Several salesmen from the Metro Spanish office have been ordered to brush up on their German promptly and move to Berlin. They're non-Jews.

Paramount changes will await the return to Berlin of Gus Schaeffer, now in New York. He sails on the Champlain Saturday (13). Schaeffer is the only non-Jew heading an American film branch in Berlin and has been wanting to leave that territory, but now looks likely to stick. His staff will need some reorganizing.

American attitude on the matter is that American companies cannot afford to lose the German market at this time no matter what the inconvenience of personnel shifts. Also it's pointed out that the current no-Jew restrictions are hurting German companies more than Americans in Berlin, because practically none of the Americans (with the exception of Universal) are involved in much production there. That would mean a necessary trimming down of the number of native German films to be produced in Berlin within the next few months or year which would automatically make room for a greater amount of American product in the Berlin theatres.

Berlin, April 28.

Last week, after more than a month's complete and voluntary lull in selling outside the office, U. S. companies decided to send their sales force out again, Jewish and Aryan, with a view to giving the Jewish problem a practical test. Reaction has been very bitter and result is that, for the time being, entire sales force was called in again.

U. S. (and all the other) companies here are faced with the tough problem of breaking in a more than 50% new force and having to do without their most experienced men and crack sellers.

The position is extremely difficult, but not hopeless. U. S. Commissioner George R. Canty thinks if U. S. execs follow a conservative course unsettled state of things is bound to cool down to some degree of normalcy.

Apart from the Jew problem (on which the last word doesn't seem, by any means, to have been said yet), authorities here seem to be strongly inclined to do a lot for the film industry, by way of centralizing trade associations, driving out of business all theatres unfit for competition (about 1,000 unwired houses), giving a lift to indie production and trying to rationalize the industry all round.

Canty thinks that, once the position is given a chance to settle down a bit, U. S. companies here might be in for better business than they were having, on this market, for a long time, and, indeed, it seems to be obvious that, in the fall, U. S. product will be very much in demand here, if for no other reason than that there is bound to be a great shortage of pictures, in view of the present almost complete lull in production. Very much, of course, depends on the outcome of the new quota law (due in June) and also on the censorship situation which is expected to ease up considerably.

Robert Kane goes to Europe toward the end of the current week to reorganize the Fox production staff on the continent. No date was set on his sailing, nor details of his assignment by noon yesterday (Monday), though understood in the Fox foreign department that it would all be decided by today. Conferences between Kane, Clayton Sheehan, Fox foreign chief, and Sidney Kent, Fox prexy, were being held yesterday afternoon to iron out details.

Probable arrangement will have Kane organize production units for Fox in France and Berlin. At one time this much of the program was set, but Hitler thing upset plans considerably, so that changes may have to be made.

Program calls for about 12 pictures to be made in each country at the rate of one a month and at a minimum production cost. Andre Daven will produce the French pictures and Eric Klagemann, formerly of Ufa, will do the Germans. Eric Pommer will work in both places and make about three or four extra pictures in two and possibly three versions. English version being only when deemed worth while for the American market.

Kane would arrange the production details under this lineup and attend to financial matters. The French angle is pretty well set, with the former Braunberger-Richebe studios likely to be used. German angle will await Kane's look-see.

Pommer a Problem

Details to be settled in New York before Kane goes are: What to do about Germany; where to produce in Germany if production is possible; what to do about Pommer's activities if German production is not possible; whether or not it would be good politics from a Nazi standpoint to employ Pommer immediately rather than wait for his contract to start in October.

One thing certain is that Kane will make a rapid trip this time of only a couple of weeks to get things started and rush back to New York. He will then report to Kent whether or not it is necessary for him to go back and stay in Europe for awhile supervising things or whether the thing can run along by itself for some months.

In the latter case he would go to the coast and work under Winnie Sheehan on production, giving pictures enough of a European twist and tempo so they can be fed into the European studios, where, redubbed in the native tongue, they would aim to build up a Fox program in each country.

FOREIGN REP'S ONCE OVER

Hollywood, May 8.

Lawrence de Prida, Fox chief in Manila, Philippine Islands, was once-overing Hollywood on his way east to attend the company's convention and confer with Sidney R. Kent.

He's been away from the States 10 years.

Talking Shorts

BOBBY JONES
'The Grip'
'How to Break 90' Series
10 Mins.
Strand, N. Y.
Vitaphone No. 5819

This is the first of the new Jones series, 12 in number under the general title of 'How to Break 90,' directed by George Marshall. Three other men are in support, principal among whom is Joe E. Brown, doing stooge.

Very little story in this starter for the series, which concentrates more on technical golf instruction than did the other dozen. For its object the subject is a model of crispness and conciseness in instruction, backed up by the fascination of watching the king of the fairways hit 'em out.

Jones' instruction starts with an explanation of the fundamentals of gripping a golf club, and deals with that subject succinctly, illustrating his theories himself. In the interest of clear, visible effect Jones works before a dead black background, which throws his bare arms and hands up sharply. Illustrating a swing with the grip, he wears a costume white from the perpendicular middle of his figure and dead black for the other half. Scheme is to concentrate attention on the detail that is for the moment important by giving it visual emphasis, while the rest of the player's figure is practically eliminated from sight. Other sequences are out on the fairway itself.

Significant detail of Bobby's first lesson to the dubs will be his advice to carry the right hand almost on top of the shaft and far to the left of the position usual to high handicap players.

Subject is the clearest yet in screen golf instruction, has the huge prestige of Jones himself, easy and natural before the camera as he is on the tee, holds interest from start to finish, and has just enough of light comedy by-play with Brown (used to illustrate the evils of a baseball swing in golf) to give it an agreeable informality.

Strand puts a timetable in the lobby detailing the exact time of the short's appearance. There was a perceptible flurry of customers just before this showing, and at its end a couple score men walked, suggesting that plenty of people were going in to see Jones and not much else. *Rush.*

'WAR DEBTS'
With Capt. E. Kleinschmi
War Narrative
21 Mins.
Mayfair, New York
Elmer Clifton

The title has no connection with the photography, except by inference from the unseen voice of Capt. Frank Kleinschmidt. Latter narrates certain sequences in the Austrian advance into Russian territory during the World War, and while he was along talking pictures of some of the battleground. He is to be seen in the picture. It's too political and academic for theatre audiences. May fit in the provincial classrooms and forums, but not amusement fare.

Otherwise and from a technical standpoint pretty good Austrian photography record. Some gruesome scenes of soldiers dying in action. Also shots of the firing of Big Berthas and soldiers on march through the burning city of Brest Litovsk.

Kleinschmidt's voice is okay. He is American. *Shan.*

'DREAM STUFF'
Mack Sennett Comedy
15 Mins.
Rialto, N. Y.
Paramount

Several vulgarisms in dialog and camera angles which, while laughs with certain audiences, probably will be distasteful to others. Hardly subject for class neighborhoods. Some of the situations also stand a chance of being deleted in the more censorious spots.

The old story of the lad who was too timid to propose and who is given lessons by a male relative (Walter Catlett), who is allowed to suggest a streak of violet. That, however, is sufficiently explained.

The usual cake-throwing, runaway horse, mud puddle, dream duel, etc. *Waly.*

'TONGUE TWISTERS'
Organlog Series
Musical Novelty
5 Mins.
Roxy, N. Y.
Master Arts

Songs that get the tongue twisted, such as 'She Sells Sea Shells by the Seashore' form the background for this one, with lyrics at the bottom of comical cartoon drawings. Irving Kaufman does the off-screen vocals and announcements, asking audience on a couple numbers to do their own singing of the twisters. Organ music accompanies.

Short, of the novelty type, should prove okay filler for average uses. *Char.*

'OVER THE COUNTER'
Musical
15 Mins
Orpheum, Y.
Metro

Excellently produced, tuneful and surefire musical of close to two reels in length with a cast of Colortone around it. Short is of the Metro Colortone series being made on the Coast, and is a vast improvement over the average musical sketch the market offers.

Action and songs are laid in the novel background of a large department store, where an owner's ambitious son is trying to give the place box office through using show girls at the counters.

Opening on the owner's wrath at learning his son has turned the nursery into a place where shopping women can check their husbands with inducements to latter and no squawks if the wives overshop, short begins to move around the store. In the former nursery, which now has a bar and all the comforts tired husbands like, the girls on hand launch into 'Check Your Husbands,' a very tuneful number, later a fleeting 'Playground Man' in the same effective setting as well as dance routines. A Maypole idea tops the dance routine atop a circular platform, shot from sides and above with the men mixing into this for the fun of it.

Another number is in the reception room of the husband-checking club, where an irate wife goes roughhouse with hubby for laughs. Further comedy comes out of the contest on a bargain sale to see which woman will get there first, with whole idea carried out like a football team with a broadcast to fit. Numerous short bits around the department store also designed for comedy purposes.

Short was written by Stanley Rauh and Edward Dowling, with direction by Jack Cummings. *Char.*

'FLAME OF THE PACIFIC'
Scenic
22 Mins.
Roxy, N. Y.
Beverly Hills

Obviously pedded, but interesting nonetheless. Short is allegedly based on a legend of a South Seas island on which a volcano is located, and seeks to carry belief out with humans enacting the fantastic characters. It's wholly chimerical, but makes novel two-reel fare along with the supposedly authentic material included.

Subject was produced in the South Seas, with Polynesians in the action. Two girls in leading assignments, that of the young native and of the young sorceress who's her downfall, may be Hollywood-trained. They appear to be too camera-wise and histrionic to have been sought out in the South Seas and photographed on the spot.

An old hag is plotted in and out of a stone effigy that stands near the volcano, regarded as a fire god by the natives. The witch-like character diffuses into a fanciful beautiful young girl who's jealous of two lovers and lures the girl to her death, only to be revived later by the b. f. through some strange power of more kindly disposed gods.

Considerable attention has been devoted to the production of the subject and to continuity carrying out the legend. Gayne Whitman does the offscreen narrative. *Char.*

'RAMBLING ROUND RADIO ROW'
With Jerry Wald
Radio Specialti
8 Mins.
Strand, N. Y.
Vitaphone No. 1453

One of last year's product, including brief appearances by numerous radio names. That at least half the names appearing are probably better known now than when this short was made, is a break for the short. Jerry Wald, who was radio columnist for the late 'Graphic' when this was produced, is featured in the billing, but doesn't show in the film.

Most of the other people, if not all of them, must have been in on a 'guest' basis, via the customary communistic favor route, because the payroll on a regular salary arrangement would have too much for a one-reeler to carry. That Wald's name still tops the billing, despite that he's been out of the picture, explains the above and itself.

The 'guests' are The Funnyboners, Smith Ballew, Frances Langford, Reis and Dunn, Arthur Tracy ('Street Singer'), Jacques Renard, Freddie Rich, Jack Denny and Meyer Davis. Each gets a short flash, the singers held to one chorus only.

PHIL BAKER
'Poor Little Rich Boy'
Musical
20 Mins.
Strand, N. Y.
Vitaphone Nos. 1480-81

With a first string comic such as Phil Baker starring besides being in focus during most of the 20 minutes, more laughs will be expected than this short delivers. The reason for the comedy shortage is the unwarranted prominence accorded a flop story, and the result is a filler.

Start is better than the finish, for Baker has a chance to cross-fire with a motorcycle cop. The new twist on the old ticket bit should draw a laugh everywhere. Then into the story, that of a millionaire with a son who wants to play the accordion on night club floors. When pop loses his coin in the market crash, the wandering son turns the family mansion into a night club.

An abbreviated floor show routine, including a line of girls, a singer and a dance team, builds into the jokes from the Baker box plant, Muldowney, who's spotted at a ringside table in this instance. Some elementary trick photography accompanies Baker's straight accordeon playing, which serves as the finish.

On the stage Baker never attempts to get by on straight accordion playing. The studio should have asked him why. *Bige.*

Miniature Reviews

'The Silver Cord' (Radio). Domestic story from a former Guild play. Middle class audiences will regard it as comedy and like it. More discriminating patrons will enjoy the drama of the situations. Good, yet probably not a big grosser.

'Story of Temple Drake' (Par). Miriam Hopkins the titular player of William Faulkner's bawdy novel, 'Sanctuary.' Under Hayslan ban the novel connection can't be ballyhooed, but any whispering campaign about this picture's best b.o. asset. It has little else to commend it.

'Hello, Sister' (Fox). Formerly known as 'Walking Down Broadway,' directed by Eric von Stroheim, whose name is now off picture. Jimmie Dunn-ZaSu Pitt's names may help in nabes and for double bill, where film belongs.

'India Speaks' (Radio). Eighty minutes of travelog, much of it disagreeable in character with a spliced-in romantic story carpentered in the studio. Authentic angle is negatived by the fictitious side. Hard to figure where it should play.

'Via Pony Express' (Majestic). Spanish land grant type of western, with Jack Hoxie. Just average, but will satisfy western fans.

'Man Hunt' (Radio). Title is misleading. Action is strictly for juve audiences.

'Circus Queen Murder' (Col). Well knitted and above average circus mystery. Should rate well in the program lists.

'Alimony Madness' (Royer). Twin-filmer. Attempts to detail how that alimony thing can become a racket. Inexpertly told here, although basically the idea sounds good.

'SONG SHOPPING'
With Ethel Merman, Johnny Green
Max Fleischer Cartoon
7 Mins.
Paramount, N. Y.
Paramount

Another in the Max Fleischer song cartoon series with the bouncing ball, directed by Dave Fleischer, and with a corps of animators billed for the actual physical cartooning credits.

Ethel Merman and Johnny Green, composer-pianist, accompanying, are cut into the cartoon stuff for a couple of community sings, including 'I'm Yours,' Green's own compo, and 'Sing, You Sinners.' Miss Merman's song salesmanship is the best part of the short.

It's of the average satisfactory calibre turned out by the Fleischer studio for Par. *Abel.*

SCREEN SOUVENI
Novelty
12 Mins.
Rialto, N. Y.
Paramount

Souvenirs are definitely established as short entertainment. In fact, they are better, as a class, than most of the script attempts at laugh provoking.

This one features a strip of talking film made 20 years ago by Edison. It also again has several of the very early silent dramas. *Waly.*

'AIN'T SHE SWEET'
Fleischer cartoon
10 Mins.
Rialto, N. Y.
Paramount

Lillian Roth serves as the intermission in this cartoon by rendering the theme tune in a straight semi-closeup with words for the audience. This however, is secondary to the penmanship, which is above average.

Trend in this is to show how many ways in which a cat can use laughs. *Waly.*

SILVER CORD

RKO-Radio production and release. Stars Irene Dunne and features Joel McCrea, Frances Dee, Eric Linden, Laura Hope Crews. Directed by John Cromwell. From the play by Sidney Howard. Screen play by Jane Murfin; Sandro S. Berman, associate producer; Charles Rosher, camera; Max Steiner, music; Clem Portman, sound; Geo. Nichols, Jr., editor; Dewey Starkey, asst. dir. At R.C. Music Hall, N. Y., week May 4. Running time, 76 mins.

Christina Phelps.....Irene Dunne
David Phelps.....Joel McCrea
Hester.....Frances Dee
Robert Phelps.....Eric Linden
Mrs. Phelps.....Laura Hope Crews
Della.....Helen Cromwell

Irene Dunne gets top billing for this, in deference to the fact that a name is needed for the marquee, but on the screen Laura Hope Crews walks away from the others by dual virtue of the fact that the play is written around her character, and that she plays it with a force and passion that bring into play every ounce of the veteran artist's experienced skill. Incidentally, she played the same part in the Guild production. This is no derrogation of Miss Dunne, who ably holds her own. It's that the play was written for a matronly lead, and might well have been written with Miss Crew's ability in mind.

It is not an action story, the drama comes more from the underlying thought rather than its expression in movement, and possesses an oddly dual character. To the masses at large it's a polite form of the mother-in-law comedy. To the more discerning it is the unravelling of a warped mind, tortured by the Oedipus complex. But since both classes will approve, it seems destined to hold up its end pretty well down the line. Picture may even get over with rural neighbors. Probably it will not gross heavily, but it should pay and please.

According to Coast report, this story was brought in at desired cost, but it shows none of the pairings. Film is in every way adequate on the productional side with well built and convincing sets, good lighting and photography and direction which adds much to the value of the adaptation of the story.

In the screen version there is a glossing over of the incestuous angle of the story. The mental aberration of the mother is less strongly stressed, which is why many are prone to laugh at the surface comedy of some of the lines instead of the underlying deeply rooted drama. As an example, when the younger boy tells his mother that at last the physician has said that she has no heart trouble; that it would take a stick of dynamite to kill her, the line gets a laugh from those who do not realize that the doting mother faces the destruction of her carefully-created fiction which until now has never failed to win her ultimate victory.

Almost to the end there is this same response to the lines as such rather than to the meanings they convey, and yet this is not the fault of the adaptation but rather of he audience.

There are but five important players—the mother, her two sons, the elder son's wife and the girl the younger boy is about to marry. The young matron is a German scientist who gets an offer of a high position in New York. She brings her husband back from Germany with her, and they first visit the mother, who, failing to cajole the girl into giving up her career to runticate with her husband, makes sure of the younger boy by playing the injured mother. The younger nearly wrenches away, but is held in the net. The clear-headed wife wins her battle.

Apparently the dialog has been toned down from the text of the Theatre Guild production, though now and then a line smacks of the original, chiefly when the girls remind the mother that while filial love may be all right in its place the boys have the right to feel the sex urge toward another woman. These touches are deftly put in and do not rasp. It is unlikely that there will be much, if any, censor trouble.

Miss Crews is admirable at all times. Early in the story she holds the screen for 10 or 12 minutes of dialog without boring, and that's something to brag of. She brings such variety and color to her pleadings that the scene does not tire. Equally as good, though with less opportunity, is Miss Dunne's clear visioned girl scientist, and Frances Dee makes the most of her two opportunities. Joel McCrea gives nice shading to the moods of the man who is torn between a deep affection for his mother and a still more compelling love for his wife, while Eric Linden keeps well within the picture as the junior.

'The Silver Cord' is a productional job of which Radio may well be proud. *Chic.*

TEMPLE DRAKE

Paramount production and release. Features Miriam Hopkins, Jack LaRue, William Gargan and William Collier, Jr. Directed by Stephen Roberts from novel by William Faulkner ('Sanctuary'). Screen play, Oliver H. P. Garrett; camera, Karl Struss. At Paramount, N. Y., week May 5. Running time, 68 mins.

Temple Drake.....Miriam Hopkins
Trigger.....Jack LaRue
Stephen Benbow.....William Gargan
Toddy Gowan.....William Collier, Jr.
Lee Goodwin.....Irving Pichel
Judge Drake.....Sir Guy Standing
Aunt Jennie.....Elizabeth Patterson
Ruby.....Florence Eldridge
Tommy.....James Eagles

A sordid tale. It was dubious fodder for the Hollywood celluloid chefs in the first place. No amount of seasoning to camouflage the basic rancidness of the theme can square it. It's hazy, befogged and replete with loose ends which, for obvious censorial reasons, can't be made to jell. Likelihood is against any outstanding b.o. attention for it, despite the whispering campaign which the basic Faulkner novel may bring forth.

Miriam Hopkins as the titular character acts as befogged as is the story, an exigency that is obviously not of her own desire. As a southern belle she has a rep as a 'teaser' with the boys, gets mixed up with a hunky rum-running crew, is attacked by the sinister Jack LaRue, and it all culminates in a courtroom confession.

Conflicting dramatic elements are crass and crude. Almost all the male characters show the whites of their eyes to register lust. Through it all there isn't an iota of sympathy for anybody, including the forthright prosecuting attorney (William Gargan), whose makeup even looks bad at times, but who basically registers as a sappadilo for the flighty, unprincipled Temple Drake.

Of the sub-featured principals LaRue makes himself hated, but for that matter there's little or no sympathy for any of the other people. Even the benign Judge Drake (Sir Guy Standing) shapes up as a fall guy for his flighty niece. Baxter Collier is just a stooge. Irving Pichel and Florence Eldridge make the 'legger and his white woman trash parts mean something.

CENTRAL AIRPORT

First National production and Warner release. Richard Barthelmess starred. Directed by William A. Wellman. Adapted by Rian James and James Seymour from Jack Moffitt's 'Hawk's Mate.' Sid Hickox, photog. At Strand, N. Y., week May 5. Running time, 72 mins.

Jim.....Richard Barthelmess
Jill.....Sally Eilers
Nell.....Tom Brown
Mr. Blaine.....Grant Mitchell
Eddie.....James Murray
Mrs. Blaine.....Claire McDowell

Airplane stuff, if well done—and it's exceptionally well done in this instance—can still give a picture an advantage, despite that it no longer can make a picture a special if the film has nothing else. There's a thrill in 'Central Airport's' flying moments, and just enough of those moments to cover up deficiencies in practically every other department, from story to cast.

Staging of the air stuff, and William Wellman's direction of it, will be responsible for any success the film may achieve. The drawbacks will restrain it from exceptional rating, but the aerial excitement should bring sufficient response to ease it over to the right side of the box office. While as a rule distant lands is hinted at in the dialog for the development of situations, there's no war around or about this air stuff. For punches it depends on the exploits of commercial flyers in peace time.

Story is the worst offender, although one extremely harmful bit of casting is almost as big a reason for the general shortcomings. Progress of the yarn is so obvious that all story twists that should be important lose at least 50% of their value in the telling. For telegraphing its punches this one is the Firpo of scenarios.

It's a cinch Barthelmess will find his sweetheart and brother in a boudoir clinch, that the threesome will meet again 'accidentally,' and that Barthelmess will go to his brother's rescue regardless of previous events. These should be compelling sequences, but they aren't. As written, they are not even moving in themselves. The actual and physical flying exhibition is always needed to carry and cover. Hence, the picture has speed in the air and crawls when on the ground.

The unfortunate casting has to do with Tom Brown as Barthelmess' young brother. His romance with Sally Eilers is unbelievable. That she marries the boy for spite, which is the obvious but not clearly drawn intent, is not enough to overcome the marriage of a girl to a boy who looks at least 10 years her junior; and then to have that marriage stick through to the finish, after it is shown she really loves the older brother. About midway in the story Brown shows up with a shoe-string mustache. It makes him look like a little boy playing papa.

Miss Eilers' part, as constructed, asks for sympathy but doesn't present a good reason why any should be forthcoming. She's a parachute jumper with a flying circus, teaming

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CENTRAL AIRPORT

(Continued from page 14)

with Barthelmess after her partner-brother is killed and Barthelmess has been discharged as a passenger pilot for cracking up. They bail out together in the air and sleep in adjoining rooms at the hotel. That it's not platonic is broadly suggested. The girl wants to get married, but Barthelmess says marriage is not for flyers. So she settles for the kid brother, Berthelmess catching them in bed together and slugging the kid. He doesn't know they were married the night before. In bed together Miss Ellers and Brown look like mother and son.

There are two exhibitions of stunt flying, each lasting several minutes, and both make the heart beat faster. Final aerial sequence, involving the rescue of a downed plane's passengers on the water during a storm, is creditably done. Climaxing this is a land bit which gives the picture a closing wallop with which nothing else in the picture can compare.

After rescuing his brother and the passengers, Berthelmess flies into a thick fog on the return and can't locate the field. The airport boss, who acts like a railroad station master, solves it. An abandoned field on a hill is picked for the landing, and to provide lights a radio call goes out to the public to bring their automobiles. The illusion is of several hundred cars with headlights on, and all honking in unison at a given signal, which brings the ship down safely. Making it more difficult, Barthelmess runs out of gas when over the emergency landing field and has to make a dead-stick landing. It's a nice piece of business.

Barthelmess is what the scenarist ordered as the daredevil flyer who takes more chances than he should after his brother cops his girl. The dialog has him in accidents all over the world, although only two of the crack-ups are shown. At the finish Berthelmess is minus an eye and gimps in one leg. Miss Ellers herself is okay but up against a tough part, the age contrast with Brown making it tougher. But the boys certainly kept it in the family.

Biye.

HELLO, SISTER

Fox production and release. Features James Dunn, ZaSu Pitts, Boots Mallory and Minna Gombell. Directed as 'Walking Down Broadway' by Eric von Stroheim. No director credits now listed. From play by Dawn Powell, with screen adaptation by Leonard Spigelglass. Photography, James Howe; recording, Alfred Bruzlin. At Roxy, N. Y., week May 5. Running time, 55 mins.

Jimmy	James Dunn
Peggy	Boots Mallory
Mona	Minna Gombell
Millie	ZaSu Pitts
Mac	Terrance Ray
Man	Will Stanton

This is the picture that was announced under title of 'Walking Down Broadway.' It has been remade and is now known as 'Hello, Sister.' Jimmie Dunn's name on it may see it through the small sites in a fair b.o. manner, but it's safer on dual bills. ZaSu Pitts is also likely to contribute in the names.

As screen entertainment, the picture has little to recommend it. Direction and dialog are particularly feeble. Or else whatever punch the yarn had was lost in the adaptation.

Too obviously the situations have been moulded to fit Dunn with what he's successfully accomplished in the past. Result is that Dunn strains in an effort to lift weak situations and his over-acting is far more noticeable here than in anything to date.

Best item lands when a smart-aleck friend of Dunn's stages a fight with a tough young lady (Minna Gombell). It's a realistic battle. Von Stroheim, who directed, is not included in credits on film, press sheet or advertising. Picture does not list any other director since its remake. It's a pickup story, two girls being out for some fun.

In developing the love interest, the steps taken by story, dialog and direction are of elementary character. Comedy and some of the action helps, with a good tenement fire at the finish.

Char.

INDIA SPEAKS

Walter Futter production and RKO-Radio release. Features Richard Halliburton, author on travel topics, who serves here both as narrator and principal actor. Three cameramen credited by title, but not identified in campaign book. At RKO Roxy week May 6. Running time, 80 mins.

Walter Futter, who did 'Africa Speaks' and made something of a go of it, has here attempted the impossible, and in consequence the release is just tiresome.

In this case the impossible is the effort to blend an obviously staged romance with a lot of authentic travel footage taken in India. Fictitous character of the spliced-in sequences is freely admitted in a long preliminary title, which kills any illusion before they try to create it, and along with the killing of the illusion they put a spike into the legitimate interest of the audience in often fascinating glimpses of this land of mystery.

It turns out to be just a wearisome 80 minutes of travelog, irritatingly interrupted by indifferent acting on phoney dramatic scenes. On the face of it such a subject couldn't possibly sustain 80 minutes of audience attention. In effect it's a Tom Terriss 'Vagabond' series one-reeler stretched into eight or nine reels.

Advertising promise of a goona-goona angle is never made good. Instead of pictorial spice, the picture on its realistic side devotes itself to display of loathsome beggars, religious fanatics who have spikes driven through their faces or nails stuck into their bodies, together with a large quantity of wretched native starvlings. Anything but a toothsome spectacle, calculated to offend femme fans anywhere in the white world and making its appeal pretty exclusively to the Coney Island dime museum clientele.

Footage has a sprinkling of interesting views of Indian native life. Shots of a camel train crossing the high snow-clad peaks of the Himalays; Bhuddist religious ceremonials and fine shots of the garden spots of Kashmir. But it is the background of reality that altogether crabs the fictitous passages. Our hero gets himself into a jam in a Hindu temple, where the intrusion of a white man means death. There is a great to-do over pursuing natives, but you can't get steamed up over his perils. Your sympathy goes to the cameraman.

Halliburton's narrative dubbed in together with sound effects is nicely done, but it is strong stuff calculated to rather emphasize the disagreeable nature of the views—pictures of the burning ghats at Benares, for instance—rather than to soften their grim and often revolting realism.

In this form it's hard to figure where the picture has a legitimate market.

Rush.

Circus Queen Murder

Columbia production and release. Directed by R. W. Neill. From novel by Frederick Abbott. Adapted by Jo Swerling. At Rialto, N. Y., week May 5. Running time, 63 mins.

Thatcher Colt	Adolphe Menjou
Josie La Tour	Greta Nissen
Kelly	Ruthelma Stevens
Flandrin	Dwight Frye
Sebastian	Donald Cook
Dugan	Harry Holman
Rainey	George Rosener

Faster moving than the average feature based on a circus mystery story, 'Queen,' although coming at the tail end of the tent cycle, should prove a fair attraction in houses after and including the key B grade. Picture obviously did not cost much, but it is well cast and directed. Editing is exceptionally good.

Instead of Madison Square Garden and the Ubangi folk, as were featured in the Abbott serial, Columbia picks a traveling circus and a small town for locale.

Mystery is well handled and is not allowed to pile up at the end with a protracted dialog solution. Plot is crisply unfolded, so that around the fourth reel the audience knows Flandrin did not commit suicide and was not murdered, but was planning revenge against an unfaithful wife, lover and circus angel.

Scene of Sebastian on the high trapeze and the maddened Flandrin peeping down from the tent top as the rope unravels is provided with even more suspense than when the circus queen, Josie, slips from the same perch later with a poisoned arrow in her back.

Circus atmosphere is economical but sufficient. One lion and one elephant in addition to horses.

Adolphe Menjou, as the police commissioner on vacation, proves one of the screen's best bets for detective roles. He does the job so realistically that the audience mind is distracted from the usual bromidic strains.

Waly.

Via Pony Express

Majestic production and release. Stars Jack Hoxie. Directed by Lew Collins. Story by Oliver Drake. Cast: Lane Chandler, Marceline Day, Julian Rivero, Matthew Betz, Doris Hill, Jas. Gerard, Chas. French, Yakima Canutt, Bill Quinlan. At Loew's New York, N. Y., one day, May 2, on double bill. Running time, 55 mins

This is a jumble the Spanish land grant, the pony express rider, Civil War and western bandits. That's a big bite for an indie. It is vigorous action, plenty of fist and running fights, soldiers to the rescue, a dual love affair and yet it all ends up as just an average western story and good only for western spots. Nice backgrounds but seldom helped by the photography. Sound satisfactory, direction average.

One or two novelty situations are employed, notably that in which Hoxie is double lassoed from above and left suspended by the dual ropes as his captors ride off with the mail. There are several good tumbles off horses and a jump from one running horse to another by the star. Helps to punch up the visual action. The fist fights are more acrobatic than convincing. Hoxie, Doris Hill and Julian Rivero contribute good bits. Acting average is low, with a couple of distinctly bad performances. Merely another western, in spite of an honest effort to make it something better.

Chic.

Les Trois Mousquetaires

('Three Musketeers')
(FRENCH-MADE)
(With Songs)

Henri Diamont-Berger production. General Films release in U. S. Direction and adaptation by Henri Diamant-Berger; D. B. Maurice credited as assistant. Music, Jean Lenoir; camera, Maurice Desfassiaux. At Fifth Ave. Playhouse, N. Y., for grind run May 5. Running time, 128 mins.

Constance Bonacieux	Blanche Montel
D'Artagan	Aime Simon-Girard
Milady	Edith Mera
Duke of Buckingham	Maurice Escande
Cardinal Richelieu	Samson Fainsilber
Monsieur de Treville	Harry Baur
Anne of Autriche	Andree Lafayette
Louis XIII	Fernand Francell
Dona Estefana	Marcelle Monthil
Duchess Chevreuse	Helene Lara
Madame de Lannois	Renee Varville
Rochefort	Henry Baudin
Monsieur Bonacieux	Romuald Joube
Planchet	Paul Colline
Athos	Henri Rollan
Porthos	Tommy Bourdelle
Aramis	Louis Allibert

Much too long and with many obvious failings, but this French talker ought to get a big gross in the United States. Well-known romance is sumptuously made and should attract some of the arty crowd; but, most important, it should get an exceptionally big play from the French schools and students of French on this side. The dialog in the picture is orthodox, no modern slang, carefully written and enunciated, making it an obvious choice for linguistic purposes. Biggest French draw on this side has always been from the schools, but the pictures coming over are mostly not fit because they are too idiomatic.

There have been silent versions of this Dumas classic, one by Fairbanks in Hollywood, and one by Diamant-Berger in France. Here, Diamant-Berger has added several pleasant songs and links the whole thing with music in an easy, acceptable fashion.

Evidently a costly picture, costumes and sets being lavish. Sets are as though they might be actual French palaces, which, if so, would bring the cost down some. Pretty much an all-star cast, too, which may not mean anything in theatres here, but should be considerable help in attracting the natives. Blanche Montel, Harry Baur, Andree Lafayette, Henri Rollan and Luis Allibert are only a few of the names, all drawn in France.

Aime Simon-Girard, as d'Artagnan, plays the part with sufficient vim to please. He avoids the Fairbanks acrobatics despite the rapidity with which he jumps about from sword clash to sword clash. And he seems to know his fencing.

Picture runs well over two hours; much too long from an average American standpoint, but for the clientele intended that angle doesn't matter.

Kauf.

ALIMONY MADNESS

Presented by Golden Arrow, Ltd. Fanchon Royer production, Mayfair release. Directed by Breezy Eason. Starring Helen Chandler. Story and dialog by Thomas Noville. Photog, Ernest Miller. At Mayfair, New York, week May 4. Running time, 65 mins.

Joan Armstrong	Helen Chandler
John Thurman	Leon Waycoff
Joel Mason	Edward Earle
Eloise Thurman	Charlotte Merriam
Mrs. Van	Blanche Friderici
Mary	Albert Vaughn

There are moments when this film gets too melodramatic, and metropolitan audiences might snicker when laughter reaction is not wanted. That's a handicap which this film cannot overcome anywhere except on twin bills. Looks like that's the film's only rightful spot. Mayfair, N. Y., booking is only one of those helpless gestures, or seemingly so, in the face of a shortage of first-class product.

Makeshift plot and the dialog is not the kind that will appeal to particular audiences. That very casual manner in which the blonde wife walks out on her husband is really funny despite the picture's serious purport. Then again the way the same girl leaves a pistol around handy for the second wife to pick up and fire is such a forced piece of stagecraft customers won't like.

There are many other faults, all of which count against it as first-class screen fare. It looks as if the makers hurried this one out of the studio with a view of cashing in quick on the recent anti-alimony splurges in newspapers. However, the film lacks conviction and enough action to achieve such an aim for the producers unless it were immediately to be circulated around for freak showings.

Miss Chandler as the heroine in the piece is miscast. Looks pretty helpless as a mother besides. The story opens in a courtroom with the second wife up for murder of the ex-wife. As unreeled it's supposed to be the defense lawyer's summing up of the case to the jury. If any jury could listen that long, and if any court would allow such a complete rehash of a trial, justice would grow hunchbacked from listening.

Anyway, the happy ending comes suddenly and as expected. The killer is declared not guilty.

LOVE IS LIKE THAT

Chesterfield production and release. Directed by Richard Thorpe. Story by Beulah Poynter; screen play and dialog by Stuart Anthony. At Loew's New York, N. Y., one day, April 27, as single feature. Running time, 65 mins.

Dean Scarsdale	Bradley Page
Emily Scarsdale	Judith Vosselli
Pat Ormsby	Dorothy Revier
R. J. Ormsby	Albert Conti
Gwendolyn	Rochelle Hudson
Paula	Herta Lind
Gloria	May Beatty
Steve	John Warburton
Tom	Lorin Raker

Cumbersome, cuff-like plot and insipid dialog. Cast can't do much with it, and picture ranks as an extremely poor indie effort.

The performers evidently had complete free wheeling in manner and diction. Bradley Page's drunken husband is the type of impersonation to be expected from an amateur, while Judith Vosselli is allowed to storm around as his wife. And little Rochele Hudson goes after her man despite rebuffs which would wilt a bill collector. John Warburton, the woman hater, is overly suave.

Unimaginative story unfolds forced situations to make the artificialty practically 100%.

Waly.

MAN HUNT

J. G. Bachman production and RKO-Radio release. Directed by Irving Cummings. Screen adaptation by Sam Mintz and Leonard Praskins. At Loew's New York, N. Y., one day May 4 as single feature. Running time, 65 mins.

Junior	Junior Durkin
Josie	Charlotte V. Henry
Mrs. Scott	Mrs. Wallace Reid
Wilkie	Arthur Vinton
Woodward	Edward Le Saint
Sheriff	Richard Carle
Abraham	Carl Gross, Jr.

Strictly a Saturday matinee booking for the younger set. Too elementary for adults.

Story unfolds along Mark Twain lines. It's got the Finn-Sawyer angles of the kid detective and the lite colored boy. In this instance it is a case of stolen diamonds and an adult detectives who turns out to be a thief and murderer.

Young Durkin doesn't miss a situation. In fact, there may be a little too much of him even for the youngsters. But the bo- is developing, and in another year should be a real junior. Some laughs provided by a dog which goes contrary to all instruction.

Charlotte Henry is an attractive young miss and Mrs. Wallace Reid makes a rather youthful mother.

Waly.

The Woman's Angle

'The ilver Cord' (Radio). A woman's picture. An excellently acted version of the play that turns them heartily partisan—which means they're enjoying themselves.

'Central Airport' (FN). Exciting, sympathetic rescue finish makes the ladies forget in part that they have not been watching real people live a credibly motivated story before it.

'Reunion in Vienna' (M-G). Matinee matrons adore this sort of piquant romantic threat to marital fidelity done in class style, but the flaps will find the principals a bit too middle-aged. Resolution of the triangle is also too prosaically sensible for their more avid romantic hunger.

'Story of Temple Drake' (Par). Unrelieved ugliness whose special case honesty precludes sympathy for its wanton young heroine. Denies it a chance as attractive femme screen material.

'Hello Sister' (Fox). Feeble carbon of the 'Bad Girl' mood. Without the sincerity or genuine tenderness required to interest the femmes in this type of story.

'India Speaks' (Radio). Routine travelog with a few unpleasant and tasteless shots of Indian ascetic self-torture. Won't help it with the gals.

'limony Madness' (Mayfair). Completely inept with only a title to get it cursory attention from the femmes.

'The Circus Queen Murder' (Col). Suspenseful entertainment for the ladies in the lesser houses.

Der Shuetzen Konig

('The Champion Shot')
(GERMAN-MADE)
(With Songs)

Bayerischen Film production. Germania Film release in U. S. Stars Max Adalbert and Weiss Ferdl. Direction, Franz Seitz; scenario, J. Dallman and J. Stockel; music, Toni Thoma; camera, Franz Koch. At Hindenburg, N. Y., for grind run, Running time, 80 mins.

Siebzenruebel	Weiss Ferdl
Funke, Sr.	Max Adalbert
Funke, Jr.	Hugo Schrader
Anni	Gretl Theimer
Lola	Berthe Ostyn

Somewhat of a shame that is good comedy should come when pocketbooks are pretty well clamped down against German film product in many quarters. Under ordinary circumstances this picture would have made an unusually good b.o. bid, especially in German territory on this side. As things are, it will have to pick up whatever odd coin happens to be around.

Only hope, from an exhibitor's standpoint, is to bill and sell the picture as Bayarian product. It was made in Munich with a Bavarian cast, and there are possibly enough customers available who don't realize that Bavaria is part of Germany.

Weiss Ferdl, starred in the picture with Max Adalbert, is new, at least on U. S. screens. He's a plump comic who knows all the tricks. Adalbert gives his usual polished performance. The two make an excellent team.

Story is of two a.k. dry-goods store dealers, across the street from each other, and who hate each other. They compete for the championship in the lodge shooting contest, as well as in business. And, of course, one has a son and the other a daughter. It all ends in the formula manner.

Situations are handled cleverly with a surprising number of good laughs throughout. Director, Franz Seitz, is also a new film name. He seems the only German comedy director now over there with an understanding of tempo.

Kauf.

Beguin De La Garnison

('Garrison's Paramour')
(FRENCH MADE

Paris, April 24.

Plus Ultra Films. Directed by Pierre Weill. Authored by Paul Murio. Music by Guy d'Arvor. Made in the Eclair Epinay studios. Recorded Tobis-Klangfilm. Featuring Colette Darfeuil, Raymond Guerin, Henri Debain, Rosy Mona, Saint-Ober, Brocquin, Anna Lefeuvrier. Preview.

Tis garrison story, which is rather broad and coarse in places, seems to have been inspired by the success of 'Gaietes de l' Escadron,' though the plots are certainly different. For provinces and nabes, film 'Le Beguin' will be a fair programmer.

Theme exploits the adventures a young lieutenant who is entrusted by his colonel with the task of ridding a small garrison town of a lively woman who has arrived from Paris and is making beaucoup trouble.

Entire picture is very spicey and so is some of the dialog. Production is helped by being commendably short.

Testament Dr. Mabuse

('Testament of Dr. Mabuse')
(GERMAN-MADE)

Budapest, April 23.

Nero Film production. Script, Theo von Harbou; direction, Fritz Lang; photography, F. A. Wagner and Karl Vass. Featuring Oscar Beregi, Rudolf Klein-Rogge, Gustav Diessl, Otto Wernicke, Vera Liessem, Karl Meixner, Theodor Loos, Oscar Hoecker, Rudolf Schindler, Gerhart Bienert, Camilla Spira. World premiere at the Royal Apollo, Budapest. Running time, 115 mins.

The present regime in Germany has vetoed the release of this German picture, so it was released (i German version) for the first time in Budapest. 'Dr. Mabuse,' a sequel to the silent picture and the novel, which both had enormous successes more than 12 years ago, certainly shows the influence of American mystery pictures. 'Dr. Jekyll,' 'Frankenstein,' etc., have left their marks upon this production. The story is very long-winded—the film being 3,300 metres in length—and even an ingenious director like Fritz Lang could not prevent its being rather slow-moving in places. Still, it could scarcely be cut down to shorter length without impairing the clearness of the story.

Dr. Mabuse, great scientist and greater criminal, is confined in lunatic asylum when the tale begins. Yet the mysterious crimes committed in his own style continue and their perpetrators cannot be traced. Mabuse's gang receive their instructions from a mysterious source against which they are unable to put up any resistance. Detective Chief Lohmann is trying to get at the bottom of the mystery. The crimes continue after the death of Mabuse. A doctor at the asylum finds the testament of Mabuse, with plans of crimes committed since his death, on the table of Dr. Baum, the alienist who treated Mabuse and made a special study of his case. This doctor dies before he can speak of his discovery, the detective on the track of the mystery goes crazy,

(Continued on page 17)

MUSIC HALL

New York, May 4.

Variety makes the chief bid for patronage at the larger of the two Radio City immensities, with the highlight the productional overture on 'Cavalleria Rusticana' conducted by Erno Rapee and given the top billing, though it opens the 55-minute stage show. Interpolations are a solo offstage, the Brisindi and the Easter Hymn. For the latter two the orchestra platform is depressed and the stage used when these bits occur in the score. Naturally, the theatre disdains to follow convention and use the public square set which Mascagni wrote into his libretto, not having the Rockefellers to back him.

The drinking song is a riot of color in a low type of cafe, with harsh but effective lighting and a proper atmospheric effect. For the hymn they go in for one of those elaborately scenic religious settings which so delighted the heart of Roxy. At first is disclosed the chorus on two platforms, with a cross fronted by a posed figure of the Virgin on the right, with Viola Philo as Santuza seated at the base of the pedestal.

A beggar who traverses the line, asking alms, forms the disturbing figure which so frequently detracts from the artistic average of these stage shows. The majesty of the music is lost through the interruptive march of the mendicant. Then the scrim, painted to suggest a vaulted cathedral but more suggestive of a tunnel, is lighted and there are disclosed groups of priests, while down the choral stairways come two groups of candle-bearing acolytes, with a follow-up from the wings of women bearing banners, which are probably intended to suggest votive offerings. The net result is proof that the beauty of the hymn cannot be wholly obscured by an effort to turn it into a three-ring circus 'spec.'

The now seldom heard intermezzo loses from the lack of contrast to the hurrah which ends the first scene in the opera, and music lovers might quibble with the conductor over a too-light an attack at the opening. This makes for a more marked crescendo, but the beautiful opening passage is spoiled by a lack of strings. John Pierce and Harold Van Duzee supplement Miss Philo, but all three are lost in the spectacle in which they are embedded.

Second number is 'The Spider,' the backing for this being an immense rope web against a floodlighted neutral drop. The ballet, evidently supposed to be flies, cavort around in silhouette before the net, and effectively. But presently there appears Harold Arrais, as a giant spider, working carefully over the network and finally getting hold of one of the girls, whom he transports to the center of the net. At the show caught it was a sorry lack of uniformity as the girl was hauled up, presumably in the spider's grasp. But it was only a brief bit and it got a hand.

Joe Jackson, pantomimically effective as usual, drew some laughs, but not as many as his comedy deserved, and then comes a section of 'Going Places' nominated 'On the Avenue.' This is a modernistic cafe set with the chorus sitting at the tables out of the way and the women apparently patronizing the same one-idea dressmaker. Leon Barto, backed by the ballet, does a Spanish number without endangering the asbestos scenery. Most of his job appeared to be to grab the girls by one and turn them upside down. He grew tired before he ran out of girls, so Pat Bowman comes in in a very long train and goes spigoty, with Barto declaring in and in one figure using the train to make her do a skipping-rope effect. Miss Bowman has been seen to better much better advantage.

There is a male chorus, intended to be comedy, with the men dressed as waiters, bus boys and chefs. It is not as funny as the director probably thinks it is. The Roxyettes in trim bodices but impossibly awkward hats, contribute a line number that lacks the old swing and precision, and the revolving stage is used to reverse the set and show the exterior of the cafe with the Berry Brothers, two young Negro boys, getting one of the best hands of the show for some struts. It must have been the struts. It couldn't have been the song. For a blow-off the cafe, now built into a circular structure, revolves, with the ballet posing in the revolving doorways while the Roxyettes run around the thing in an opposite direction.

Film is 'The Silver Cord' (Radio), and there's the newsreel. Business good downstairs, with the ropes filling before the end of the first night show, but light in the balcony and on the upper shelves. *Chic.*

LYCEUM, MPLS.

Minneapolis, May 4.

Old and new favorites are combined in another pleasing musical program presented by Lou Breese and his 25 musicians and two singers as the second flesh-and-blood offering at this loop independent first-run house.

Pit orchestra gets away to a good start with an effective arrangement of 'The Wedding of the Painted Doll.' Stuart Johnson then comes through with a first-rate vocalization.

After this the fine voice of Gertrude Lutzi is heard, her number, 'One Fine Day,' from 'Madame Butterfly,' proving a happy choice. Next, a comedy number, has Miss Lutzi and Johnson dueting. Joe Young, violinist, contributes some comedy solo work.

For finale, orchestra plays a medley of 1932 hits, arranged by Breese, with the conductor soloing on the trumpet.

Screen offerings headed by 'Big Cages' (U). Business poor. *Rees.*

RKO ROXY

New York, May 5.

A scattered, patternless layout with moments that made good entertainment, but the whole thing injured by a weak impression as a whole. Fact that the current screen feature doesn't belong, doesn't help the general effect of the show. It's 'India Speaks' (Walter Futter-RKO) which belongs at the Cameo, where it was originally set, according to understanding, and later moved in to fill an awkward product gap.

Stage proceedings begin with 'Tabloid,' jazz symbolic composition descriptive of that sort of journalistic delirium, which played at the big Music Hall two weeks ago and comes over to the comparatively bijou Roxy intact. Only difference is that this presentation is led by Ferde Grofe, composer of the music, instead of Erno Rapee, Radio City music director, a difference with no special distinction. Music is mostly blare and bang, but the orchestra here gives it brisk treatment and the novelty staging of action behind a scrim that accompanies the descriptive music lends it first class spirit.

It's the stage action done in futuristic terms that carries the interest. Without it the music wouldn't hold any special meaning to the generality. Stage is set with a crosswise arch of stairways upon which symbolic reporters dash, cameramen flutter and flashlights explode, while the illustrative action takes place in the center of the stage in a space picked out by overhead spots. With a wedding going on in pantomime, it's simple to understand the jazz travesty on the 'Wedding March' with a real horse galloping on a treadmill in a spot and a stereopticon race track on the back drop, one gets the idea of spirited circusy music. Without these things the musical theme probably wouldn't mean a thing except noise. As it is, however, the number (it takes more than 20 minutes) is the high light of the stage proceedings. The comic strip idea worked out in illuminated frames seemed to get the best response.

Following the performance with crashing jazz, didn't make the assignment of the Gertrude Hoffman Girls, following in what would be the No. 2 spot, any easier. Any group of girls has no soft snap following the Roxyette group, here or anywhere else. They've become an institution since their introduction at the old Roxy, lo, these many years. The name carries a standard mark and any other name has to progress against an obstacle. There are 20 Hoffman girls in this collection, comely lasses all and capital steppers, but their routines were alien to the Roxy name and location. Girl troupes can't be established in the public good-will immediately, and this bevy of damsels turned out a poor substitute for the erstwhile group on its home grounds. They did a nondescript routine, half Charleston, half classic and their costume didn't especially help, being a long skirt split from hem to waist on both sides so that it looked like two panels and a back, an arrangement that featured plenty of leg, but didn't contribute to the grace of the dancing.

They appeared again later for the finale, this time as fencing girls, a standard with Miss Hoffman, wearing a similar costume. Another nondescript routine went with this, part taps and part just posing and clashing swords. Not a very clear idea and not a very fascinating item in the bill.

Two other items were Stan Kavanaugh, standard juggler, whose turn is practically an impersonation of W. C. Fields, tricks and get up included. This was ideally suited to the middle of the bill, both for the skill of the juggling and the comedy flavor of the performance. It unquestionably took down the honors of the evening. Herman Timberg and his son together with 'Miss Parkaire,' the fat guitarist, and that superlative 'ham,' who has travelled with Timberg a long time, did their complete turn as witnessed time out of mind at the Palace and points about. Heavy on patter comedy for this house, but the Gold dance-off finish turned the trick for the family.

Then the Hoffman girls again for a weak finale, closing in with a scrim behind which Beatrice Belkin, heavy in oriental gold splendors and framed in a swaying howdah, singing 'Song of India' as an introductory for the feature. A stage show from start to finish without any special inspiration in its choice or arrangement, followed by a cluck picture. *Rush.*

ROXY, N. Y.

New York, May 5.

They're cutting a birthday cake at the Roxy this week, and for the 35c weekdays (55c Saturdays and Sundays) house is handling out so much it's advisable to bring along some coffee to wash it down. By the time a patron gets out of the house it's a case of being glutted.

In addition to feature, 'Hello, Sister' (Fox) and a stage show running 63 minutes, there are four short subjects and the newsreel. It would seem that proper turnover would be difficulty if staying within the usual operating hours this week. Roxy is just six years old, and in the ads currently is offering its anniversary show as a present to New York.

Out in the lobby there's what's supposed to be the largest birthday cake ever built, while on the stage the idea of a birthday celebration is carried out mildly, with the line girls at the finish passing out cakes and Martha Raye leading in a special parody on appreciation of patronage, etc.

In the opening the same girls are at a birthday banquet table, but they forgot to put a cake with candles on it. After a brief song bit in line with the occasion, set-piece and table lift to the flies, revealing a reproduction in full of the Roxy rotunda, with the band in the background.

This set remains throughout the balance of the unit, but with the band brought downstage a ways shortly after the introduction to lend accompaniment for a girl dancing quartet, billed as Nine, Ten, Jack and Queen. Four girls offer a routine of rhythm and tap buck dancing that clicks strong, but what surprised Friday night was the way act of 'Red Donohue' and Uno stopped the show. This is an old-time vaude turn with the kicking mule. Audience went for it, but by the time an encore seemed imperative the mule was probably out of the theatre.

Four Caritons in slapsaround, and Martha Raye, torch singer, also doing a bit, left Ann Pennington about fourth on returns. Gae Foster line of girls preceded Miss Pennington in a routine that smacks of the South Seas, piano from the pit finally coming up with Dave Schooler aboard and Penny concealed under the top. She's brought out and does a song and dance on top of the piano, going to the stage for a second dance specialty.

Can't boys are on after Miss Pennington, Miss Raye following them in a couple of hotly-sold torch numbers. She mops up not so much because her singing is warm, but because she puts showmanship and selling behind them. And that singing is plenty loud for steamup.

Foster line, working harder than usual, is on again as Pendulup for Novello, class dance combination. Team does a smooth routine, a cross between a fashionable ballroom waltz and a Spanish tango. Its beauty lies not only in the grace of execution but in the originality number exhibits.

Schooler's biggest assignment comes in a band number around 'I Like Mountain Music,' lyrics of which the worlds as a beginning. Bandsmen double for hillbilly characters, with numerous bits prior to playing the number in toto in hillbilly fashion. Then the boys do the same strain straight.

Show is pretty well built and routined, though longer than it should be. This is either due to the fact it's birthday week and the Roxy feels generous or to a policy somewhat noticeable of late, to give each act on the bill a chance to do the major portion of their regular routines. This is commendable in a sense, though the average picture audience is accustomed to getting his presentation fare in a fast and snappy manner.

Business very good Friday night at the second deluxe show and the audience more than ordinarily responsive. *Char.*

CAPITOL, N. Y.

New York, May 5.

If it isn't lese majeste, perhaps an unimportant observer may question the judgment of the Capitol Fathers as to how come this curious action of shoving a semi-classical, musical pantomime onto the Capitol stage this current week when the screen projects such a weepy and lengthy romance like 'White Sister' (MG), when a lively, spirited modern show of songs, dance and comedy would be more appropriate and better for the b.o. Looks like an off week if Friday, supper show biz, meant anything.

Rather a meagre lot of customers around to see that Neapolitan Fantasy Revue,' as it's called. Fortunately there's only 18 minutes of it. There's a gondolier in the background and a moon or sun that hangs low, almost to the stage, plus some street steps that set halfway back but the whole width of the stage.

Only at the Capitol the Pierrot appears from the wings in 'one' rather than from behind the travelers, and he waddles back and forth as some dancing girls in skin-tight pantelettes tiptoe by. Then he splits the travelers and the full-stage scene comes on. Gay costumes, although the overhead lighting and general atmosphere isn't as bright as might be.

The Pierrot and Columbine thing then gets spread, with a feminine figure doing an unsatisfactory role as a rival for the girl's hand. In the spread that follows, some 48 girls twirl tambos and dance to Neapolitan tunes. Of course, the Pierrot keels over towards the close and that finishes the piece. Doesn't mean much.

Yascha Bunchuk and his pit men deliver some 10 minutes of additional Neapolitan music, with the male half of the two harp players also singing one tune. Bunchuk delivers okay, although the particular program coupled with what later appears on the stage throws everything into one overstuffed Neapolitan caboodle. Otherwise usual trailers and newsreel.

It may be that the Capitol management was merely experimenting this week, or that because of the unusual long running time of the feature—106 minutes—as per schedule, that this kind of show was shoved in. But it wasn't the best possible arrangement. *Shan.*

EMBASSY, FRISCO

San Francisco, May 2.

Current stage show experiment by Dan Markowitz for this problem house has the best chance of any to date. It's part of 'Jig Saws,' Coast revue in here after a week at the legit Curran at $2 top. Biz has been fair, but better than previously.

'Jig Saws' is in for 65% of the gross and will stay as long as business and the blackouts hold up. Present show is the first act of 'Saws' exactly as done at the Curran; next week it'll be the second act. Third week, if any, will see a condensation of 9 O'Clock Revue,' which had an okay run at the Geary last year.

Eddie Lambert, John T. Murray, Vivien Oakland, Ruth Gillette, Ernest Young, Don Carroll, Virginia Kaml, Doris Whitney, Don Julian and Marjorie Kahl, Emerson Frome and Mary Ann Darling comprise the cast, with Karl Hajos musical director. Show looks good and moves fast, gals can hoof and singers can warble. It's a good entertainment buy for these customers.

Pic, 'Fighting President' (U). *Bock.*

NEWSREELS

EMBASSY

This is a rare week in Broadway newsreel theatre history. For once each theatre is 90% original, not over five clips on the same subjects being found in both programs.

There is much that is familiar and considerable that is different in both bills. Each house has certain news of spot importance which was passed up by the other. And yet the news, as a whole, was of that general nature which made it available to all reels alert or desirous of obtaining it.

As a result, for once in the reviewing of both houses, there is little need for comparison. Specifically both houses Saturday showed the Pennsylvania relays, Herriot, California rodeo, Soviet deportees arriving in England and their individual statements, and King George reviewing troops.

On those items which may be compared, the Embassy made a far better editing job of the athletic events. It broke up the Pennsylvania assignment crisply and added coverage of similar contests in Des Moines. But the Luxer did a better recording and editing conclusion of the deportees. It made one of the deportee's remarks, a damn, ring out with a clarity which provoked laughter bordering close to applause. Luxer also was more thorough with the English King, carrying him from the review to a soccer game.

Embassy had what amounted to almost an exclusive feature from Washington. It had personal comment from Mrs. Roosevelt and her son James. And it had a direct talk from the President's chief secretary, Col. Howe. Also it covered final impressions on the White House steps of Canadian and French envoys. In addition it had the later arrival of German and Argentinian representatives. All of this Washington material was more or less grouped into the leading subject.

Coverage of May Day was different and significant in both houses. Where the Luxer, through Paramount, pictured the scene as peaceful and yet stressed the new relationship of socialists and communists, the Embassy hinted at violence in Chicago by featuring glass shatterings from bombs. Embassy, at that, as well was on the job in Mooney coverage, Saturday exhibiting the Frisco fracas in detail.

McKee's explanation for quitting politics carried with it no more enlightenment than daily paper accounts, yet Embassy attendees had the advantage of being able to study facial expression.

Troops on guard in Havana, the effects of the Yazoo tornado, a woman general of the Chinese army, and one of the most unusual exhibitions of dead-motor-aviation were included in the program. The German who looped the loop with a still propeller and grounded perfectly will stand on the record as one of the rarities of aviation which any newsreel crowd may witness.

While both houses touched on baseball, the Embassy got into the news meat by covering Philadelphia's 50 years in the game with a review of some of the city's veterans.

Marines on camel-back in China, and Japanese children entertaining wounded Sino soldiers were interesting clips. The New Jersey orphans who saved a train were spoiled by over-zealous contact work. They recited their lines and moved into situation on a one-two, one-two schedule.

Other Embassy clips: Detroit's mayor, who will rule the Philippines; woman director of U. S. mint, cotton clip, Camp Mrs. Girls' plug, Alps, May Day college girls, Mrs. Hearst, Dixie May Queen, and Capt. Stedman. *Waly.*

TRANSLUX

One clip that, if properly exploited, could fill the Luxer this week is Paramount's coverage of the Chicago teachers' revolt. The newsreel screens for the first time tell the teacher story by showing the yelling while en masse before Chi's banks.

Of similar news importance is Pathe's extensive coverage of the farmer trouble. The Luxer camera takes in everything from bayonets and the militia to farm lads under guard, with the governor of one state offering an explanation.

Quick but definite views of Winnie Judd also afford a sensational reel offering by Pathe. Cameramen had little time between the courthouse and the asylum, but the Pathe boys managed to get a clear character study.

For Broadway the second appearance of U. S. Attorney-General Cummings was almost as important as his first. This time he leveled his eyes at the bootleggers, warning them what interference with transportation of legitimate brew will mean.

Universal every spring remembers that sheep must be sheared, and thus it is included in this week's program.

Other Luxer subjects of the familiar variety are Cossack singers, submarine lung, motorcycles, rodeo, and daylight-saving time. *Waly.*

AVALON, CHICAGO

Chicago, May 2.

After straight picturing it for three years this house has returned to a stage band policy and has retained Ed Lowry as ringmaster and producer. In both departments Lowry, widely experienced, has a vast storehouse of ideas to draw upon.

Avalon is at 79th and Stony Island, which is further than a crow could fly from the Loop. It's nearer Indiana than city hall. Scarcity of parking space in the surrounding blocks attests how important automobile trade is to the house. Chicago is poorly provided in its outlying districts with transportation conveniences.

Once reached the Avalon exposes to critical scrutiny a vast gingerbread edifice of the late lamented theatre boom era. It might be classified architecturally as quasi-Moorish. Tiles are used liberally throughout and help explain the rumble of incoming patrons which floats into the auditorium from the lobby. This lobby uproar seems to be magnified by the tiles. Anyhow its no help to the acoustics when seated in the rear sections of the house.

Colorful scenery and lighting are all part of the gala appearance and aids Lowry in making the entertainment look like something. An orchestra of 11 pieces works well on the rostrum. Acts appear on the apron, which is commodious. Audience is hard to figure. Sometimes their failure to respond as at one point in Al Verdi's turn suggests lethargy, but again the same Verdi obtained excellent applause. Supporting show for Lowry booked by Charley Hogan, of the William Morris office, were all of standard merit. Gomez and Winona, Beehee and Rubyette, Al Verdi and Thelma. Show ran nicely with orchestral novelties and blackouts from Lowry's repertory adding flavor.

What is more important than any detailed commentary on the show itself was the crowded theatre. S.R.O renders all criticism superfluous anyhow. 'Gabriel Over the White House' (M-G) on the screen. House is scaled up to 50c. Big capacity permits good grosses. *Land.*

PARAMOUNT, N. Y.

New York, May 5.

Lotsa stage show this week at the Par, headed by Benny Rubin, Vincent Lopez, and Vanessi, with the sensationally touted 'Temple Drake' on the screen. The Par may see a fair week as a result, although the film's intrinsic quality may get around and react against the sum total.

The stage show is more on quantity than quality. Rubin insures Hebe week at the Par this week. The Nazi cracks and the rest are oke topical stuff, but the Yiddish konotski top-off should be kept below Grand street. Rubin is a passively comedy spot in the proceedings. He should get some new stuff.

Vanessi flashes a pair of nifty gams, but she's still doing that broken-down rumba against the Anatobals Cubans' orchestral background. The Cubans sounded like they could have given out some distinctive rumbology if given the opportunity. They're just stooges, az iz.

Lopez merely contribs his name value this week. He leads the regular house pit band in an overture comprising a nautical medley and a specialty featuring the traps drummer.

Bob Alton is credited for the presentation production. He has 16 Alton Girls that do their stuff okay. Other variety specialists are Les Gezzis with their sensash hand-to-handery; Tito Coral, who warbles a couple; Medronna and Dona, who do a Spanish and castenets specialty in what purports to be a Cuban motif; Paco Moreno, and Bob Ripa, youthful juggler who made his opportunity a show-stopper.

Par newsreel and a Fleischer cartoonic round it out. Biz fair opening nite, which doesn't augur particularly well for the week. *Abel.*

CHICAGO

Chicago, May 5.

Because other all-colored revues have been money-makers Balaban & Katz hopefully imported from the South Side (Harlem of Chicago) the floor show and orchestra of the Grand Terrace Cafe. This aggregation presented a performance at the Chicago which is scarcely up to the standards of the theatre and conspicuously lacks the very qualities that have made other Negro entertainments popular and financially successful. The missing ingredient is speed.

Whereas Chicagoans, notably partial to the race, expect and gleefully recognize the typically Negro qualities of expansive personality, primitive zest and inborn hotcha, what they got from this group was uncertainty, tired-acting choristers, punchless specialty people and cheap imitations of white folks putting on the dog.

Here's the way the show unfolded:

Earl Hines orchestra opened. Neatly dressed and directed for the first number by a handsome girl in ultra evening gown and elbow-length white gloves. Mistreated 'Rhapsody in Blue' badly, unhappy results possibly due to only 12 musicians tackling its intricate passages. Sprinkling of applause.

Followed the chorus in military attire and carrying sticks. This was sheer faking all the way through and didn't fool anybody. Exited to complete silence.

Three Blue Blazes drew a reception when appearing from the wings togged out in flaming indigo full dress and toppers. They looked like action, and the audience applauded in obvious expectation that the show was about to get started. They boys did not wholly realize the expectations despite a profuse shower of perspiration because their dancing stunts lacked wham and clean-cut sensationalism. For one moment when one of them did a wiggle it looked like spontaneous combustion was a matter of seconds, but he passed on to other maneuvers, and the chance was lost. Applause pretty good.

A soubret got nowhere, retired meekly. Ballet in awkward-length skirts cut on the oblique bias returned and stalled some more, again starting the yawns. A blues singer dressed in a Parisian creation did two umbers, the first using a hot cornet. Zero for the first, fair results for the second number, but mostly the lyrics couldn't be heard in the rear of the house. Hines then handed in an orchestral number, which was liked.

Next two specialties were the tip-off on the phoney high-hat ideas. First a ballroom team, a passable replica of the smart hotel twosomes, then a pretty-pretty singing number, with the lad in romantic satin and the girl dressed up in seven yards of tulle. They're kidding themselves. And so on.

For the week the picture is Warners' 'Ex-Lady.' Show opened Thursday, was caught Friday on the sixth performance. Plenty of rain outside. Attendance light inside. *Land.*

TABOR, DENVER

Denver, May 3.

With stage shows and second run films, this old house is proving one of the popular spots in Denver for families and sweeties, with the top tariff only 25c. Formerly the picture and a few shorts comprised the bill, and the crowds were small. But with the adding of the orchestra and stage units, the old house came to life. The theatre was built back in the '80's by H. A. W. Tabor, lately made the subject of 'Silver Dollar' by First National. The theatre was built 'way out of the business district of Denver at the time, but the 'march of' business has gone up the street. At one time all the first-run houses were on Curtis street, but at present there are nothing but seconds and grinds, with prices from 10c. to two-bits.

In the old days the hitching posts and livery stables were swamped when a company made the Tabor, taking care of the horses and rigs; now lads'll take your car and bring it back after the show for 20c.—and parking space is always hard to find around the Tabor. Tabor built the opera house to gratify his desire for grandeur and to impress people with his wealth. It was the first theatre anywhere near Denver without posts to obstruct the view, the furnishings and decorations were elaborate and in keeping with the general prosperity of Denver and Tabor at that time. Tabor imported an artist from Italy to paint the curtain. This work of art, faded and about ready to fall apart, still hangs in the Tabor loft and was shown probably for the last time when 'Silver Dollar' was unreeled recently. Only for the fact the Tabor went grind about a month before 'Silver Dollar' was released, its world premiere would have been at that spot.

The Tabor has come to life for another time with a stage unit directed by W. Rex Jewell, who will produce other short musical comedies, farces or unit attractions—all depending on what the cash customers indicate a preference for. Opening week offering was labeled 'Hello, Denver,' and Denver said hello with flowers, speeches and what not on opening night. Albert A. McVittie, Denver's most progressive restaurant operator and assistant booster for stage shows, reserved 60 seats for the opening night, and presented the leads with huge bouquets, while Harry Huffman, owner of the house, made the speeches and gave all the ladies corsages. It's the first real first night Denver has had in some time and was a thrill for the crowd. McVittie never fails and a Mrs. to the opening of a new local theatre or to the start of anything that will boost the theatrical business.

Company is made up of W. Rex Jewell, director; Bonee Burke and Maurice Franques, leads; Billie Bingham, ingenue; Mae Tibbits, soubret; Dorothy Wicks, prima donna; Alice Pohlman, character woman; Keith Park, juvenile, and Tommy Mullaly, comedian. Blendolier quartet, popular with Tabor fans, has been retained. Line of 12 is good looking and know their stuff in the dances and routines. Eddie Cutler and Micky Murphy did a tandem dance and got big applause.

The show opens with a 'Hello, Denver' song, before a colorful stage setting. Entire company sings this. Dorothy Wicks sings 'Kiss Me Again' and then the entire company and line are introduced to the audience. The Blendoliers please with a song and Billie Bingham and Maurice Franques give the crowd a laugh with a skit. The line do a baseball routine in uniforms, followed by a bit of baseball burlesque. Then a mother-in-law skit, followed by another routine by line as Dorothy Wicks sings.

Alice Pohlman, fat and good natured, sings about her avoirdupois. The quartet and Tommy Mullaly get over good in a small town characterization. Ralph Lee, manager of the theatre, and an actor of ability, drew a big hand for his introductory announcement.

With 'Frisco Jenny' (WB) on the screen the show is easily worth the money asked.

PARAMOUNT, L. A.

Los Angeles, May 4.

A solid surefire segment of entertainment embellishes the Paramount stage this week, making up for the lack of color and draw power of the picture, 'Strictly Personal' (Par). Running 68 minutes opening show, unit can be trimmed down to 50 and everything's jake.

Chilton and Thomas, Claude and Clarence Stroud, and Dainty Marie are the three acts on the bill, each being a sock in its department. Not to be ignored is the line of girls and the routines given them by Fanchon; neither is Rube Wolf's work.

The Stroud boys have acquired a lot of patter polish since last seen and as usual mop up with their unison acro-tap chores. Chilton and Thomas score big with their wild winging and tap work. Wolf leads his bandsmen through a goulash of Hungarian melodies, straights for Clarence Stroud, and triple-tongues a mean trumpet. The chorines have a fine bubble-ball routine in bathing suits for the opener, and return later for a soft-shoe ensemble that sells Max Lerner's rendition of a pop ballad.

But the surprise hit of the bill is Dainty Marie, whose portion of the program builds, each trick getting a stronger hand than the one before. There was a holdout opening show, which can be attributed mainly to the draw of the stage portion of the bill. In addition to the feature and living entertainment, Fanchon & Marco give 'em an Arthur Jarrett screen song (Par) and 'Dream Stuff,' a Sennett-Par short. *Leny.*

POMPEII, FRISCO

San Francisco, May 3.

Grind with 390 seats is owned and operated by Dan and Abe Markowitzs of the Market street Markowitzes, who've been playing to the motorcycle trade for some years here.

Customers who drop in don't expect a lot for their money. They lay their 15 cents down at the box-office, walk up a few steps to the raised auditorium, and sit on the left hand side if they care to fraternize with Lady Nicotine; on the right if they'll have none of her. Their sole object is to see a couple of pictures and maybe get forty winks, interrupted only by occasional scratching that is a form of exercise peculiar to the American theatre of this calibre.

'Today and tomorrow (Thursday), however, there's something special on at the Pompeii. In person is Aloha Wanderwell, widow of Walter, who was murdered on his yacht in Long Beach harbor several months ago as he and party were prepared to embark on another round-the-world jaunt. The item explorer is here with manager, press agent, woman companion and a monkey with the w. k. Wanderwell autos that are an insignia of this traveling troupe.

A 38-minute travelog cameraed between 1923 and '29 by Wanderwell when on a previous expedition is the silent screen fare these two days, with Aloha spieling from what little there is off the Pompeii rostrum. Produced by 'The Work Around the World Educational Club,' a Wanderwell promotion of earlier days, the film is an anemic celluloid record of the Wanderwell wanderings. It was booked in here at straight rental terms, with Aloha's appearance purely a good will measure.

Added to is 'Week Ends Only' (Fox) and sundry other film stuff.

Just a word about the union picket stalking the box office. He's Willie Meehan, who in 1916 or thereabouts suffered from Jack Dempsey a severe drubbing in Reno when the former was at the height of his career as a pugilist. *Bock.*

Studio Placements

Frank 'The American,' Fox.

Vince Barnett, 'Tugboat Annie,' Metro.

Pat Hartigan, James Burke, 'Power and Glory,' Fox.

Gino Corrado, 'I Loved You Wednesday,' Fox.

Merna Kennedy, 'Arizona to Broadway,' Fox.

Leonid Saegoff, Frank Sheridan, Douglas Cosgrove, 'The Man Who Dared,' Fox.

Myrna Kennedy, 'Arizona to Broadway,' Fox.

Lucille Brown, 'Double Harness,' Radio.

Franklin Pangborn, 'Bed of Roses,' Radio.

Flora Finch, 'She Dunked Him Wrong,' Andy Clyde-Educational comedy.

Richard Hemingway, 'Strange Rhapsody,' Metro.

Premier's Indie 8

Hollywood, May 8.

Premier Attractions will complete its program with one more picture, tentatively titled 'Public Stenographer,' instead of five as previously announced. Lateness of the season, and general uncertainty of the indie market, are given as reasons by the company's execs.

Producer announced 12 pictures for distribution by Tower, but only eight will be made. 'Stenographer' starts in two weeks, Sam Neufeld megging.

'Africa' Obscenity Dismissed

Mobile, May 8.

Charges against Horace J. Hougland, manager, and Henry Dewitt and H. L. Abercrombie, projectionists of a Hattiesburg, Miss., theatre, of exhibiting 'an obscene, indecent and immoral picture' were dismissed by Judge S. B. Berry following a trial which lasted more than five hours. The film was Columbia's 'So This Is Africa.'

Judge Berry said he regretted the exhibition of a picture 'offensive to the sensibilities of many persons,' but ruled the evidence offered the prosecution was insufficient to warrant conviction.

Film Reviews

Testament Dr. Mabuse

(Continued from page 15)

and other mysterious tragedies appear before Kent, a member of the gang against his will, and Kent's fiancee Lily, who has resolved to save him, are able to prove that Dr. Baum, the allenist, had come under the hypnotic influence of his patient and committed the crimes.

Baum's difficult double part, that of the allenist and of a maniac hypnotically obsessed, is played admirably by Oscar Beregi, whose voice, versatile acting and appearance alike make him fit for such a task. Klein-Rogge, in the figure of Mabuse, is very suggestive. Both Diessl in the part of Kent and Wernicke in that of the detective chief are impressive and mainly types. Femme roles are inferior.

'Mabuse' will certainly have much appeal in Europe because the similar type of American thrillers has paved the way for this first big-scale continental-made mystery blood-curdler. A French version of 'Mabuse' has been released in Paris.

Was Frauen Traeumen

('Women's Dreams')

(GERMAN-MADE)

Berlin, April 25.

Super-Hayman production, directed by Geza v. Bolvary. Screen play by F. Schulz and B. Wilder. Music, R. Stolz; camera, W. Goldberger. Co-starred, Nora Gregor and Gustav Froelich. Featured, Peter Lorre, Kurt Horwitz, Otto Wallburg. At Rium and Titania Palast release. Running time, 90 mins.

Although not quite as good as some of the same director's and company's former output, this picture (with more than average b.o. and notices here) should also achieve a fair measure of U. S. success, under normal conditions, because of good production values and a certain originality in theme.

It's the story of a beautiful woman who happens to be a kleptomaniac, with a mysterious rich man, madly in love with her, following her in a Rolls-Royce and paying the bills at all the jewellers' she robs. Nevertheless, two medicap detectives are after the girl; she is saved by a nice young man who makes her return the stolen goods and try hard to reform and resist the other man's organized attempt to lure her back to the craze for lifting jewelry. At the end, there is an amusing twist of the rich man turning out to be a crook who tries to use the woman as an accomplice instead of wooing her.

It's an amusing plot with even a few new ideas, but altogether a bit thin, so that parts of the picture are dragging for a Bolvary production.

Anyway there are quite a number of good situations and a few nice and pictorial gags, indeed the particular advantage of the picture that it is rather sparing in dialog. Also, it's very elaborately produced, with good sets, clean photography and nothing really cheap about it. Music is not so hot; Robert Stoltz has done better than this.

Nora Gregor, in the lead, is good. Hollywood seems to hasn't improved her. She's got rid of most of her mannerism. Gustav Froelich and the rest of the cast do good and clean jobs.

SCHLEPPZUG M. 17

(GERMAN-MADE)

Berlin, April 25.

Fundus-Orbis production. Director and star, Heinrich George. Screen play, Dr. W. Doell. Camera, A. O. Weizenberg. Featured: Berta Drews, Betty Amann, Willi Schaeffers, Herbert Streubel, Maria Schanda. Ufa Palast release. Running time, 75 mins.

American availability hinges on the chance that surroundings and background of this picture might appeal to audiences (probably highbrow) who are keen to see anything out of the ordinary, even if it is somewhat crazy in conception and treatment.

Yarn is of a stout and hefty boatman who, his wife and kid aboard, steadily moves his craft up and down the river for an honest living. One night on a short stop in Berlin he is thoroughly vamped by a bewitching girl called Gesha. He is strong enough to overcome the lure and returns to wife and kid, only to break away once more to the enchantress, until at last he does finally come back to his boat and the bosom of the family.

This story is most naively treated, with hardly an effort at motivation or characterization, sole exception being the kid (very good) and the hero role, thanks to the fact that Heinrich George, the actor, after all, is a strong personality and real comedian. (He might still be remembered in Hollywood, where he played the Beery part in the German version of 'The Big House.') Anyway, Heinrich George, the director, did far too little to restrain Heinrich George, the actor, as usual with a star trying to be his own director.

This picture abounds in the sort of angles and the style of cutting which used to be terribly modern some eight years ago, when the Russians started it; right here, however, it seems a bit out of place. The picture is almost cut to pieces and very jumpy, which seems to be due partly to censorship and partly to a cutter trying to be clever. In spite of all these drawbacks, picture deserves some consideration in view of its unusual background and atmosphere.

TOUCHONS DU BOIS

('Let's Touch Wood')

(French-Made)

Paris, April 24.

Production G. F. F. A. Directed by Maurice Champreux, assisted by Georges Meichior. Featuring Jeanne Cheirel and Armand Bernard with Lily Zevaco, Suzy Pierson Armontel, and Suset Mala. At the Elysee Gaumont.

An amusing comedy of errors adapted by Louis Verlier and Ninon Steinhof from a story by Oscar Wilde, though apart from a few scintillating lines of dialog, what was once literature has been turned into vaudeville. Well directed in a snappy, fast tempo with surprise twists of plot and counterplot which, however lacking in probability, are diverting enough for entertainment.

Bernard plays the role of an austere guardian of a willful and roguish young girl. In order to escape from boredom and get away to Paris as frequently as possible to see his sweetheart, he invents a roue brother whose constant escapades give an excuse for the guardian's evenings away from home. One lie involves another and the picture is a series of droll and unexpected situations. Though the guardian-tutor has quarreled with his lady-love, he meets and marries a much-more-to-be-desired young woman and the latter's brother conveniently wins and woos the troublesome young charge.

The three young girls are well-contrasted types and Jeanne Cheirel, in the part of a mother has a character role well suited to her talents. Cheirel is opening shortly in the French stage adaptation of 'Dinner at Eight'. Bernard, too, is seen currently in another G. F. F. A. cinema, 'Les 28 Jours de Clairette'. The joint appearance of these two popular comedy artists in 'Touchons Du Bois' is sufficient to assure an unquestionable success in French territory.

Surprises Du Divorce

('Divorce Surprises')

(French-Made)

Paris, April 24.

An Alex Nalpas production. Directed by Jean Komm. From a comedy by Alexandre Bisson and Antony Mars. Adapted by Jean Louis Bouquet. Featuring Andre Bellieres, Maximilienne Max, Mauricet, Charles Lamy, Louis Blanche, Nadine Picard, Simone Hellard. Preview.

This is merely a stereotyped picturization of an old stage comedy without adding any kinematic qualities. However, original play was so funny and with so many impossible and ridiculous situations that film version keeps the audience roaring from beginning to end. It's all about a man who has made an unfortunate marriage, and after getting divorced and marrying again, finds his former wife marrying his father-in-law, etc.—just a series of absurdities with little rhyme or reason but many laughs. Dialog is very witty, and is technically the best part of the production. Selling title and amusing story likely to make it go in the provinces.

L'Homme a L'Hispano

('Man in the Hispano')

(With Songs)

(FRENCH MADE)

Paris, April 25.

Delac and Vandal production. Veniloo release. From the novel by Pierre Frondale. Directed by Jean Epstein. Music by Jean Wiener. Starring Marie Bell, Jean Murat and Georges Grossmith. At Paramount, Paris.

Due to the name of the novel, which was a best seller, and extra plugging resulting from the old silent, this new sound version is doing fair business.

Technically, film is poor, with too much footage devoted to giving a chance to the musician to develop his themes. Photography indifferent.

Marie Bell is decidedly improving, and is much better than in her preceding productions. Jean Murat and Georges Grossmith lend fair support.

Lawyer Now Directing Multi Reorganization

Hollywood, May 8.

Robert W. Fulwider, of Fulwider & Fulwider, attorneys, has been placed in active charge of the Multicolor plant here as part of the company's reorganization following bankruptcy.

Fulwider was previously with Multicolor, now making a bid for commercial business, in a technical capacity.

THESE 10 WARNER BROS. PICTURES WERE SPECIALLY DESIGNED TO SOLVE YOUR PROFIT



Universal recognition of leadership involves a great responsibility. Today the trade looks hopefully to Warner Bros. for shows that will hold theatre receipts within the range of "42nd Street" figures. *The quality of these current and coming releases is our answer to*

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the pleas of the industry! Productions have been remade—important cast names added—release dates shifted—to bring in *immediately* the strongest possible attractions and so fulfill the trust the nation's exhibitors have placed in us, and our own stern pledge that

LET THIS INDUSTRY DOWN!

Inside Stuff—Pictures

To the unitiated, 90% of the picture houses in the Los Angeles territory might still be showing double features on their screen, if marquee and lobby billing are a criterion. The exhibs, wih a few minor exceptions where duals are still in force, are religiously observing the 'ethics' demanded of them in the transfer back to single programs, and are not advertising 'double programs,' etc., but their outside billing is more or less of a deception to the pay customers, through the playing up of short subjects equally prominent with the feature, and in some instances topping the feature with a short billing that carries b. o. names.

Even the spielers, which most downtown houses employ, are going heavy on the shorts attraction. Heretofore, their gab was devoted to the two multi-reelers and 'added attractions.

Joe Leo, operating the Los Angeles (downtown) for William Fox, while continuing to double bill, has refrained from advertising this fact, in his desire not to injure those houses abiding by the single feature agreement.

The Hays' office is holding down Paramount and theatres playing 'The Story of Temple Drake,' refusing to permit any mention of the novel by title on which based, 'Sanctuary.' Plan to advertise 'Drake' as hottest thing since 'Three Weeks' also thrown out.

Par is referring to 'Temple Drake' as the William Faulkner novel, but laying off otherwise. Hays' office is said to have passed picture, but upon later reading novel on which based, getting a change of heart.

In getting out copy on New York Par engagement of 'Drake' currently, Jack McInerney is doing it this way: 'If your Aunt Minnie from Duluth happens to be in town next week don't invite her to the Paramount. That is, if she happens to be an old-fashioned Aunt Minnie who shies from gin and sex.'

Further proof is claimed by Coast picture house men that subsequent run day-and-date engagements cannot be made profitable at both box offices. Latest trial of this type of booking is with WB's '42nd Street,' which went into the Tower (Los Angeles downtown) on Monday (24) continuing for 10 days.

On Sunday (30) pic was booked into the President, four doors away, for a three-day stay. Although both houses have the same b. o. tariff, business indicated that the President booking hurt the Tower on Sunday, although the three-day run was anything but profitable, while on the 10 days the Tower grossed satisfactorily. '42nd Street,' on its day-and-date first runs at the Downtown L. A., and the WB Hollywood piled up substantial returns.

Charges of cruelty to animals brought against Universal's 'The Big Cage' by the Animal Protective Society of England after a London preview have been answered by Carl Laemmle, Sr., with representations that lions and tigers in the pic were not subjected to any mistreatment during the entire siege of filming.

The British organization attempted to stop the London showing. Laemmle pointed out that the animals had received the same treatment on the U lot as they had by Clyde Beatty during the seven years of his circus act. He claimed the savage fight between a lion and tiger, as recorded in the film, and against which the society had protested most strongly, was an accident.

In an attempt to force acceptance of a German film, Arthur Ziehm, veteran foreign film distrib and agent in New York, has figured out an elaborate stunt on 'Berlin-Alexanderplatz.' Film is made from a novel by Alfred Doblin, a Jew, and one of the books to be announced for public burning on Wednesday (10) in Berlin. So Ziehm will open the film on the same day in New York as a defi gesture.

Meantime Ziehm picked up a number of copies of an American translation of the book, published by Viking in 1931, and sent them around to the various reviewers and press boys in New York, asking them to read it and build up on the film prior to opening.

George Arliss is irate over the tactics of a freelance mag writer who sold a fan publication a story that it was the English actor's greatest ambition to be given a title. Scribbler called the studio, saying he had a cable from England which predicted a title for Arliss. He wanted to learn the star's reaction to this news, but Arliss refused to comment, saying that he did not believe that the King contemplated any such action. Notwithstanding this silence, the writer did a story on the subject, quoting Arliss throughout. Studio sought to have the writer's Hays office credentials cancelled, but found that he had already quit of his own accord, getting a studio scenario berth.

Henry Herbel, Universal's Chicago manager, believes the reissue of Paul Whiteman's 'King of Jazz' dated for May 18 has a better chance in his area than did the original release. Not only Whiteman but Bing Crosby, John Boles and several others are much better known to provincials because of radio at present than when the revue was released.

'King of Jazz' got only a small percentage of its possible playdates when first released as it came at the tailend of the musical cycle with the public and exhibitors fed up. Film can actually play dozens of theatres for the first time.

Rhymed dialog such as was used in the Jolson and a recent Wheeler and Woolsey picture is far from being a novelty. It's a throwback to 40 or 50 years ago, when the burlesque shows and their earlier prototypes were mostly written in doggerel rhyme. Present output may be a bit smoother, but the idea is the same.

Old-time writers for variety could rap this sort of stuff out as rapidly as they could push pen over the paper, and it was not until burlesque started to grow up that the form, which really dated to the 'Black Crook' style of production, was abandoned.

Ben Hecht still bears a grudge against Hollywood as a place to work, although he will write for films providing he can do it in the east. Two coast directors have recently had to go east, because Hecht wouldn't come west. Edgar Selwyn went to New York to have Hecht do a treatment for a Metro yarn, while Ernst Lubitsch is now preparing Paramount's 'Design for Living' in New York with Hecht.

The writer has received several offers from other companies, but refused because he would have to bring his typewriter to Hollywood.

Price wars on everything used by Coast producers has reached still pictures. Entrance of several new still labs into the field was a signal for cutting the cost of developing and printing to the lowest figures they have ever been.

One lab, with quarters in Columbia studio, charges 6c for developing and 6c per print for an 8x10 still. Average price is 10 and 10. Labs deal chiefly with independent producers, as all the larger lots handle their own stills.

Former President theatre, on West 48th street, New York, probably is the most chameleonic house in the country. The Edith Totten was its name when built to be a legit site. After switching to films about a year ago the house retained that name for a short while, then was changed to the Hindenburg for a showing of German pictures.

Teutonic films flopped so the house title was changed to the Caruso for Italian pics. Now there's another German picture current and the theatre has become the Hindenburg again.

rth a farm. He calls it Camelot. Besides chickens, mill or two, a steam dredge and shovel, he also has a number of the latest steed to be added to the Arthur stable is an offspring

Poison Party

(Continued from page 3)

unknown when cast in 'King Kong.' The picture made him and has influenced Radio to give him a star build-up. Joel McCrea was the original choice for the picture, but didn't like the story.

George Raft refused to do 'Temple Drake' for Paramount. With the picture ready to start another player of his type was hunted. Studio found Jack LaRue, who was thrown into the picture, and after the first week, he received a contract from the studio. LaRue will receive feature billing.

Grant in Cooper Shoes

Cary Grant got his break at Paramount when Gary Cooper sniffed at 'Hot Saturday.' Later, Grant played the part originally intended for Cooper in two other pictures, 'Madame Butterfly' and 'Eagle and the Hawk.'

Frances Dee was unknown until she played with Maurice Chevalier in 'Playboy of Paris.' The part in which she was spotted had been written for Lillian Roth, who couldn't see it. It made Miss Dee. Shirley Grey landed a contract with Paramount on the strength of her work in 'Terror Aboard.' Carole Lombard had the assignment ori - inally, but walked out of it feeling that it didn't mean anything.

Jean Harlow did her comeback in 'Red Headed Woman,' but she was only given the part after Norma Shearer, for whom the Katharyn Bush story was bought, and Joan Crawford had turned it down. Studio searched for a sorrel top to fit the yarn for six months, finally selecting Miss Harlow.

Mono Starring Wayne

Hollywood, May 8.

John Wayne, who has been starred in Warner westerns, goes to Trem Carr to top a series of eight oat operas for Monogram release.

Deal put over by Leo Morrison calls for the octet between June 1 of this year and June 1, 1934.

Minevitch at Uptown

Chicago, May 8.

Borrah Minevitch will go into the Uptown the week of May 19 after playing the Chicago. Act does not require an orchestra which was a primary booking consideration.

Arthur Tracy was the last special attraction to play the house, also minus orchestra.

Rogers On the Academy

(Continued from page 3)

order. And he can follow through afterwards, stay with his picture on its exploitation, advertising, and ultimate reception by exhibitors and audience.

The heads of the majors, so involved in reorganization, refinancing and distribution problems, have neither the inclination nor the time for exploitation. They're salaried men, their job finished when their product leaves the studio.

Believing that alert, lively exploitation is of the utmost importance to indies, who have neither the stars nor production to guarantee their pictures instant attention on their own, Rogers came east to create a new exploitation system for his product, an intimate service between producer and exhibitor.

His plan places a key exploitation man at the studio, who stays on the picture from scratch, watching the rushes, searching daily for exploitation possibilities, shooting what he finds immediately to his three subordinates, advance men stationed in the east, the middle west and the west. The key man is to keep them posted on the important things he finds, the selling points in the pictures in production. They in turn keep the exhibs in their territory hopped up, cooperating with them on their campaigns, preparing them for the product to come.

Indie Prod. Lives with His Pic

Under this system, Rogers believes, the exhibs will clearly understand what the producer's idea is regarding the forthcoming picture, what he can bill, what he should stress, what he's going to get to sell. Often, says Rogers, the idea in back of the picture is lost between its making and its ultimate screening. Frequently the picture turns out to be different from its original synopsis, the synopsis from which the press book is made.

While shooting the picture a point develops which changes the original set-up, which is an improvement on the original intent. Rogers plans to start his campaign with the rushes instead of waiting until the picture is finished. Besides preparing the exhibs for what they're going to get, instilling them with preliminary enthusiasm and educating them in the fresh, unusual phases of the pending product, Rogers trusts his system will avoid the supplementary press books often sent out on pictures, and which serve only to confuse the exhib further.

Rogers believes in keeping a close watch on nation-wide boxoffice grosses. He studies them carefully, guides his future productions by what the grosses tell him. Pointing again to the advantage of being an indie producer, Rogers says the indie can shift quickly to meet the constant changes he thus discern in boxoffice requirements and appeal. Keeping in touch with the market, he can cut his cloth accordingly. Without commitments to hamper him, without carrying charges or overhead, the indie producer can alter his plans overnight and adapt himself instantly to the new trends. Yes, says Rogers, independent production, because of its very flexibility, is the only thing that can pull the industry out—if.

A Plea to the Distribs

Independent production can see the industry through—if the distributing companies, through which the indie releases, make up their minds to be more liberal in their idea; to be fairer. The distribs must play ball with him, must help him, too. Unless the indie producer makes a good financial showing, he can't get the financial backing necessary for him to continue. The distribs will have to open up a little, maintans Rogers, to make it worth the indie producer's while.

Rogers prides himself on keeping his costs right where he figured them before production. Retakes on last contract cost him but $8,000, because he's found the cheapest way to make a picture is never to start before he's ready. Nothing can induce him to begin before his preparations are completed, and Rogers says he means positively.

As part of his preparation he has models made of each set so that his director and cameraman can arrange the action and lighting equipment ahead of time—before the actual shooting—obviating making changes in lights and sets, of deciding the action, with cast and extras standing by. Rogers saves on sets and shooting schedule. The bulk of his expenditure per picture goes for cast and story.

It's Rogers' contention that a good story and cast can be put against black velvet draperies—and hold the audience. The days of waiting while the audience admires a lavish set are over, he believes. Audience interest is won or lost by cast and story.

Rogers looks for stories that lend themselves to action and comedy, but primarily for those that have fresh exploitation possibilities. He uses down-to-earth stories, stories not over the average audience head. He never worries about the fine points of logic in his yarns; when a difficulty in logic arises, he just throws logic out of the window, he says. He is making entertainment, not logic. If they believe it while they're in the theatre, that's good enough for him.

Rogers used to make westerns. He learned that every time the hero came in at the nick of time with a gun in his hand, the kids whistled. Nobody asked how the hero got there; how he happened in at just the psychological moment. There he was—where they wanted him to be. Rogers works on the same premise now. He looks for a punch and lets logic take care of itself.

of Agha Khan, the noted racehorse. The farm is up around Peekskill, N. Y., and among the expected births are the following, taken from the Arthur log book, when nobody was looking: Pups, July 2; colt, April 1, 1934; calf, Dec. 15. And the other day the favorite cat presented the farm with a litter of kittens.

Economic situation in the studios, while it has come in for considerable discussion of late, still is surrounded with mystery in numerous instances. For Metro's 'Hell Below', studio sent several members of the company to Honolulu for six weeks to photograph the submarine base at the island. Trip cost the studio over $100,000, which was chalked up against the picture. As released, the only footage taken in Honolulu which is used in the picture is a long shot of a submarine entering the harbor, which might have been Canarsie for all it meant to the picture.

Closing of the Paramount, Brooklyn, affected 82 people off the payroll. This includes manager, three assistants, an advertising director and his assistant, treasurer, 22 musicians, 11 stagehands, seven operators, 20 ushers, superintendent of building, six cleaners, two organists, four doormen and two elevator operators.

Along with what it means to the 82 losing jobs, also cited when a theatre like this closes down is the loss to stores in the theatre building or along the block.

Efforts to create the impression of naughty film without that sort of material is slowly discouraging the stag trade. Only thing to save it is that the majority of those who go to the 'men only' thing are too dumb to realize how badly they are stung. Case in point is a film which recently double-billed at the Cohan theatre, N. Y., while at the same time the picture was restricted audience stuff at the Fifth Avenue, the old Proctor house, not the sure seater.

Nothing whatever in the picture to call for a segregation of the sexes.

Back of the recent dropping of a house manager on the coast is a story of reported extravagant living that not only resulted in numerous alleged shortages from the b. o. receipts, but a disinclination on the part of the manager to pay his personal bills. Shortly before the investigation, which led to his dismissal, there were some 61 individual suits pending against him in various courts, including claims by laundries, grocers, haberdashers, landlords, cafes and other tradesmen.

That just a name is enough to sell any picture seems to be refuted by the experience of a foreign film distributor in New York. He sent to Europe and dug up two old Dietrich German-mades, figuring that anything with Dietrich ought to sell enough on this side to make the expenditure worth while. Pictures came over and couldn't get booking in any but the foreign nabes. Even there, despite the name, neither of the pictures could get to first base in any theatre.

Western is burned at Warners and is no longer attempting to conceal the fact.

The electric in answering the Brothers' criticism that the arbitration proceedings had dragged out until they had become a 'public scandal' observes:

It took Warners two years to tell their own story. They would not allow us even two months.

Like Henry Armetta, whom the fans have gotten to recognize, Allen

(Continued on page 47)

Studio Casters Sit In On F-WC Manager Shows

Hollywood, May 8.

Major studio casting directors and their assistants will sit in at the running of three current features every Tuesday and Thursday night at the Carthay circle to aid them in keeping up on new screen faces.

Arrangement was made following a complaint by the casters that they couldn't familiarize themselves with new people because of lack of time. Carthage Circle showings are held for the benefit of Fox West Coast circuit execs and managers.

WB AUDITOR STRICKEN

Hollywood, May 8.

Edmond de Patie, Warner Bros. auditor, who suffered a heart attack last Friday (5) is reported in a critical condition at Hollywood hospital.

EXPLOITATION

By Epes W. Sargent

Treasure Hunts

With schools closing the end of May and early in June, it's a good plan to send the children away happy with a treasure hunt. It will be best to hold this the week after school closes, before the vacationists start their exodus. May seem to be foolish to advertise to children who are about to leave town, but to send them away with a pleasant thought about the theatre will be good business, and few of them will stay away the entire summer vacation.

Comparatively little effort is necessary to tie the merchants to the stunt with donations of things useful in vacation time, and the greater the number of prizes the more interesting the stunt.

The old gag of hidden treasure, requiring digging, is going out in favor of the point-to-point system in which at a number of stations the contestants are given clue to guide them to the next point. If it can be arranged that a glass of lemonade can be given at one point, a lollypop at another, etc., that's all the better. The best prize distribution is to use numbered discs to designate the prizes and to conceal these over a given area which will not be injured by being trampled over. In a small town this can be some suburban field. In the city a vacant lot rather than a park is indicated. The metal-bound cardboard discs used as price tags are just the thing, or, if you have some old coatroom checks, use these.

Shows Programs

One of the most effective advertising appeals is the use of a cast board where it may be consulted on the way out. Manager who turns in the suggestion writes that it always commands attention, so he puts in a plug for the next show, arguing that if they liked the current show well enough to stop and consult the cast, they'll be in a receptive mood for the next show.

Idea is based on the fact that many people fail to remember the cast as shown at the start of the picture. Later their interest may be intrigued by some player not known to them and it's too late to consult the cast. Universal generally talks with the repeat of the cast, but none of the others do; so this information is supplied in the lobby.

Cast is neatly framed and plainly lettered so that it may be read at a distance, and frequently after a break there is a line waiting to come up to the board. Plug for the coming picture is placed both above and below the cast, so it has to be read.

News Column

Something that sounds new drifts in from the middle west, where a small-town house has a column in the daily paper. Manager had been passing tips along to the paper for some time, and finally was getting from half to two-thirds of a column a day from his patrons.

He argued with the editor that he was entitled to some credit and also that publicity might increase the output; so now the paper runs a daily column with a neat head showing a picture of the theatre and titled 'Notes from the Amusu,' with an italic explanation that the items are contributed by the theatre patrons with an invitation to 'leave your personal items when you visit the show.'

It's working out nicely for both sides.

Kidding the Public

Hollywood.

To build business for the Mirror's vaude policy, Fraser MacLeod, the house's p.a., arranged for Lafayette and LaVerne, headlining the bill, week ending May 6, to do their Apache dance on the edge of the roof of the 12-story Taft bldg. at Hollywood and Vine. For the topper, the dancers ducked back out of the crowd's sight and Lafayette substituted a dummy for his partner's body. Blowoff had him flinging the dummy off the roof.

Hollywood Treasure Hunt

Hollywood.

To promote inauguration of vaude at the Hollywood, Warners conducted a treasure hunt from Vine to Highland, a distance of one mile on Hollywood boulevard.

Bags containing silver powder used in sign painting, along with slips of paper denoting the amount of the award, were distributed in hide-out spots along the boulevard. Presentation of the bag at the theatre box office gave the finder from $1 to $15, or passes.

'Bring the Kiddies'

Utica.

Another commentary on the type of showmanship used to get interest of the kids is the recent boys' week observed at the Oneida theatre.

'Parents: For clean, wholesome, edifying entertainment advise your children and come yourselves to see the programs at the Oneida.' Tonight and tomorrow — 'Virgins of Bali.' Supplementary featurettes: On the stage, Polish Fliarcts; 35 trained all selections in English.'

F-WC Tie-in with Radio

Los Angeles.

Coastwide beauty and talent contest will be conducted in all Fox-West Coast houses week of May 14-20, in conjunction with RKO Radio studios, with 10 girls finally being selected for a Clark & McCullough comedy at Radio, and later being taken on a tour of the houses participating.

Selections will be made through the elimination process, with one girl picked nightly in each house for six nights, and from these six one will be chosen as the individual theatre winner. The finals take place at the Wilshire, May 25 to 31, when the 10 will be chosen.

Circuit tour by the winners will be in a semi-musical revue, which will also include a girl's orchestra.

Crowed as Usual

Edgar Hart used his crowing rooster for his Easter program at the Majestic theatre, Columbus, Ohio, and as it was the first time in this spot it got more than usual attention. He used a large white bird with the usual sign to the effect that it was crowing about the Easter program.

On Tuesday following the festival he announced that the bird would be awarded some member of the night's audience, and the rooster was brought to the stage by the Negro porter, which gave Hart a chance to crack jokes about the supposed affinity between the two.

Crower went to the postmaster of Shelby, a feeder town, and when the latter announced he could not take it back with him, Edgar suggested that he donate it to the Salvation Army, which was done, and the rooster paraded over in style.

He doesn't explain what happened to the hen which is used to make the rooster crow, but it's to be hoped the family had a chicken dinner, too. This makes the fifth or sixth year he has used the gag, and always with success.

Not Always Good

Samuel Cohen, of United Artists' foreign advertising and publicity, sends in an extract from a letter from the Calcutta office in which it is pointed out that it does not always follow that a good stunt is a good stunt.

One of the suggestions in the press book on 'Kid from Spain' is the 'This is no bull' stunt with the bannered cow. Calcutta figures it might be good in spots, but not for India, where all cows are venerated and are given the run of the place. To banner a cow might create a small or even a medium-to-large riot in a country where the cows are not even chased from the leading banks if they feel an urge to go in, and where a manager would lose business if he shooed a cow out of his lobby.

Police prohibit parades, and it's too hot to do any energetic exploitation, so India is still at low ebb, exploitationally.

Enlist the Knights

With 'The Sign of the Cross' getting down to the middle brackets, it should be possible to hook up to the local Knights Templar, if only for a theatre party. The cross with 'in this sign we conquer' is the Templar device and it should not be difficult to interest the recorder of the local commandery either to take a benefit night, or to parade the commandery in its showy uniforms to the theatre for the opening night performance.

If the approach is made with dignity most bodies will be glad to respond, and the co-operation should have a marked effect on other patrons.

Silk Stockings

Winnipeg, Canada.

John Fiddes gives silk stockings to every patron of the College theatre here on Monday and Tuesday nites only. Ladies get a ticket which is punched by the gateman, and after 3 punches (3 attendances) they are recipient of the gratis stockings. Fiddes got a special price on 1,500 pairs from an Eastern manufacturer. Business was much increased on the first Monday nite.

Named the Babies

Washington.

Two cougars born the day before the opening of 'Zoo in Budapest' gave the Loew house a break, with the theatre tying the 'Post' to a week-long contest for the best names for the cubs. Prizes, of course, for the ones who hit the right names.

Got plenty of interest, and some of that went over for the show.

Only One Sample

Hundreds of exhibitors made money with alleged Goona Goona powders and thousands have used similar luck charms, sand from the Sahara, and even gilded gravel as nuggets to put over various titles, but so far only one hustler appears to have sampled 'The Bitter Tea of General Yen.'

He got a couple of pounds of the cheapest tea, wrapped pinches in powder papers and sent them out in envelopes printed up for picture. It made a hit even where the other similar stunts had been used, and cost only $2 plus the spare time of the ushers making up the parcels of tea.

Animal Weeks in Hollywood

Hollywood.

Running two animal pictures in a row, Harry M. Sugarman of the Egyptian has promoted cagefuls of wild animals from the Selig Zoo to dress up the long and otherwise dead forecourt of the house. For 'Lion Man,' Sugarman's display consisted exclusively of lions, and during the run of 'So This Is Africa,' he used cats of all descriptions, monkeys and bears. Stunt was promoted for the cost of drayage and animal upkeep.

Tell It to 'Em

Forthcoming presentation of the operetta, 'Fra Diavolo,' as 'The Devil's Brother,' may lose some of the possible draw from those who seldom go to the pictures unless it is stressed that this is a version of the musical piece. In strongly musical sections it might even be a good plan to sell Dennis King above the stars, with the additional appeal that Laurel and Hardy will be the comedy assistants to the bandit.

Might not make much difference with the youngsters, but 'Fra Diavolo' can bring out more oldsters than 'The Devils' Brother,' and it may result in extra sales. There are still those who recall the twain with chuckles and who will want to see him in his screen version.

Actually the picture offers two distinct angles, both of which should be played up if a full return is expected.

Tilley Hoists Price

Frank Tilley doing son poor press work for 'King Kong' here. The Daily Herald is now running it as a serial and, due to Tilley's advance booming, the pre-release at the Coliseum is playing to capacity four times daily. After the first few days the prices were raised.

Evidently Gaumont-British doesn't relish this campaign, for its official press sheet protests at Tilley's impertinence' for advertising the picture as 'the greatest film the world will ever see.'

Coast Trip Giveaways

Los Angeles.

Paramount, here (F&M operated), stole a march on the other downtown deluxers by announcing a 'vacation-at-sea' campaign, and has tied-up with the Pacific Steamship Co., whereby 50 round-trip tickets to coast points by water have been promoted for giveaways. Details have been arranged by Max Shane, p.a., who announces that 10 of the ducats will be given away each of five successive nights during the first week in June. Tickets, which will be valid to Sept. 1, will include trips to San Diego, Ensenada, San Francisco, Portland and Seattle.

Connie's Gown Attracts

Los Angeles.

Dick Moss displayed a gown worn by Constance Bennett in 'Our Betters,' during the run of the Radio picture at the Hillstreet. It was draped over a blonde resembling the star. Gown, of shimmery metallics, attracted wide attention from the femme contingent along Hill street.

BEHIND *the* KEYS

Pittsburgh.

Ken Hohl, formerly with WB's ad department here but lately manager of Ambridge theatre, has resigned. Post goes to Milton Smith, late of Newark.

Charles City, Ia.

Hildreth theatre purchased by C. E. Mosher, Palace manager at Mason City, and Fred Keeler, Jr., to be operated by Mosher; Palace, Mason City, going to the management of Laverne Bakeman, manager of the Strand.

San Francisco.

Ronald Diffenbacher moved from National, Modesto, to National, Marysville, with Corbin Shield getting the former spot for George Mann.

Sycamore, Ill.

Polka Brothers, former managers of the Fargo theatre here, have leased the house again from Charles Fargo, son of the late H. B. Fargo, who built the theatre.

Brothers also leased the Fargo theatre in DeKalb.

Charles McBrien, whose agreement with Fargo for the theatre expired this week, has leased the Byers building, formerly a clothing store, and will remodel it, opening a 300-seat house late in May.

New York.

Eddie Burke, new manager for the Roxy theatre, N. Y. He was with Publix at the Broadway Paramount in an assistant manager capacity for several years.

Brooklyn, N. Y.

Henry Spiegel, dropped by Publix, has joined Loew's as assistant to Eddie Dowden in charge of publicity and advertising on Loew's Brooklyn group of theatres. For years with Publix, Spiegel took air when the Par, Brooklyn, shut down a couple of weeks ago.

Brooklyn.

Lennie Satz new publicity and advertising director for A. H. Schwartz, Century Circuit theatres. Murray Greene in publicity dept., moves up as assistant to Satz.

Akron, O.

Independent operation of the RKO Palace by the Akron interests, which constructed the theatre, is in prospect if the 20 years' lease is defaulted.

Mike Boyle named manager of the Warners' State, Washington, Pa.

Mort Shea, Pittsburgh, has acquired Paramount, Fremont, O., and is negotiating for a Warner house in Parkersburg, W. Va.

Grand, Newark, O., transferred to Floyd Price by Publix-Shea Co.

Los Angeles.

Pic houses reopening in this territory include: Elmo, San Luis Obispo; Ward's, Pismo Beach, both Calif.; Princess, Clifton, Ariz.

Closings reported to L. A. Film Board of Trade are Egyptian, Maywood, Calif.; Eureka, Brawley, Calif. Publix has sold the Lyric and Yuma, Yuma, Ariz., to Lewis Schneider

Pittsburgh.

Harry Kalmine, zone manager for Warner Brothers here, has just made a number of managerial shifts. Spitzer Kohen goes from Davis to Kenyon, Northside, while Bill Hock moves from Kenyon to Plaza.

J. A. McDonald replaces Kohen at the Davis, with Johnny Morin moving from the Plaza to the William Penn, also on the Northside. George Meminger, William Penn manager, is out. Ken Hohl, formerly with WB exploitation department but more recently of the managerial staff, has quit at the Ambridge theatre, with Milton Smith, of Newark, replacing him, while J. O. Weir is out at the new State theatre, Washington, Pa., Mike Boyle replacing him temporarily, although a permanent appointment is expected momentarily. An assistant manager, yet to be named, will replace McDonald, going to the Davis, at the small-seat Palace.

Charles City, Ia.

Gem reopened after folding from fire damage and flood waters.

Akron, O.

The RKO Corp. has defaulted its lease on the local RKO Palace, effective with the closing of this week's bill, H. E. Andress, president of the Main High Realty Co., owners of the $1,250,000 structure, has announced.

Decision is expected this week on future operation of the house. The lease to the Akron Operating Co., in which RKO held half interest, was for 20 years and provided for $31,500 a year rental.

Glens Falls, N. Y.

Harry S. Iack new manager of Schine's Rialto, succeeding George B. Odium.

New Orleans.

Edward Greenblatt and Eugene Clarke, former Saenger executives, have taken over the Strand here and will open it Thursday with 'Hello Sister' as their initial feature.

Los Angeles.

James Richardson transferred from management of the Glendale, Glendale, to the Capitol, there, when F-WC took over latter house for

(Continued on page 45)

'Country Store Nights' Bring the Cops in Chi

Chicago.

Couple of pinches were made in the neighborhoods last week against grind houses with 'Country store nights.' Police first compelled managers to take down advertising in front of theatres during the afternoon. In two instances managers went through with their programs because of having publicized them well in advance. Arrests on charges of operating lotteries followed.

Not divulged who made the complaints to the constables as the police never previously displayed any interest on their own initiative. Presumably some of the larger houses took this action to prevent the 'country store' gag from getting a foothold again, although an internal squabble between promoters may have been a factor.

Trailed

Dick Wright, of the Warner theatre, Akron, got a long ride in the 'Times-Press' through tying in to the newspaper's own contest idea with 50 tickets to be given as prizes.

Contest was to identify the paper's special features through cartoons printed daily. There were 24 pictures in the series, with Wright getting art for current pictures in most of the stories, and mention in all of them.

And at that Wright is not happy. He sought to get permission to banner the new Macon on her trial trip, but the Navy said he couldn't. Wright figured that with the thousands watching the successor to the ill-fated Akron it would be a natural for 'Central Airport.' Anyhow, he tried.

Ties to Music

Winnipeg, Can.

Bostick and Fiddes, Universal operatives here, worked heavy exploitation on the U's British-made pic., 'Be Mine Tonight.' They ran a special screening for Fred Gee, the operator of the Celebrity series here, and 25 of his musicians, all of whom raved about the music of the pic. Thereupon, on Gee's own stationery, they ran letters to the Celebrity series' 4,500 paid subscribers showing they should not miss 'Be Mine Tonight.' The showing of this picture in Winnipeg was the first time in Canada.

Lipstick for 'Mirror'

Lincoln, Neb.

Playing 'Kiss Before the Mirror,' George Monroe flooded the town's drug stores with free books of the match-like preparation of lipstick which hasn't been so common out here. Drug houses all took on the distribution for the presentation of a couple of passes. Books had the title of the show printed on both the inner and outer side of the cover and was a clever reminder for the State's show whenever used. But then, the show will need all the plugging it can get.

After the Fans

'Elmer the Great' isn't off the shelf yet, but a far-looking manager has his stunt all set. Getting the picture on an early run, he is arranging with several sand-lot ball teams to show his posters in advance.

At the Sunday games just before the opening, all winning teams will receive tickets to the picture, with

(Continued on page 23)

General Theatre Supplies

CARBONS which burn slower and give you a brighter light.

LAMPS, all sizes, guaranteed. Specializing in a 6-watt lamp which, used in your marquee, will save you over $500 a year.

FRAMES and TICKET BOOTHS. Attractive in design and lasting in finish.

TICKET MACHINES, quiet and simple in construction.

TICKETS of all kinds.

PROJECTION MACHINES New and rebuilt. Also repair parts.

EVERYTHING FOR THE PROJECTION ROOM SUPPLIES OF ALL KINDS

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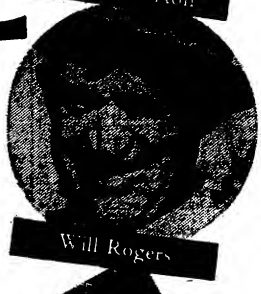
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You get them ALL in the FOX May FESTIVAL

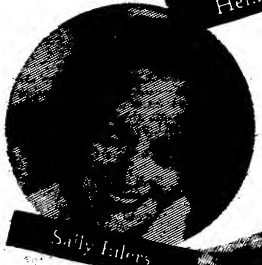








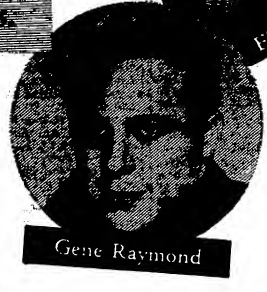
FOX provides a veritable torrent of talent for this box office celebration ... every name with a definite draw. Something to sing about ... to *shout* about. Worth a special photographic lobby display! They'll make May your biggest month in *years*.



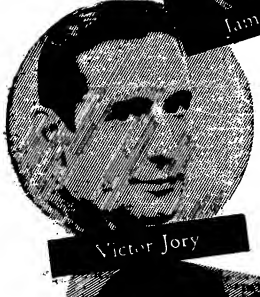




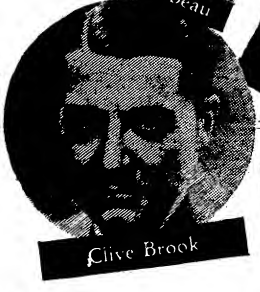


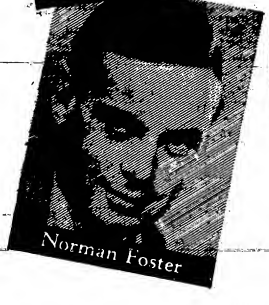














In these pictures:

Zoo In Budapest with Loretta Young. Jesse L. Lasky hit that reviewer Jimmy Starr nominates: "THE picture of the year!"

Janet Gaynor and Henry Garat in **Adorable.** With the happy, tuneful romance of "Sunny Side Up."

James Dunn and Sally Eilers in **Hold Me Tight.** It will boost them to a new popularity high.

Jesse L. Lasky's **The Warrior's Husband** with Elissa Landi. Booked into Radio City Music Hall ... just watch it.

5c a Glass with Buddy Rogers, Marian Nixon. A picture and a title showmen dream about.

State Fair. Biggest repeat-booking clean-up in industry history.

Cavalcade. Nationwide mop-up at popular prices.

Here's to MAY!

Exploitation

(Continued from page 21)

that fact announced before the game.

For the pro game he has already arranged for one of the players to be made up as Brown and take his place in an extra innings played before game is actually called. Special throwaways will urge all to come early and see Elmer make his debut on the local grounds. Figures that the picture will sell strongest to the ball fans, so he's going after them in a big way.

Got the Crowd

Working to a hard-boiled crowd, a hustler was hard up for something that would make them talk. He got the old poster in a barrel for a good stand on the big street, but after standing for half an hour in a doorway and seeing only two people look in, he figured they knew that one.

He went around to the police station for a chat with the captain and then showed up at the barrel with a lid, which he slipped over the top and then took a walk around the block. Getting back he lifted the lid cautiously, started back in apparent fear, pulled a gun out of his pocket and fired two shots into the barrel. Then he put the lid back and went away, but not so far that he could not see that a hundred people were milling around the barrel. All got a look, for the late comers did not talk the word of the early birds that it was just a fake.

The shooting was repeated and with the same results until the hustler had to get back to the theatre a couple of hours later. Meanwhile the whole downtown section was talking about the stunt.

The trip to the police station was to get a permit to do the shooting and proved to be a wise precaution, for three cops had to be convinced.

Summer Snap

Figuring that beer is going to cut more or less of a figure in summer outings, owner of a house just a nice auto distance from a nearby city, along a picturesque road, is adapting the dinner and show idea which worked nicely for the winter in many spots.

He has obtained the addresses of several hundred auto owners in the city and plans to circularize them regularly from June 1 on a combination of show and dinner show and supper; meals to be supplied at a semi-roadhouse near the theatre.

Card programs carry the week's bill on one side and the dinner and supper menus on the other, the latter being changed as regularly as the film fare. Program and $1 a head entitles the holder and party to a dinner and a ticket to the show. Supper, which is served only after 9 p.m., is 60c, including the theatre ticket. Offer is limited only to the program holders. Theatre gets full price for the tickets, in consideration of looking after the printing and mailing. Restaurant looks to the beer trade for its profit.

Argument is a nice ride, a meal and a show just an easy distance from town.

'Bedtime' Babies

Unless there is danger of a bump from the authorities, a baby is going to be the best seller for Chevalier in 'A Bedtime Story.' Bumps can be avoided by consulting the authorities in advance.

If the weather permits and the lobby is large enough, the child should be parked there, with a nurse in attendance. The nurse should be pretty and if she looks like Helen Twelvetrees that won't hurt, but the main point is to get a demure attendant who looks well in a nurse's uniform.

They should be given an enclosure rather larger than the usual play crib sold in the stores and the baby should be provided with a number of toys, which can be promoted from a local store in return for a card.

Feeding and sleeping times should be observed, and if possible a man should sing Chevalier's songs now and then. Otherwise pipe lullabies through the loud speaker, but keep the soft pedal on.

Would not hurt any to enlist the newspaper to find a name for the baby, particularly if the child is young.

For Baby Faces

Variant on the beauty pageant that will probably get most of the regulars excited can be worked on 'Baby Face' by offering a few prizes for the local girl who most nearly qualifies for the title

Instead of the usual parade, the girls should be shown singly within a frame, properly lighted, and voted on by number instead of being acclaimed by applause.

Frame should be of gilt about 30 by 36 inches, with a top and side lights hidden by drapes. The lights should not be too strong, with the top superior to the side lighting. Best mixture is a blue and an amber for each three white bulbs. There should be a light silk curtain across the frame to permit the girls to pose themselves and each girl gets a half-minute viewing. Make-up and even wigs should be permitted ad lib.

Just to be a little diqerent if considered desirable, the girls can take their places by their ballot boxes as the audience is leaving the theatre.

Ran Two Contests

Most of the city theatres playing 'Secrets' have hooked to the ready-made contest arranged by U. A., but William Saxton, of the Loew theatres, Baltimore, built on that by laying off the contest to the 'Post' and then tying in the 'News' to another contest in which a loving cup will be given the married couple who can prove their right to the long-distance record. All couples married more than 50 years will be presented from the stage, with the cup going to the seniors.

The oldest married couple gag is always a wow the first time used, and in some instances it has been worked up into almost a civic function with some local hotel promoted to give a dinner to the entrants and the usual array of prominent persons.

Another good gag is to invite the very recently married on the proposition that they need the lesson of the story more than the seasoned veterans.

Pep Talks

Two managers on a circuit recently held pep talks. Something was necessary to offset the effect of salary cuts and the generally depressed feeling.

One of the men gave the boys a long harangue ending up with the warning that unless they could keep business from slipping there would probably be another cut.

The other man went at it in a different fashion. He admitted that business was bad, and was willing to agree that perhaps it was not altogether their fault. 'But there must be some business in this town,' he wound up, 'and I want you all to go out and help me get it. Talk to your friends. Get them to talk to their friends. Let's put this house so far back into the black that I can wrangle with the home office to get the cuts restored.'

That seemed to hit the spot. The cuts are not lifted yet, but the house is creeping up because every man and girl on the staff is hustling to sell the idea to their friends.

Mickey, Pioneer

From word to United Artists it would appear that Mickey Mouse is pioneering the jigsaw puzzle idea in the Latin-American countries. U. A. has prepared cuts for newspaper jigs, and these are being run practically all of the larger cities in South America, with the possibility that Mickey will start the regular jiggle fad in some spots.

Meantime it's the works for the theatres handling the cartoons, for the newspapers are advertising the puzzles, one exhibit being a Mickey 20 inches tall used by the 'Critica' of Buenos Aires to forecast the printing of the puzzle. There are several in the series with the result that siestas are being given up to get the mice reassembled.

Giveaway Competish

Los Angeles.

Gus Metzger, president of the Southern California Independent theatre owners, is the first Coast indie to emulate Fox West Coast in the giveaway of autos. Metzger is awarding two cars to patrons at his Fairfax, here. F-WC is giving one car away for five houses.

Big 'Golddiggers' Bally

The largest press book ever on any picture is being turned out by Warner Bros. for 'Golddiggers.' It will contain 48 pages and carry a supplemental 12 full newspaper-size pages of ads. More than double the usual amount of accessories are being prepared for the musical.

R. C. House Organ

In addition to distributing organ at RKO theatres in Greater New York, a large mailing list has been worked up for 'Radio City News,' house organ for R. C. theatres. Organ is being written and published under direction of Terry Turner.

'Wax' Bally

St. Paul.

Ev Seibel, Riviera manager, tied up his 'Wax Museum' with the Mystic Caverns' Waxo, a mechanical man. Waxo is E. H. Chaulsett, more than 15 years in the biz, whose top feat is standing for 37 minutes without blinking his eyes.

Song Plug, Giveaways

St. Paul.

Paul Adams, manager of the World, tied in the song 'Be Mine Tonight' with a downtown music store, getting the store to employ two piano pounders to play the hit in the street windows from noon till 5 p. m. Stunt worked so well that nearly 2,800 copies of the sheet music made the cash registers buzz the first week.

Adams has abandoned German product temporarily and is now concentrating on 'Mussolini Speaks.' Besides circularizing the Italian section of the burg with throwaways, Adams is spreading toy airplanes lettered in Italian, tossing 'em on every countryman's doorstep. The planes carry the message that the World is showing Mussolini in just another seven days and that every child in the neighborhood who missed getting a plane in the canvass may get one by calling at the World box office during the run of the pic.

Papers Ease Up

Hartford.

For the first time in ten years Hartford newspapers let down the barriers on exploitation and Strand Theatre is first to cope with the new situation. Manager J. F. McCarthy was first to spring an exploitation stunt which brought little more than 1,100 responses with fifty pairs of passes given away to see 'Secrets' with Mary Pickford. The stunt consisted of a published photo of Mary Pickford asking readers to submit the measurements of the star.

With Katherin Hepburn, booked in for 'Christopher Strong,' the Strand theatre took advantage of her being a local girl and as a result tied up with various organization on invitation features. To further emphasize her abilities the Strand also hooked in with another local organization, which sold many thousands of tickets on a percentage basis.

Good in Seattle

Seattle.

Baby contest to find double for Baby Leroy of 'A Bedtime Story' (Par) at Fifth avenue last week, run in co-op with Seattle 'Star,' brought out 200 entries. Got several front page stories and gobs of other publicity. Cost was $100 in prizes to winners. Closing day Star ran four pixes of local 'doubles' along with Baby Leroy on front page of second section.

Dog for Safety

Macon, Ga.

Silver King, famous dog of the movie picture world, arrived in Macon Thursday (4) for a three-day visit with the school children of the city. Accompanied by his owner and trainer Arthur Butler, Silver King is doing his stunts at crossings in front of the schools and showing his gold teeth to the admiring kiddies.

Visit is sponsored by the National Safety Council and the Silvertown Safety Club.

Mansfield B.O.s Chillers

Hollywood, May 8.

W. Duncan Mansfield, film editor, is using his own bankroll for a series of horror shorts, aimed the state rights market.

Incorporations

New York

Albany, May 8.

234th Street Airdrome, Inc., Manhattan; realty, theatrical; 50 shares, no par.

Barnes Airdrome, Inc., Manhattan, realty, theatrical; 50 shares, no par.

Bronxdale Theatre, Inc., Manhattan; realty, theatrical; 50 shares, no par.

222nd Street Airdrome, Inc., Manhattan; realty, theatrical; 50 shares, no par.

Victory Airdrome Equipment, Inc., Manhattan, realty, theatrical; 50 shares, no par.

Rubinoff Orchestras, Inc., Manhattan; amusements, theatres; 200 shares, no par.

Mamyer Operating Co., Inc., Manhattan; theatrical; 100 shares, no par.

Twentieth Century Pictures, Inc., Manhattan; theatrical enterprises; 10,000 shares, 10,000 preferred, $100; 100 shares, no par.

Operetta, Inc., Manhattan; pictures; 100 shares, no par.

Jason Amusement Corp., Kings; pictures; 100 shares, no par.

A. & J. Theatre Corp., New York, theatricals; $5,000.

Salient Picture Corp., Manhattan; pictures; 200 shares, no par.

J. A. D. Corp., New York; pictures; 50 shares, no par.

Change of Names

From Forward Pictures Corp. to N. Y. Eagle Picturas Corp.

California

Sacramento, May 8.

Metrotone, Inc. Capital stock, 250 shares, none subscribed. M. E. Marshall, Roger Marchetti, A. V. Falcone.

Angelus Productions. Capital stock, 100 shares, all subscribed. David Welts, R. F. Judell, Lee Mohrman.

Permits to sell stock issued to:

Kelly, Bischoff and Saal Productions, Inc. M. p. productions. To issue thres out of 1,000 shares, no par.

Judgments

Los Angeles

Rainbow Gardens; Charles B. Abbano; $535.

Josephine Sedgwick; Fox West Coast Theatres, Inc., Loew's State theatre; costs.

George M. Bly; costs.

Josephine Sedgwick; Fox West Coast Theatres, Inc., costs.

Spring Valley Theatre Corp.; Columbia Pictures Corp.; $686.

H. N. Y. Theatre Corp.; Pictures Corp.; $241.

H. N. Y. Theatre Corp.; Distributing Corp.; $31.

H. Morris Markowitz; Fox Division Exchanges, $179.

Willard Mack; Century Play Co.; $121.

A. J. Stasiuk Music Co.; Edward G. Nelson; $3,034.

Stock Market

(Continued from page 6)

assume the creditor's role, which is the position of bond holders. There hasn't yet been a dollar of actual inflation. Money is still at a high level in the U. S. Buyers of bonds would be merely spending high value money for a yield in debased money and ultimate payment of their debt in money still more debased if inflation were certain.

It is otherwise with holders of stocks, which represent partnerships in business which sells goods for high price in depreciated money and pay dividends in like ratio. If goods are high in terms of cheap money, partnerships pay large profits. Hence the significance of stock prices that stand still and bond prices that push ahead. The situation last week certainly forecast expectation somewhere that the President might prick the bubble.

Stubborn Short Interest

Another signal marketwise was the very trifling decrease in the outstanding short interest as reported by the Exchange for May 1. From April 3 to May 1 the short interest declined 3.4%, contracting only 49,544 shares to 1,415,330 shares. Still more significant, during the entire period of the inflation—from the end of the bank holiday until May 1—the short interest actually increased. The figures are 1,343,901 shares for the short account May 14, the smallest in two years, compared to the May 1 total of 1,415,330.

The meagreness of the covering movement—it amounted to about 12,000 shares a week on an average from April to May—certainly argues a stubborn attitude on the part of the bears who, until the issue of inflation is conclusively settled, have as much chance to be right as the bulls. It seems reasonable to assume that those who have been selling stock short—which is another way of going long on money—have been buying bonds. This would explain a situation that has puzzled financial observers during the entire market flurry, now three or four weeks long. That is the advance of bonds abreast of stocks, the two things being irreconcilable as growing out of inflation expectations.

Condition in the Street seems to have been that there were two parties, one gambling on some sort of extreme inflation and stocks, and the other supporting that position by selling stocks and buying bonds. The group that leaned to bonds undoubtedly had some insurance for their position in the clear improvement of business since the new administration came into power. At least, if inflation came and there was a price recovery, their bonds (most of them selling now at receivership prices) would be saved from collapse, even if they did not return a relatively high yield in depreciated money. The announcement that the President would clarify the administration's policies in certain respects, crystallized the whole situation late last week. Pending his remarks—that is to say during Friday and Saturday—the inflation partisans appeared, from the performance of the tape, to have backed down rather precipitately, taking profits with a good deal of urgency in stocks, while the bond owners appeared to be standing by their guns. Clearly in the last two days of last week the speculative situation changed in the Street. From being one-sided toward inflation and a runaway market, it became distinctly a hedging affair in stocks.

There probably was not a very considerable long play in the amusement stocks. Their performance during the brisk upturn—it reached something like 33% in the general industrial list—precluded any posibility that any important investment buying was coming into the group. Rather it seemed likely that cliques here and there gave their amusement favorites a brief whirl and took narrow profits when it was possible. Loew's, for instance, which has the strongest market following in the group (if indeed it is not the only common stock among the theatre issues that has any following at all) climbed to a new top on the movement at 17¾, moving slowly despite important looking turnover.

On bulges there were signs of profit-taking, with only one exception. Loew's had a rather sharp run-up Thursday morning, moving in good sized blocks with an appearance of determined bidding up. It might have been no more than the climax of a speculative operation, but for the first time the stock got into the movement with some gusto instead of trailing. At its best of the recovery Loew's was still below its extreme bottom of 1932, while most of the leaders were making peaks above those of last September's climb.

Meanwhile, Loew's bonds were making steady, quiet progress. The Old Keith liens were going ahead in a similarly impressive fashion and the two Paramount loans climbed out of their recent rut, although in not quite so impressive a manner. The Par bonds and the Warner debentures have lately been subjected to spectacular rises and declines which suggest that they are being used as a purely speculative medium. In a lesser way the same applies to the Pathe 7's. But the Loew and Keith liens seem to have attracted some substantial support, partly speculative probably, but with some appearance of investment buying. At least some such inference may be taken from the ticker performance of the theatre stocks and bonds.

Largest gain in any of the theatre common stocks appeared in Loew's at 1¼ net at 16¾, while the same company's bonds jumped 7 points net at 72, where they closed, best on the recovery from 48. Keith's was up 3 net at 42, a new high for the year, while a single sale of Pathe bonds marked up a loss of 6½. Old Par-Famous 6's gained ¾ at 7 after touching a fraction above that and the Par-Publix 5½'s gained 1½, again establishing its heavy premium over the older obligation.

The Friday and Saturday retreat was scarcely a rout, but it was the first real break in a solid advance for more than three weeks. Stocks made a new top for the year at 67½, but closed the week at 65 unchanged. Loew's senior stock gained 4⅜ at 53¼ after touching 54, its best on the April-May recovery.

There were signs of new interest in a number of lesser issues in the theatre family, minor straws perhaps showing the direction of the winds of new business activity, or perhaps merely individual speculative campaigns. Both Consolidated Film stocks made relatively important gains and held most of them. There was a stir in Columbia, which made a double top for this year and longer, at 12, but reacted to 10⅝. Radio Corp. turned over in enormous volume, touching a new high spot for the year at 9¼, but losing part of the week's gain, with a close of 7¼, net ⅞ up. Universal, the only 'inactive' to make its appearance, jumped 2½ to 12½ and closed at the top.

Summary for week ending Saturday, May 6:

STOCK EXCHANGE

1933 High.	Low.	Sales.	Issue and rate.	Igh.	Low.	Net chg. Last for wk.
1⅝	⅜	100	American Seat	1⅛	1⅛	1½ + ⅛
4¼	1⅞	2,000	Consol. Film	3¼	2⅝	3½ + ½
12	6⅝	7,700	Columbia P. vtc	12	9⅝	10⅝ + ⅝
11⅞	5⅞	5,100	Consol. Film pfd	8⅜	7⅜	8¼ + ⅛
67½	46	32,400	Eastman Kodak (3)	67½	63¼	65
2½	⅜	10,400	Fox, Class A	2¼	1⅞	2¼
21	10½	91,400	Gen. Elec. (40c.)	22	10	20½
14	8	.....	Keith pfd	...	...	10 bid
21½	8¼	44,500	Loew (1)	17⅜	15⅜	16⅝ +1⅛
56½	35	1,800	Loew pref. (6½)	54	50	53¼ +4⅜
4	1⅝	1,300	Madison Sq. Garden	4	3½	3½
19	13½	500	Met-G-M pref. (1.80)	18	10⅞	18 +2¾
6	1¼	.....	Orpheum, pfd	...	...	1¼ bid
⅞	⅛	900	Paramount cfs	⅛	⅛	⅛ + ⅛
⅜	⅛	4,200	Pathe Exchange	⅜	⅜	⅜
2½	1¼	1,800	Pathe, Class A	2½	2	2 — ⅛
8¼	3	209,200	Radio Corp.	9¼	6¾	7⅞ + ⅛
3⅝	1	13,200	RKO	2⅝	2¼	2⅝ + ⅛
15⅞	10½	00	Universal pref	15⅝	11½	12½ +2½
3	1	34,700	Warner Bros	3	2⅝	2⅝ — ⅛
6¾	4¼	.....	Do pfd	...	...	5 bid
37½	19⅝	128,900	Westinghouse	37½	34½	35⅝

CURB

11	7	100	Columbia Picts	9	9	
⅝	⅛	1,000	Gen. Thea. E. pfd	⅛	⅛	
4⅞	2⅝	7,000	Technicolor	3⅝	4⅛	
2	1⅛	1,400	Trans Lux	1⅛	2	

BONDS

2⅛	1	$49,000	Gen. Thea. Eq. '40	2⅛	1⅞	2 — ⅛
42	29½	31,000	Keith 6's, '40	42	36	42 +8
84½	48	47,000	Loew 6's, '41	72	66	72 +7
72	47½	1,000	Pathe 7's, '37	62	62	62 -0⅛
10⅞	4½	34,000	Par-Fam-Lasky 6's, '47	7½	6	7 + ⅜
10⅛	5⅜	45,000	Par-Pub 5½'s, '50	9½	7⅞	9⅝ +1⅛
10	8½	.....	RKO debs 6's	...	...	...
26¼	12	110,000	Warner Bros. 6's	22⅛	19⅜	

N. Y. produce Exchange

50		10,000	Par-Pub	50	27	35

ver the Counter.

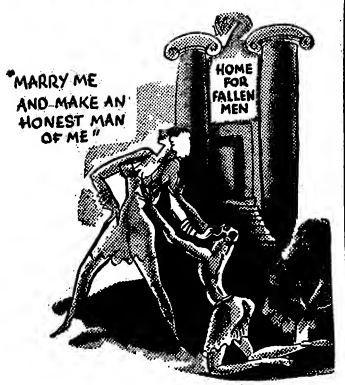
Bid.			Class A			
⅛						

Something different

IN NEWSPAPER ADS



Something new in theatre advertising...to do justice to this uproarious Jesse L. Lasky production. They'll stand out on your newspaper page like a sunflower in a bed of pansies. They're the answer to how to get *the most* out of this sure-fire comedy. The drawings on this page are illustrations from the ads on the FOX press book. Get it and get rich!



THE WARRIOR'S HUSBAND

with

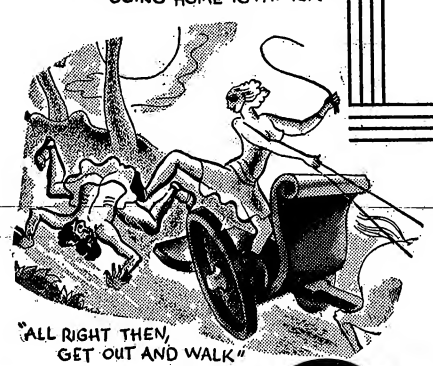
ELISSA LANDI

MARJORIE RAMBEAU ERNEST TRUEX

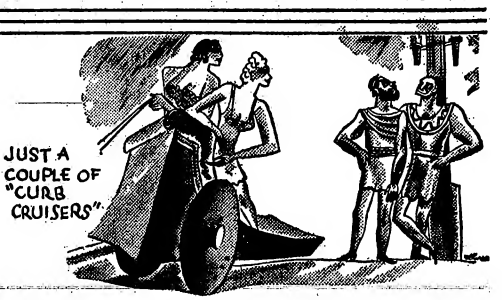
DAVID MANNERS

From the play by Julian Thompson
Directed by Walter Lang
JESSE L. LASKY Production









HIT NO. 4 IN THE FOX *May* FESTIVAL

Moratorium on Anti-Trust Law Proceedings Welcomed All Around

Waiving of anti-trust laws, as incorporated in Roosevelt's emergency platform to aid industry, is being welcomed by independent exhibitor leaders as well as distributors. But, each side has its own version as to how it will work.

Distribs see the re-legalizing of zoning, compulsory arbitration, uniform contract, credit committees, complete block booking—all of the practices ruled out by the Federal Trade Commission and Court on the anti-trust angle.

The indie picture is that President Roosevelt will rule against 'film hoarding' as it is now claimed to be represented in the big-run theatres of the country. Roosevelt, indies feel certain, will make it possible for all exhibitors who have the money to be able to buy pictures on the auction block—that any indie who has the price can become a first-run.

Fair arbitration methods are endorsed by the indie.

From indications now there will be one great round table in Washington and plenty of film bickering if the President declares an anti-trust holiday.

4,200-Seat Ex-Publix Mpls. Showcase May Again Become Par's

Minneapolis, May 8.

The Minnesota Amus. Co., Publix Northwest circuit in receivership, is reported to have the inside track in the competition to obtain a lease on the 4,200-seat Minnesota theatre here. It is expected that a deal will be completed this week. Local owners of the big deluxe showhouse, dark for more than a year, are entitled to possession of it as a result of an action brought against Paramount-Publix, its lessees since its opening five years ago. A suit also is pending against Paramount-Publix for unpaid rental.

The lease held by P-P called for a weekly rental of approximately $3,500 and the house is understood to have cost the defunct company more than $5,000 a week to carry, including taxes, etc., even when dark. It is reported that the new lease will stipulate a starting rental of around $1,500 a week, just sufficient to pay taxes and ground rent.

Robert Driscoll, attorney for the owners, says that a number of parties are negotiating for the theatre. If the Publix circuit here gets the house it will continue dark throughout the summer and reopen in the fall.

Col. Plugging Beer, Tires, Shoes in New Tie-Ups

Hollywood, May 8.

Columbia has deals underway, or set, for the plugging of Schlitz beer, Goodyear tires and Florsheim shoes in its features in return for ballyhoo of the pictures by the commercial manufacturers.

Studio will send Dick Pritchard east this week to put the proposition before other manufacturers.

Zukor's Nephews to Have Own Ad Service

Les and Herb Kaufman, nephews of Adolph Zukor, identified with Paramount Publix for many years, are establishing an advertising-publicity service of their own to be known as Kaufman Associates, Inc.

With Publix seven years, Les Kaufman wound up Thursday (4) at the N. Y. Par for which he was doing publicity. Herb Kaufman, formerly managed the Criterion, N. Y. He has been 10 years with P-P.

Allied Exhibs Fight Free Films for Stores

Minneapolis, May 8.

Declaring that serious inroads on the incomes of exhibitors are threatened at a time when they are engaged in a life and death struggle for existence, the Northwest Allied States, independent exhibitors' organization, has launched a fight against 'the rapidly spreading menace of free store shows.'

Action was precipitated by announcement of the Sears, Roebuck branch here that it would offer 'free movies for children' on three successive Saturday mornings. Protests against these shows were despatched to the concern and to the Minneapolis Film Board of Trade. The latter was urged to refuse to supply film for the shows. A denunciation of this 'unfair competition' also was voiced by W. R. Frank, president of Northwest Allied States, in a statement to the trade press.

PAR'S BIG BALLY PLANS INSPIRED BY '42D ST.'

Big ballyhoo plans on a national scale for a half dozen or more of the 1933-'34 pictures scheduled is planned by Paramount. John C. Flinn, who has returned to New York from the Coast, will be in complete charge of this phase of exploitation.

The Warner '42nd Street' train idea, admittedly of boxoffice value to that picture, is said to have pointed the way for Par in decision to set up a special department on ballyhoo alone.

In addition to an international beauty contest for selection of a group of boys and girls to appear in one of the new season's productions, several pictures are in mind for the special b.o. bally and will get it if shaping. A hookup that ties in with the World's Fair indirectly is also in line. This is through an option by Par for the use of beauty contest winners in one of the 1933-'34 pictures. Winners will come out of a Chicago 'Tribune' contest in line with the Fair.

Alberni's Debt List

Los Angeles, May 8.

Bankruptcy schedule of Luis Alberni reveals liabilities of $8,137 and practically no assets. Many of the debts are to professional people both on the Coast and in New York.

These include Estate of Louis Wolheim, $1,400; Arthur Hopkins, $650; Sam Harris, $150; William Gill (commission) $450. William Boyd, $250; George Fawcett, $50; Wallace Ford, $25; Bob Armstrong, $150; Lee Tracy, $100; 'Standard Casting Directory,' $321; Erville Alderson, $100.

HUSTON RAY BANKRUPT

Huston Ray has turned the U. S. Court in New York with his financial affairs.

Petition in bankruptcy filed by the pianist-orchestra leader gives total liabilities as $9,305 and no assets.

Retitle Fox's 'American'

Hollywood, May 8.

Fox's 'The American' has been retitled 'The Man Who Dared.'

Story is based on the life of Chicago's late Mayor Cermak.

Same Old Faces

Hollywood, May 8.

The same 'fierce savages' popping up in various African expeditionary pictures, and taking almost identical postures for the cameras, are rapidly destroying the illusion of African wildness, as portrayed in the jungle features. Natives, obviously, are dependable 'extras' of the dark continent who turn 'savage' to order at so much per.

Sidney Kandel of General Film Library discovered these repeaters in film acquired for stock from various African pics. Same thing is true of South Sea films, he says.

—*From 'Variety's' Hollywood Bulletin.*

Mono Moving In, Educa. Out of Its Own Coast Plant

Hollywood, May 8.

All producers on the Educational lot received notice Friday (5) to vacate their offices within the next three weeks as the entire studio has been leased to Monogram, with Educational probably moving its headquarters and production activities to the E. W. Hammons-Erpi owned studio, the Metropolitan.

Affected by the order are William Berke and Dallas Fitzgerald, producing independently, and Charlie Burr and Al Christie, who are making Educational shorts.

Transfer of Educational to the Met lot depends on the arrangement between the shorts company and Fox on the coming year's output.

Monogram's new season program of 26 features is to be budgeted at around $35,000, which raises the ante $10,000 per production over last year's allowance. Figured that a more generous expenditure will show a profit by widening the booking range of the indie output.

I. E. Chadwick, out as Monogram producer, says that the company owes him $18,000 and is demanding an accounting.

FOX GETS FIRST OKAY TO WORK ON DAM SITE

Hollywood, May 8.

Government has given permission to Fox to send the 'I Loved You Wednesday' company on location to Boulder Dam. Yarn has the dam written in several sequences.

First time a picture company has received permission to work at the dam. Heretofore government has only permitted a cameraman to go into the Colorado Gorge.

Dance in Theatre

Gov. Herbert Lehman, of New York, heads the list of sponsors of the benefit performance and dance for the relief of Jews in Germany, to be held at the old Roxy, New York, on Saturday (13). Also on the committee with Gov. Lehman are Howard S. Cullman, commissioner of the Port of New York Authority, and receiver for the theatre.

Tickets from Theodore Bedman, treasurer, 36 W. 69th St., New York City.

Picture Possibilities

'Man Bites Dog'—Favorable

'MAN BITES DOG' (Farce Comedy, Theron Bamberger, Lyceum). Newspaper play with a good comedy idea. Scenario would doubtless be better than original script. *Ibee.*

'Hilda Cassidy'—Unfavorable

'HILDA CASSIDY' (Drama, Robert Stephens, Inc., Beck). tory of a two women and one man triangle, in the tenements. Has color of a sort, but is not well worked out. *Ibee.*

'Little Ol' Boy'—Favorable

'LITTLE OL' BOY' (Drama, Henry Hammond, Playhouse). Story of a boys' reform school. Best of its type to date and should be worth while for screen. *Ibee.*

Par Self-Financing Its '34 Product From Current Receipts; 61 Next Year

Preparing to begin production of the coming season's (1933-'34) product sometime in June, Paramount believes it will be able to carry the studio over the summer at normal capacity without going outside for money. Conserving its current film rental returns, company looks to this as its 'war chest' for production purposes between now and the fall.

Budget to cover the 61 pictures to be announced for the new year will be worked out in two or three weeks and be substantially lower than in past, probably calling for an average production cost of around $200,000 or under. Of the 61 pictures, one will be a Harold Lloyd production, financed as usual by Lloyd.

This season a total of 61 pictures will be delivered. Balance to come numbers 16, all of which are completed or in process of work. Of these, five release this month, six in June and five in July, new product beginning around Aug. 1. Par has been meeting release dates this season on the nose and hopes to be able to deliver as promptly next year.

Series of Sales Meets

Present plans of Par call for elimination for the first time of a national sales convention in favor of regional meetings.

Over the week-end (5-6-7) George Schaefer, his division and district managers met in Atlantic City to report on business this year and to estimate the possibilities for 1933-'34 along with discussion of sales plans. This conference was called by Schaefer with a view to get a line on what the new season offered the major companies, following various changes in business conditions, the theatre map, etc.

In a few weeks the first of the regionals will be held. These conferences on the new product and sales policies will be held in New York, Boston, Chicago, one on the coast, either Los Angeles or San Francisco, and one or two in the south, probably in Atlanta and another in Dallas, key exchange points.

Maj. Drops Programmers As Budget Is Tilted

Hollywood, May 8.

Majestic will have no regular program for the coming year, intending to sell each picture separately. Move was decided on at the recent New York convention, when it also was agreed to boost the ecost of Majestic's films to between $75,000 and $100,000.

Because of the budget boost, company will not complete its current year's program, which was sold as cheaper product. All coming pictures get the separate selling talk.

Mapestic expects to produce an average of one film a month. First to go in are 'Curtain at Eight,' starting this week, and 'Woman in the Chair,' May 25.

Company is readjusting its budget upward in the belief that with the elimination of dual bills a lower-priced product will not stand on its own.

MAYFAIR-ROYER PIX DEAL OFF; QUALITY

Hollywood, May 8.

Contract of Fanchon Royer, indie producer, to make a total of 12 pictures this year for release by Mayfair, has been cancelled following delivery of four productions. Differences arose, from information, when Miss Royer demanded more money. Mayfair contended pictures she had turned out so far for the company hadn't measured up.

With relations broken, Miss Royer will distribute independently through state rights.

Agents in Academy Only If Clients Get Sq. Deal

Hollywood, May 8.

Provision whereby agents pledge themselves to nullify contracts when, after a specified time, they have not obtained work for their clients, has been adopted by the Academy committee drafting the rules for an agent membership in the organization.

Two more meetings of the Academy committee will be held before the percentors are called in.

ERPI's Astoria Rental Figure at $600 a Day

Legal complications, involving the actual present ownership of the property, are still delaying Western Electric's occupancy of Paramount's Astoria studios.

Monday afternoon it was officially reported that the deal will be completed probably before Friday.

A complete working plan is reported set by the electric. On a rental basis, ERPI, furnishing carpenters and electricians, is understood ready to ask producers on an average of $600 per day.

Bill Jenkins Shifts

Bill Jenkins, former Publi division manager in the Texas territory and later a partner of R. J. O'Donnell over southern houses, has transferred to Atlanta, where he becomes associated with Arthur Lucas in the Lucas-Publix partnership in Georgia.

Shortly after the O'Donnell-Jenkins partnership was worked out for Texas, these Publix houses were pooled with those of the Interstate circuit.

John Corwin Smith, Majestic manager, stays with the Hoblitzelle force, as home office exec. Paul Short moves up from Southern Enterprises' Melba to replace Smith. A. R. Lever, hardly reinstalled at his Old Mill job, jerked to manage the Melba. Dick Foy, son of the late Eddie Foy, now hangs his hat at the Old Mill. Staffs at each house unchanged.

RKO'S COMMITTEE TO SUPERVISE H. O. CUTS

While so far the latest economy trend at RKO, has been to eliminate bookkeepers mostly and minor clerks, further economies are looked for in the home office end of the theatre company, in the usual summer foray towards cutting down expenses. Towards this end, H. B. Franklin has set up a committee to survey the situation and make recommendations for cutting. It is headed by Walter L. Brown, representative of the Irving Trust, receiver in equity for RKO.

Serving with Brown on the committee are Herschel Stuart, O. R. MacMahon, Phil Stern and Paul Shucker. Shucker is one of the Wolf committee, a group of banker reps who have been surveying the RKO theatre financial setups for some months.

Shanberg & Woolf Score Point in Fox-Midland Plea

Minneapolis, May 8.

U. S. Circuit Court of Appeals has decreed in favor of Shanberg & Woolf of Kansas City in an action to compel Federal Judge Albert C. Reeves of Kansas City to receive and pass on their petition to stay the bankruptcy proceedings of the Fox-Midland circuit of Missouri. S. & W. contended that the theatres owned by them and under lease to Fox-Midland would be adversely affected unless the bankruptcy is stayed until determination of their motion for its permanent dismissal on the grounds of fraud and conspiracy. The circuit court recommended that they file another petition with Judge Reeves for a stay.

Shanberg & Woolf pointed out that considerable time necessarily must elapse before their motion for permanent dismissal can be heard because a large amount of testimony has to be taken in Los Angeles and elsewhere.

It is charged that certain alleged creditors are not creditors at all. One of these specified in the complaint is Chase National Bank of New York, ith a claim of $1,000,000.

the lion's share of the business

will go to these nine Paramount Pictures



maurice chevalier

in "A Bedtime Story" with Helen Twelvetrees, Adrienne Ames, Edward Everett Horton and Monsieur Baby Le Roy . . . directed by Norman Taurog



"song of the eagle"

("the passing of the beer baron")

with Charles Bickford, Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine and George E. Stone, directed by Ralph Murphy a Charles R. Rogers production



"the story of temple drake"

with Miriam Hopkins, Jack La Rue, William Gargan and William Collier, jr. directed by Stephen Roberts from William Faulkner's famous novel.



"i love that man"

with Edmund Lowe, Nancy Carroll, Robert Armstrong, Lew Cody and Warren Hymer, directed by Harry Joe Brown a Charles R. Rogers production



"the eagle and the hawk"

with Fredric March, Cary Grant, Carole Lombard and Jack Oakie. Story by John Monk Saunders author of "Wings" . . directed by Stuart Walker



"international house"

with Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, George Burns & Gracie Allen, Sari Maritza, Col. Stoopnagle & Budd, Cab Calloway and his Orchestra, Baby Rose Marie, Girls in Cellophane, directed by Edward Sutherland.



Sylvia Sidney in jennie gerhardt

by Theodore Dreiser with Donald Cook, Mary Astor, H. B. Warner and Edward Arnold . . . directed by Marion Gering a B. P. Schulberg Production



"the girl in 419"

with James Dunn, Gloria Stuart, David Manners and Jack La Rue . . . directed by George Somnes and Alexander Hall a B. P. Schulberg production

★

news flash:—

As we go to press 896 theatres, 205 newspapers and 21 radio stations have enrolled with Paramount's Hollywood Studio to conduct local contests to find the 15 perfect men and women to appear in the forthcoming Paramount production

"the search for beauty"

Every theatre playing Paramount Pictures is eligible... Wire for details...Hurry!...Registrations close May 19th.

★



"college humor"

with Bing Crosby, Richard Arlen, Mary Carlisle, Jack Oakie, George Burns and Gracie Allen and the "ox-road" co-eds directed by Wesley Ruggles

if it's a Paramount Picture, it's the best show in town!

Hollywood Productions

Week of May 8

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are D—Director, A—Author, C—Cameraman.)

COLUMBIA

'The Wrecker'
(1st week)
D—Al Rogell
A—Al Rogell
Jo Swerling
Cast:—
Jack Holt
Genevieve Tobin
Geo. E. Stone

FOX

'The Power and the Glory'
(Lasky)
(7th week)
D—Wm. K. Howard
A—Preston Sturgess
C—James Wong Howe
Cast:—
Spencer Tracy
Colleen Moore
Ralph Morgan
Clifford Jones
Helen Vinson
J. Farrell MacDonald
Henry Kolker
Sarah Padden
Billy O'Brien

'I Loved You Wednesday'
(4th week)
D—Henry King
A—Molly Richardel
Wm. DuBois
Philip Klein
Horace Jackson
C—Hal Mohr
Cast:—
Warner Baxter
Elissa Landi
Miriam Jordan
Victor Jory
Laura Hope Crews
Bodil Rosing

'Berkeley Square'
(3rd week)
D—Frank Lloyd
A—John Balderston
Sonya Levien
C—Ernest Palmer
Cast:—
Leslie Howard
Heather Angel
Valerie Taylor
Irene Brown
Colin Keith Johnston
Betty Lawford
Alan Mowbray
Beryl Mercer
Juliette Compton
William Morris
David Torrence

'The American'
(1st week)
D—Hamilton MacFadden
A—Dudley Nichols
Lamar Trotti
Cast:—
Preston Foster
Zita Johann
Irene Billior

'Arizona to Broadway'
(2nd week)
D—James Tinling
A—Wm. Conselman
C—Geo. Schneiderman
Cast:—
James Dunn
Joan Bennett
Herbert Mundin

'Life in the Raw'
(1st week)
D—Louis King
A—Zane Grey
Stuart Anthony
Cast:—
George O'Brien
Claire Trevor

METRO

'Eskimo'
(6th week)
D—W. S. Van Dyke
A—Pete Freuchen
C—Clyde De Vinna
Cast:—
All native

'Night Flight'
(5th week)
D—Clarence Brown
A—A. de Saint-Exutery
C—Oliver H. P. Garrett
Cast:—
John Barrymore
Lionel Barrymore
Clark Gable
Helen Hayes
Franchot Tone
Myrna Loy
Frank Morgan
Ben Lyon
Harry Beresford
John Miljan

'Black Orange Blossoms'
(5th week)
D—Sam Wood
A—Howard Emmett
C—Hal Rosson
Cast:—
Clark Gable
Jean Harlow
Dorothy Burgess
Stuart Erwin
Gary Owen
Elizabeth Patterson
Helen Freeman
Muriel Kirkland
Barbara Barondess

'Stranger's Return'
(3rd week)
D—King Vidor
A—Phil Stong
Brown Holmes
C—Hill Daniels
Cast:—
Lionel Barrymore
Franchot Tone
Miriam Hopkins
Irene Hervey
Stuart Erwin
Ted Alexander
Aileen Carlyle
Grant Mitchell
Beulah Bondi

'Strange Rhapsody'
(3rd week)
D—Richard Boleslavsky
A—Alexander Hunvady
C—Geo. Folsey
Cast:—
Nils Asther
Kay Francis
Walter Huston
Phillips Holmes
Eugene Pallette
C. Henry Gordon
Louise Closser Hale
Jean Parker
Oscar Apfel
Wm. Von Brincken
Mischa Auer
Robt. Anderson
Richard Cramer
James Bell

'Tugboat Annie'
(3rd week)
D—Mervyn LeRoy
A—Norman Reilly Raine
Zelda Sears
Eve Green
C—Gregg Toland
Cast:—
Marie Dressler
Wallace Beery
Robert Young
Maureen O'Sullivan
Chas. Gyblin
Willie Sung
Wm. Burgess
Jack Pennick
Marilynn Harris
Frankie Darro

'Lady of the Night'
(4th week)
D—William Wellman
A—Anita Loos
John Emerson
C—Jimmy Van Trees
Cast:—
Loretta Young
Ricardo Cortez
Franchot Tone
Una Merkel
Sandy Roth
Warren Hymer
Harold Huber
Robert Greig
Ivan Simpson
Martha Sleeper
Andy Devine
Hallwell Hobbes
Chas. Grapewin
R. Emmett O'Connor
Muriel Evans
Frank Conroy
Richard Tucker

PARAMOUNT

'College Humor'
(6th week)
D—Wesley Ruggles
A—Dean Fales
Frank Butler
Claude Binyon
C—Leo Tover
Cast:—
Bing Crosby
Jack Oakie
Richard Arlen
Frances Dee
Burns & Allen
Randolph Scott
Mary Carlisle
Mary Kornman
Lona Andre
Joseph Sauers
Churchill Ross
Robert Quirk

'Gamblin Ship'
(3rd week)
D—Louis Gasnier
Max Marcin
A—Peter Ruric
C—Chas. Lang
Cast:—
Cary Grant
Benita Hume
Glenda Farrell
Jack La Rue
Roscoe Karns
Arthur Vinton
Chas. Williams
Cliff Thompson
Harry Shutan

'Stairs of Sand'
(1st week)
D—Henry Hathaway
A—Zane Grey
Charles Logue
Jack Cunningham
Cast:—
Randolph Scott
Buster Crabbe

'One Sunday Afternoon'
(1st week)
D—Stephen Roberts
A—James Hagan
Grover Jones
Wm. Slavens McNutt
Cast:—
Gary Cooper
Roscoe Karns

'Mama Loves Papa'
(1st week)
D—Norman McLeod
A—Keene Thompson
Douglas MacLean
Nunnally Johnson
Arthur Kober
Cast:—
Charlie Ruggles
Mary Boland

RADIO

'Bed of Roses'
(5th week)
D—Gregory LaCava
A—Wanda Tuchock
Leonard Praskins
C—Charles Rosher
Cast:—
Constance Bennett
Joel McCrea
John Halliday
Pert Kelton
R. Emmett O'Connor

'Jamboree'
(6th week)
D—Ernest Schoedsack
A—Ruth Rose
C—Ed. Linden
Cast:—
Robert Armstrong
Helen Mack
Frank Reicher
John Marston
Gertrude Short
Victor Wong

'Careless'
(5th week)
D—Wm. Seiter
A—Maurine Watkins
C—Eddie Cronjager
Cast:—
Norman Foster
Ginger Rogers
Gregory Ratoff
Frank Darrough
Zasu Pitts
Allen Jenkins
Lucien Littlefield
Franklin Pangborn

'The Public Be Sold'
(1st week)
D—J. Walter Ruben
A—Charles Curran
Richard Gaffney
Sam Mintz
Arthur Caesar
H. W. Hanemann
C—Henry Cronjager
Cast:—
Richard Dix
Elizabeth Allen
Doris Kenyon
Alan Dinehart
David Landau

'Morning Glory'
(4th week)
D—Lowell Sherman
A—Zoe Akins
Howard J. Green
C—Bert Glennon
Cast:—
Katharine Hepburn
Douglas Fairbanks, Jr.
Adolph Menjou
Mary Duncan
C. Aubrey Smith
Don Alvarado
Ricard Carle

'Double Harness'
(1st week)
D—John Cromwell
A—Ed. Poore Montgomery
Jane Murfin
Cast:—
Ann Harding

UNIVERSAL

'Salt Water'
(1st week)
D—Wm. Wyler
A—Dan Jarrott
John Golden
H. M. Walker
Earle Snell
Cast:—
Slim Summerville
Zasu Pitts

It's Tough

(Continued from page 15)

gan to appear in restaurants with his three-year-old daughter, the muggs accused him of 24-sheeting. It was a gag to them, so he got the ribbing treatment. Same for the mob living at Malibu during the summer months. That they have homes at the hotcha beach moves them into the class which has gone high hat. Changing their brand of cigarets is enough to make the local beefers figure that regular people have 'gone Hollywood.'

This town is more clannish than the smallest whistle stop on the Cotton Belt. It's divided by tracks. Everyone considered wrong, lives on the other side of the rails. One bad break and the whispering barrage goes over the town like a San Francisco fog. Hollywood can't take it.

Nell Hamilton, for years, has been an enthusiastic bicyclist. With the craze on top currently, Hamilton stays away from the bike parties. His bike riding is on the square. Still some of the boys feel that he's putting it on when he won't pedal around the boulevards. Several weeks ago, he pushed his wheel to Palm Springs and back during the week-end. It's a 230-mile grind, round trip. That's the kind of biking he likes.

Even Europe Hurts

Everyone taking a trip to Europe these days comes in for a panning from the griping crew. That's the height of showing off. It's not the trip that burns, it's the fact that the voyagers have sufficient time and money to make the jaunt that hurts.

Anyone with more than two servants in his or her home has surely 'gone Hollywood' completely. A footman would probably cause a social revolt. If the swimming pool is more than 20 feet square, or if the water is changed three times a week, that's another evidence of tall millinery. Any family with sufficient silverware to serve a full course dinner without having to double on spoons is a bloated autocrat.

It's a tough racket to be regular in Hollywood.

Some Popular Beliefs Regarding B. O. Advantages of Certain Cities Are Exploded by Latest Statistics

The all-time assumption that certain cities in the U. S. are more show-minded than others, and that New York is the amusement center of the world only because it is New York, has been exploded. A compendium proves that population, not cosmopolitanism, is the sole general factor to be reckoned with in amusement returns.

If Hohokus, with none of New York's tradition, had 7,000,000 permanent residents, it would be just as big a grosser for show business, according to the graphists.

With the exception of the South, population in every city in the country determines capacity for amusements. Below the M&D line about 55% is figured because of the color population, which must be discounted in the check-up.

Taking New York and Chicago first, statistics show that amusements in those cities are governed by population. N. Y. grosses about two and one-half times more in both stage and screen box offices, because Chi's population is less than half.

In Detroit and Los Angeles, however, where there is a difference of only 320,814 between the populations, there is simply a difference of $287,097 in a single year's film business done by the exchanges in those two cities. The totals are $9,299,892 for L. A. and $9,012,805 for Detroit.

Per person New Yorkers would at first appear to spend more than Chicagoans, the annual computation per individual, on pictures alone totalling $5 and $4 in the respective cities.

The year's business in exchanges is the basis for this calculation, running into $34,920,055 for New York and $14,962,297 for Chicago. But in this respect, calculators, when allowing for a discount in floating population necessarily drawn to the largest cities, deed to Chicago about the same draw on a comparative basis.

The Detroit and L. A. returns are especially interesting to the film industry. That Detroit can come within a few hundred thousand dollars of the business done in the film capital, which, along with its permanent population, has an incalculable flow of tourists, is regarded as one of the strongest points in substantiation of the per head, per ticket count.

In the check-up pertaining to the legitimate, the differences are more in favor of New York than Chicago. Here also the permanent population strength definitely asserts itself. As a brief illustration 'Lightnin'' is shown to have done 540 performances in Chicago, whereas it did 1,291 in New York; 'Green Pastures' 160 as against 640; 'Abie's Irish Rose' 460 in Chi and 2,532 on Broadway.

These statistics are the first yet presented to disprove the theory of 'show-mindedness' of certain cities.

KBS Settles Pay for Dressmaker's 'Women'

Hollywood, May 8.

Harry Collins, dressmaker who wrote 'Way of All Women,' original scenario, and KBS, to whom he sold the yarn, have made a settlement on the remainder of the purchase price.

Original sales contract provided that the story was to be produced during March, at which time the balance of the price was to be paid. When March went by without either the story or the money being produced, Collins demanded his script back. Studio paid the balance and now owns the story outright.

Nets' Own News

(Continued from page 1)

what newspaper items they're interested in for broadcasting and then up to the network press department to check up on these stories by cable, telegraph or telephone. In making this direct check with the news source the commentators escape any possibility of copyright entanglements.

In addition to using its p. a. staff spotted around the country for the news checking and collecting, NBC has had installed at its own expense in the New York offices a Dow-Jones ticker. It's the first time that either chain has had to pay for a news service.

Check-Up Men

Ince the Associated Press declared officially its ban against the chains Lowell Thomas has been quoting his news items as deriving from 'telephone reports to the National Broadcasting Company.' On his own payroll to check up stuff Thomas maintains Louis Sherwin and Prosper Buranelli, each an experienced newspaper man. Boake Carter keeps in constant touch with the CBS press department by leased wire from Philadelphia. CBS has Cesar Searchinger, European rep, doing the checking over there, while Ted Church, its Washington p. a., has the added assignment on that end. If anything they think especially hot breaks they are also instructed to wire or telephone it into New York for incorporation into the commeentator's broadcast.

There is a possibility of Thomas' hooking up with the N. Y. 'Post' and Phila. 'Public Leedger,' which will make available to him dispatches sent in by the dailies' own Washington, European, etc., correspondents.

B&K Departmental Moves

Chicago, May 8.

Balaban & Katz is expected to dispose of one of its two warehouses as a result of a series of departmental moves. Auditing department is again on the hoof, moving to the sixth floor of the annex while the vacated space will be taken over by the maintenance department.

Heretofore one entire warehouse has been devoted to scenery alone.

Special Publicity in VARIETY

Under a Special Plan

"Variety's" Special Publicity Plan has been functioning for some years. It has been employed by many of the newly-made stars in Pictures, Vaudeville and Radio, while the standard players and attractions have long since discovered its value in the advancement of stage position and salary.

The campaign is designed to keep a professional name continuously before the show business, all over the world, every week for 52 weeks in a year. This publicity may be used in displayed type or pictorially, but does not include reading matter, other than a limited caption under cuts.

"Variety's" Publicity Plan is made sufficiently flexible in cost to meet almost any condition.

A copy of the plan with other information as may be desired can be obtained at any "Variety" office.

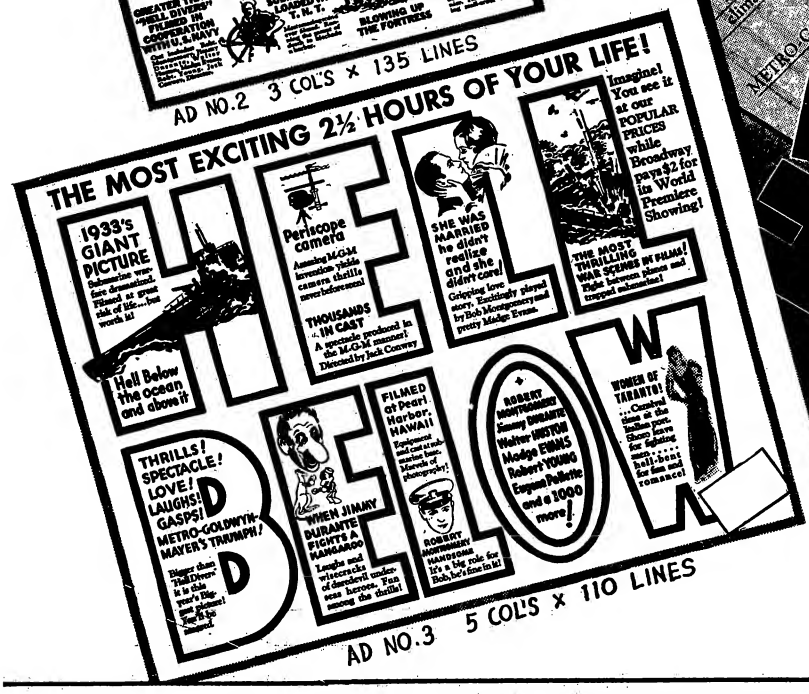
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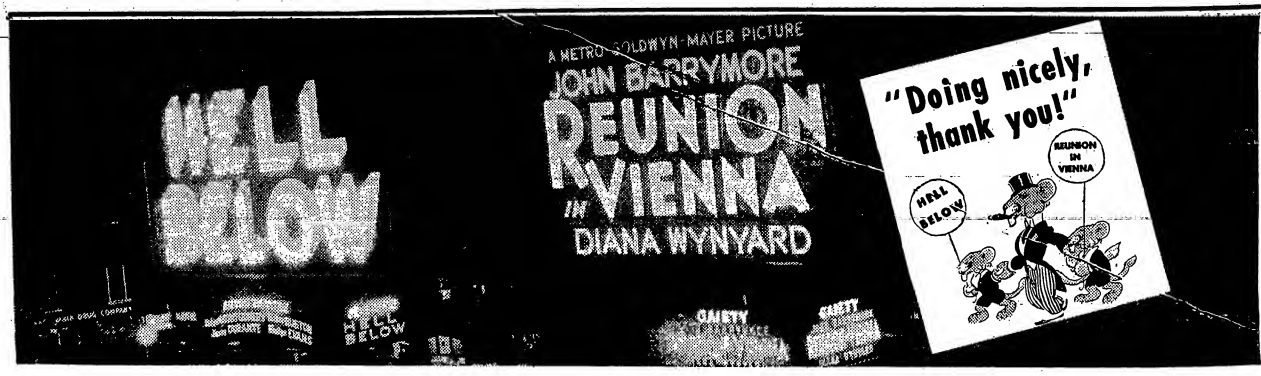




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M-G-M ABLAZE ON BROADWAY WITH TWO $2 HITS!



CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal. **Allied** Offices: 729 Seventh Ave., New York, N. Y.

Cowboy Counsellor, The. Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Nov. 25, Rev. Feb. 7.

Seventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Intruder, The. Monte Blue, Lila Lee, Dir. Albert Ray. Jan. 25. Rev. April 25.

Iron Master, The. Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 66 min. Rel. Nov. 15. Rev. Feb. 7.

Man's Land, A. Hoot Gibson western in which he runs the gang to earth. Marian Schilling. Dir. Phil Rosen. 70 mins. Rel. Dec. 15.

...cer 13. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Seena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15. Rev. Jan. 31.

Parisian Romance, A. Famous stage play. Lew Cody, Marian ..., Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. ... Rev. Oct. 18.

Studios: 1540 Broadway, New York, N. Y. **Chesterfield** Offices: 1540 Broadway, New York, N. Y.

Beauty Parlor. Cupid in the barbershop. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. 64 mins. Rel. Oct. 25.

Forgotten. Original. Story of a forgotton man. June Clyde, Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

...ing Murder. Original. Based on a celebrated N. Y. case. Conway Tearle, Natalie Moorehead, Don Alvadaro. Dir. Rich. Thorpe. 69 mins. Rel. Nov. 1. Rev. Nov. 1.

Love Is Like That. Comedy. Rochelle Hudson, John Warburton, Dorothy Revier. Dir. Rich. Thorpe. 65 mins. Rel. Mar. 15.

...ghtly Married. Comedy drama. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 15. Rev. Jan. 3.

...range People. Mystery melodrama. John Darrow, Gloria Shea, Hale Hamilton. Dir. Rich. Thorpe. 65 mins, Rel. Jan. 15.

Women Won't Tell. Romantic drama. Sarah Padden, Otis Hart ...ir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

Studios: Gower at Sunset, Hollywood, Cal. **Columbia** Offices: 729 Seventh Ave., New York, N. Y.

...r Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evalyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.

...elow the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25.

...itter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

...ld of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

Circus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. Rev. Jan. 17.

End of the Trail, The. A U. S. cavalry officer, who is court martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 58 mins. Rel. Dec. 9.

Man Against Woman. Man's strength against woman's wiles. Jack Holt, Lillian Miles. Dir. Irving Cummings, Time, 68 mins. Rel. Nov. 15. Rev. Dec. 20.

Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 67 mins. Rel. Jan. 20.

Mark It Paid. Original story of motorboat racing. Wm. Collier, Jr., Joan March. Dir. D. Ross Lederman. 69 mins. Rel. Nov. 12. Rev. Jan. 24.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

...ght of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24.

No More Orchids. A millionairess who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connedy, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 3.

Obey the Law. Original of an easy mark who turned firebrand. Leo Carillo, Lois Wilson. Dir. Benj. Stoloff. 69 mins. Rel. Jan. 20. Rev. Mar. 14.

Parole Girl, From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

...ilent Men. Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. Rel. Mar. 3.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4.

So This Is Africa. Original. Wheeler and Woisey go to Africa with some tame lions. Racquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evalyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

That's My Boy. Football story off the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

This Sporting Age. Revenge on the pol... Jack Holt, Evalyn Knapp. Dir. A. W. Bennison. Time, 71 mins. Sept. 15. Rev. Oct. 4.

Treason. Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker, Dir. Lambert Hillyer. 69 mins. Rel. May 5.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'Follies.' Helen Chandler, Chas. Bickford. Dir. ...ick Grinde. Ti... 67 mins. Rel. Oct. 15. Rev. Oct. 11.

Virtue. A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 68 mins. Rel. Oct. 25. Rev. Nov. 1.

Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 76 mins. Rel. Oct. 15. Rev. Oct. 25.

Western Code, The. Tim McCoy western. J. P. McCarthy. 58 mins. Rel. Sept. 16. Rev. Feb. 21.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyear. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1.

First Division : 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Big Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Condemned to Death. Based on the story Jack o'Lantern. Arthur Wontner, James Welsh. Dir. Walter Forde. 73 mins. Rel. Oct. 10. Rev. Nov. 22.

Goona Goona. Love charms on the Island of Bali. Dir. Andree Roosevelt, Armand Denis. 66 mins. Rel. Nov. 28. Rev. Sept. 20.

Secrets of Wu Sin. Coolie smuggling racket unearthed. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 28.

Slightly Married. Marriage in a night court turns out well after all. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 3.

Tex Takes a Holiday. All multi-color western of a mysterious stranger. Wallace MacDonald, Virginia Brown Faire. Dir. Alvin J. Nietz. 59 mins. Rev. Dec. 13.

Thrill of Youth, The. A girl with two suitors cannot make up her mind. June Clyde, Allen Vincent, Matty Kemp. Dir. Rich. Thorpe. 65 mins. Rel. Oct. 28. Rev. Nov. 1.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

their conception of what the title meant. None of them could supply an answer, but all admitted the title intrigued them. So it will stay on.

Phil Harris remains at the Cocoanut Grove, his deal with the New York Biltmore having gone cold.

Demands that material used in the reconstruction of the quake shaken West Coast (F-WC), Long Beach, be purchased in Long Beach, set back the reopening to Friday (12).

Sheridan Gibney is writing a musical for Warners.

Ken Murray, comic and m.c., has gone into Paramount's 'Disgraced.'

Trotti Story Head

Lamar Trotti, who left the Hays office to join Fox, is now the story editor for the Sol Wurtzel units at the Western avenue plant.

Dudley Nichols, Fox writer, and his wife are on the S. S. Pennsylvania en route for a vacation in New York.

Strengthening a Clinch

'Emergency Call' was back at Radio for retakes. New scenes were to strengthen the clinch ending between William Boyd and Betty Furness.

Casey Robinson is in the Middle West looking over the wheat fields for local color for Charles Rogers' 'The Golden Harvest.'

Another setback for Universal's 'Only Yesterday.' Starting date now May 20 instead of May 8.

Edgar Selwyn and Ben Hecht have sold their 'Turn Back the Clock' to Metro.

Paramount has dropped Keene Thompson from the writing staff, with Milton H. Gropper and Maurine Watkins on their contract leaves of absence.

Irving Starr returns to KBS to supervise 'The Deluge.'

Bilson in N. Y.

George Bilson, Warners' studio exploitation chief, is in New York to confer with Charles Einfeld on the exploitation program for 'Gold Diggers of 1933,' to open at Grauman's Chinese, May 25.

Santell on ?

Al Santell, who came from Fox to Radio to make 'Chance at Heaven,' has made an additional three-pic deal at a nominal salary and percentage of profits.

Marc Connelly has arrived from New York to join Paramount's writing staff.

Doris Anderson returns to Paramount's scenario staff to work on 'Torch Singer' after an absence of two years.

Whittaker Gets $500

Charles Whittaker has been awarded $500 in his case against Lewis Milestone for unpaid technical advice in connection with 'Front Page' through Academy's adjustment committee.

Sonny Ray, actor, has filed $100,000 damage suit against Hollywood Citizen-News' alleging libel in a

(Continued on page 34)

Studios: Burbank, Calif. **First National** Offices: 321 W. 44th St., New York, N. Y.

Blondie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 79 mins. Rel. Oct. 15. Rev. Oct. 4.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15.

Central Park. Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 58 mins. Rel. Dec. 10.

Crash, The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 mins. Rel. Oct. 8. Rev. Sept. 13.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 14. Rev. Jan. 10.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Life Begins. Tactfully handled maternity story from a stage play. ... Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. ...mins. Rel. Oct. 1. Rev. Aug. 30.

Match King. Fictitious romance of the Swedish financier. Warren William, Lili Damita. Dir. Howard Bretherton-Wm. Keighley. 79 mins. Rel. Dec. 31. Rev. Dec. 13.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 84 mins. Rel. Dec. 24. Rev. Dec. 27.

They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 5. Rev. Oct. 25.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 29. Rev. Nov. 1.

Twenty Thousand Years in Sing Sing. Visualization of Warden Lawes' book. Spencer Tracy, Bette Davis, Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. Rev. Jan. 17.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. Rev. Nov. 22.

Studio: Fox Hills, Hollywood, Cal. **Fox** Offices: 850 Tenth Ave., New York, N. Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. Rel. May 12.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. tell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 61 mins. Rel. Feb. 24. Rev. Mar. 7.

Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 82 mins. Rel. Nov. 27. Rev. Nov. 29.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 9 mins. No release date set. Rev. Jan. 10.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 16. Rev. Feb. 21.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Brendel. David Butler. Rel. Dec. 25. Rev. Dec. 27.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu ...tts. 60 mins. Rel. April 14.

Hot Pepper. Flagg and Quirt—with Lupe. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 15. Rev. Jan. 24.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

Infernal Machine. From the novel by Carl Sloboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10. Rev. cis-Dilion. Rel. Mar. 3. Rev. April 25.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Walsh. Time, 78 mins. Rel. Dec. 4.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Rackety Rax. Football satire. Victor McLaglen, Greta Nissen. Dir. Alfred Werker. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 1. Rev. Mar. 21.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 6. Rev. Nov. 15.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 16. Rev. Oct. 25.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' Geo. O'Brien, O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 98 mins. Rel. Feb. Rev. Jan. 31.

Tess of the Storm Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al. Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.

Too Busy to Work. Talking version of 'Jubilo.' Will Rogers, Marian Nixon. Dir. Jas. Blystone. Time, 76 mins. Rel. Nov. 13. Rev. Dec. 6.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. Rel. May 5. (Lasky production.)

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. Rel. April 28. Rev. May 2. (Lasky production.)

Freuler Associates Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western: Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer.

Fighting Gentleman, The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 69 mins. Rel. Oct. 7. Rev. Nov. 15.

Forty-Niners. ...he overland trek in pioneer days. McCarthy. 49 mins. Rel. Oct. 28. Rev. Dec. 20.

Gambling Sex, The. Racing story with a society slant. Ruth Hall, Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Dec. 27.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

Savage Girl, The. Big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Millar. Dir. Harry L. Fraser. 64 mins. Rel. Dec. 5. Rev. May 2.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

(Continue

There hasn't been a picture in months that has hit the woman angle like "The SILVER CORD" . . . they're eating it up this week at Radio City Music Hall



"It's a woman's picture, a picture for mothers who hate their daughters-in-law, and wives who hate their mothers-in-law, for it dramatizes the possessive mother-love problem with violence."
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Kate Cameron, Daily News

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RKO Radio Pictures

Based upon the play by SIDNEY HOWARD as produced by The Theatre Guild, Inc. Directed by John Cromwell. A Pandro Berman Production. Merian C. Cooper, executive producer

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Majestic

Offices: 1619 Broadway, New York City

rusader, The. Drama of a crusading district attorney. Evelyn Bren,, H. H. Warner, Ned Sparks, Lew Cody, Walter Byron, Marceline Day. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.

Free Love. Rel. May .

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. Mar.

Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canutt, Wally Wales, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 30.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 1. Rev. Feb. 28.

Trouble Buster. Western. Jack Hoxie, Lane Chandler. Rel. April 1.

Unwritten Law, The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hedda Hopper. Dir. Christy Cabanne. Time, 70 mins. Rel. Nov. 15. Rev. Dec. 20.

Vampire Bat, The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

Pony Express. Hoxie western. Marceline Day. Lew Collin. Rel. Feb. 8.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Mayfair

: 4376 Sunset Drive, Hollywood, Cal. Offices: 1600 Broadway, New York, N. Y.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

irt Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Shilling. Dir. Breezy Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 13.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway Tearle. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1. Rev. Nov. 29.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Malay Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. Dir. E. Mason Hopper. 69 ins. Rel. Oct. 1.. Rev. Feb. 7.

Midnight Warning, The. Original. Wm. , Claudia Dell. Spencer G. Bennett. 67 mins. Rel. Nov. 15. . Mar. 14.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 63 mins. Rel. Feb. Rev. May 2.

Metro

Studios: Culver City, Calif. : 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12.

Bear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5.

Ivorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson. Dir. Chas. F. Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Fast Life. Typical Haines story with a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 83 mins. Rel. Dec. 16. Rev. Dec. 27.

Flesh. Wallace Beery as a wrestler. Karen Morley, Riccardo Cortez, Jean Hersholt. Dir. John Ford. 95 mins. Rel. Dec. 9. Rev. Dec. 13.

Faithless. Rich girl learns the lesson of the depression. Tallulah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15 Rev. Nov. 1.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. May 5. Rev. May 2.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Cowen. Time, 86 mins. Rel. Oct. 1. Rev. Nov. 22.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Mask of Fu Manchu. Chinese plotter seeks the sword of Ghengis Kahn. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brabin. Time, 68 mins. Rel. Nov. 5. Rev. Dec. 6.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Outsider, The. An unlicensed surgeon performs seeming miracles. Harold Huth, Joan Barry, Frank Lawton. 90 mins. Rel. Jan. 27.

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role, Maureen O'Sullivan, Dorothy Peterson. Dir. Lotl er Mendez. Time, 80 mins. Rel. Oct. 8. Rev. Nov. 15.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26.

Prosperity. P st depression comedy with Marie Dressler and Polly Moran. Dir. San Wood. Time, 87 mins. Rel. Nov. 12. Rev. Nov. 29.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Red Dust. Jean Harlow and Clark Gable as a new team in a story of Indo-China. Dir. Victor Fleming. Time, 83 mins. Rel. Oct. 22. Rev. Nov. 8.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Otto Kruger. Dir. Sidney Franklin. Rel. April 28. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Son-Daughter, The. From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec 23. Rev. Jan. 3.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Rel. Dec. 30. Rev. Sept. 6.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

White Sister The. Based on the famous F. Marion Crawford Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Monogram

: 6048 Sunset Blvd., Hollywood, Cal. : 723 Seventh Ave., New York, N. Y.

Avenging Seas. British government agent's love affair in Bombay. Benita Hume, Geo. Barraud, Anne Grey. Dir. Millard Webb. 67 mins. Rel. Nov. 20.

lamond Trail. Western. Ir. Harry Fraser. Rev. April 25.

ighting Champ, The. Western. Bob Steele, Arletta Duncan, McCarthy. Time, 64 mins. Rel. Dec. 15. Rev. March 14.

irl from Calgary, The. Girl cowboy comes east to stage triumphs. Flo D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22

Guilty or Not Guilty. Bootlegger's moll frees from prison an innocent girl. Betty Compson, Claudia Dell, Tom Douglas. Dir. Al Ray. 55 mins. Rel. Dec. 1.

idden Valley. A ranch foreman takes to a blimp to locate a spot. Bob Steele, Gertrude Messenger. Dir. R. N. Bradbury. 57 mins. Rel. Jan. 1.

Lucky Larrigan. Western. J. P. McCarthy. Rel. Dec. 10. Rev. Mar.

Man from Arizona, The. Cowboy saves his pal from double harm. Rex Bell, Neoma Judge. Dir. Harry Frazer. 57 mins. Rel. Dec. 15.

Oliver Twist. Dickens' story. ickie Moore, Irving Pickel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Self Defense. From Peter B. Kyne's 'The Just Judge.' Western story of a woman who runs a gambling resort. Pauline Frederick, Claire Windsor, Theo. Von Eltz. Dir. Phil. Rosen. 67 mins. Rel. Dec. 15. Rev. Feb. 21. (Originally titled 'Self Defense').

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

West of Singapore. Romance in the tropics. Betty Compson, Weldon Heyburn. Dir. Al Ray. 63 mins. Rel. Jan. 31. Rev. April 4.

Young Blood. Western. Bob Steele. Story by Wellyn Totman. Phil Rosen. Time, 62 mins. Rel. Nov. 5. Rev. Jan. 24.

Paramount

Studios: 5851 Marathon St., Hollywood, Calif. Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

Big Broadcast, The. Broadcasting story with many air stars. rwin, Bing Crosby, Leila Hyams. Dir. Frank Tuttle. Time, Rel. Nov. Oct. 15. Rev. Nov. 15.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Dieterle. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. Rel. Mar. 24

Devil Is Driving, The. Wynne Gibson, Edmund Lowe, Stoloff. Rel. Dec. 9. Rev. Dec. 20.

Evenings for Sale. Viennese nobleman becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 15.

Farewell to Arms. Hemmingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Selter. Rel. Feb. 17. Rev. Jan. 31,

Heritage of the Desert. Zane Grey story. Western theme. Randolph Scott, Sally Blane, J. Farrell Macdonald. Dir. Henry Hathaway. 58 mins. Rel. Sept. 30. Rev. March 14.

Hot Saturday. Gossip in a small town. Nancy Carroll. ir. W. Selter. Time, 72 mins. Rel. Oct. 28. Rev. Nov. 8.

If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 85 mins. Rel. Nov. Rev. Dec. 6.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Leila Hyams. Dir. Chas. Kenton. December special. Rev. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dirs. Humberstone-Marcin. Jan. special release. Rev. Feb. 28.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Madame Butterfly. From the opera. Syivia Sidney, Cary Grant, Chas. Ruggles. Dir. Gearing. Rel. Dec. 30. Rev. Dec. 27.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 7. Rev. Oct. 18.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

Night After Night. Humor in the night clubs. Mae West, Geo. Raft, Constance Cummings, Allison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

Pick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil.' Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 66 mins. Rel. April 28. Rev. May 2.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight Is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 81 mins. Rel. Oct. 21. Rev. Nov. 15.

Undercover Man. Secret service busts the gangsters. Geo. Raft, Nancy Carroll. Dir. Jas. Flood Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Wild Horse Mesa. Zane Grey's story. Rudolph Scott, Sally Blane, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25. Rev. Jan. 17.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

11 West 42d St., New York, N. Y.

Blame the Woman. British made with Adolphe Menjou and Claude Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Devil's Playground, The. George Vanderbilt's expeditionary film. 54 mins. Rel. Jan. 1. Rev. Jan. 3.

Jungle Giglio. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, "White King of LaGonave." 4 reels. Rel. Feb. 15.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. Rel. Jan. 1. Rev. Nov. 29.

R.K.O. Radio

Studios: Hollywood, Calif. Office: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom, The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 85 mins. Rel. Dec. 23. Rev. Jan. 3.

Cheyenne Kid, The. Tom Keene. Western. Dir. Robert Hill. 55 mins. Rel. Jan. 20.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Conquerors, The. A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 18. Rev. Nov. 22.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Selter. 59 mins. Rel. May. Rev. May 2.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27.

(Continued on page 34)

F-WC DUMPING ANOTHER EIGHT

Los Angeles, May 8.

ight more theatres are being returned to their owners by Fox West Coast trustees in addition to the 14 that are now waiting for an official okay from referee in bankruptcy, Samuel W. McNabb, before being dumped. New houses being released are the Alvarado, Los Angeles; California, San Bernardino; Central, Lowell, Ariz.; Whiteside and Majestic, Corvallis, Ore.; Rex and MacDonald, Eugene, Ore.; and Fox, Napa. Napa house is already back in the landlord's lap.

Next meeting of creditors and examination of the bankrupt will be held Thursday (11), at which time the trustees are expected to have completed deals for the disposal of the equipment in the 22 houses being released.

Rosebud, Los Angeles, has been returned to the owner, who has taken the furnishings in lieu of back rent due. Criterion, here, will go back to T. L. Tally some time this week, with a deal between him and the trustees for the house's equipment waiting court approval.

Raymond, Pasadena, has had its lease disaffirmed and reverts to the Pasadena Theatre Co.

New Chemical Tested In B&K Theatre Fire

Chicago, May 8.

Jules Bernstein, stage manager of the Chicago theatre, was complimented by members of the Balaban & Katz organization for his cool-headed handling of a fire threat that happened backstage Thursday (4) night. Short circuit in the junction box about four stories high on the wall near the iron grill blew out. Fire curtain started down automatically, but Bernstein held it back long enough for the feature picture to finish, to notify the orchestra under Josef Cherniavsky to rush into the pit for yeomen service, and to give Manager Roy Bruder time to station his crew to handle an exodus.

So quietly was the emergency handled that except for a flickering of lights audience was unaware of the fire hazard and left reluctantly when Bruder explained. Pass-out checks were given to about 2,000 persons. House was closed for two hours thereafter.

An interesting aspect is reported to have been the use of a new 'blue gas' chemical in extinguishing the fire. This does not spoil the equipment as in the past and permits a speedy repairing of damage in electrical fires.

Slap at Stench Hurlers

Los Angeles, May 8.

Local theatre interests state that Governor Rolph has indicated that he will sign the stench bomb bill, already adopted by the assembly at Sacramento, if it is successful in the Senate. Latter body will act this week on the measure, which provides one year in jail and a $2,000 fine for bomb hurlers.

Use of tear or mustard gasses, acids or explosives, would net th hurler a five-year prison sentence.

Newark Sector 100% OK—For 3 Wks, Anyway

Newark, May 8.

All houses reopened in Union County starting last Friday. Operators have accepted a 20% cut and stagehands 15%. The latter previously accepted a reduction not shared by the operators.

The musicians refused to make any terms but as their contract has three weeks more to run, things are safe for three weeks anyway.

Howe Relieves Stetson, Who Resumes Own Biz

Los Angeles, May 8.

Al Stetson, who came here from Phoenix several months ago to manage the Paramount for Fanchon & Marco, pending the return from New York to M. H. (Doc) Howe, returns to Arizona this week to resume his personal theatre operations.

Howe will handle the Paramount in addition to his regular booking manager duties for F&M.

"Strike me don't



"STRIKE ME PINK if dese dames don't innerest me—Intentionally!" says Jimmy Durante. "I ain't innerest in no dames. I don't never go fer 'em. I wouldn't turn my head to see the Queen of Sheba.

"But looka how dese dames go onna make fer *me!* See alla swell clothes they buys, see how they're always washing everything in Lux to keep it looking like a new dress every day—how mortifying! How humiliating! After months of persuasion they finally gets me right up here on the stage with 'em! Oh, the irony of it! Oh, the

● What with Jimmy and Hope and Lupe making whoopee, "Strike Me Pink" (the Brown and Henderson hit) is *exactly* what you'd think ... . Strike us Beige if it isn't all the rage . . . Strike us Green if the costumes aren't the smartest ever seen . . . Strike us Blue if it's not Lux that keeps them looking like new . . . Strike us Chartreuse if Lux is not what *you* should use . . . Strike us Gray if your things won't wear twice as long, washed the Lux way! Don't miss seeing Jimmy in M. G. M.'s "Hell Below."

● Chic and charming Hope Williams says: "Lux keeps my nice things looking new twice as long."



Pink, if dese dames inneresting me!"



kick in the pants of it that I should finally subscrum to their wiles."

Thanks for the nosegay, Jimmy! Yes, Lux is just what's keeping "Strike Me Pink" in the pink of perfection. You see, all the washable costumes and stockings both stars and chorus wear are cared for with safe Lux, because Lux keeps them alluringly fresh and bright.

Stockings, for example — Lux preserves their elasticity, so they give instead of breaking into runs. And as for costumes, Lux protects both colors and fabrics. Cake-soap rubbing is harmful. Ordinary soaps often contain harmful alkali, but gentle Lux is pure and bland. Anything safe in water alone is safe in Lux.

● Lupe Velez, of movie fame, says: "Lux cuts down runs and just about doubles stocking wear."





● You know the charming organdie and taffeta costumes the chorus wears in "Strike Me Pink" . . . Mme. Theresa, wardrobe mistress, says: "We use Lux for all our washable costumes, undergarments, stockings, too. It keeps them lovely as new and colors stay fresh and bright. Stockings wear much longer when you wash them with Lux every day. They seem to keep their elasticity, so they do not go into runs or holes nearly so often . . . Lux is wonderful!"

LUX — these safe, sheer flakes *double the life of stockings* • *keep all nice things like new*

Hollywood

(Continued from page 29)

news story dealing with the Australian's purported relation with U. S. Federal authorities. Paper had retracted, saying mistake had been made in composing room.

Film unions have thumbed down Harry Webb's plan to enlist cameramen, technicians and sound men to work on percentage deal on his proposed co-op picture for George Weeks.

Adolphe Menjou is acting chairman of the executive committee of the Academy's actor branch, vice Edward G. Robinson now in New York.

Universal is seeking a Pauline for 'Perils of Pauline,' serial, starting next month.

Edgar Selwyn's next directorial effort at Metro will be 'Turn Back the Clock,' with Lee Tracy probably heading the cast.

U. Writer Changes

Lois Weber back at Universal to revamp her 'Footlights.' Robert Donaldson also back to labor on an air story. Harvey Thew, finishing continuity of 'My Old Lady,' off payroll.

Fox optioned Preston Foster who has the lead in 'The American.'

Metro's 'Stranger's Return' company, with King Vidor directing, spending this week at Chino, Calif., for locations. Using 110 principals and extras.

J. G. Mayer agency claims it is one of the few firms in the industry that didn't cut employees' salaries.

Eliminating Drones

Hays office has curbed the practice of allowing non-working newspaper preview hounds to attend showings at studios intended for the legit scribes. New list has 65 names that are okay.

Martin Brown next goes to the Lasky unit at Fox to do a new treatment on 'Worst Woman in Paris,' into production May 19 with Monta Bell directing.

Max Hart Loses

Suit brought by Max Hart against Adele Forrest, his former wife, to obtain $1,600 she had belonging to him deposited in the defunct Bank of Hollywood was dismissed by Superior Judge L. W. Roth, upon motion of defendant's counsel.

'The Last of Her Men,' by Id Fuller, will be picturized by Oliver Morosco for Radio release, with S. Edward Graham directing.

Cary Grant Warbling

Paramount has optioned Cary Grant for another six months. Player, from musical comedy, gets three songs in his next picture, 'Torch Singer,' with Claudette Colbert.

Riesenfeld Coming Back

Hugo Riesenfeld finished scoring 'Thunder Over Mexico,' the Sergi Eisenstein picture, left for New York last week. On completing musical settings for two pictures in the east, he'll return here to do additional scoring for Abe Meyer.

F-WC Claims Wait

Challenge of claims against Fox West Coast, especially those of Wesco, Chase National and Fox will be held in abeyance until the liquidation of the circuit's assets get under way. Wrangling over F-WC debts also ruled out until trustees get circuit running.

George Soames and Al Hall will co-direct 'Midnight Club' at Paramount. Clive Brook and George Raft in the cast.

Stuart Erwin and Spencer Tracey off as actor representatives on the Academy constitutional committee due to press of picture work. Ralph Bellamy and Kenneth McKenna substituting.

Conn's Animal Stuff

Jacob Conn has bought 6,000 feet of animal stuff made in Mexico by Tom Griffith as the basis of a feature, 'Lost in Hell.' Jack Natteford authored the script. Griffith and Charles Hutchinson will meg.

Theatre Guild in New York huddled with S. N. Behrman, currently writing for Fox, to dramatize Upton Sinclair's 'Presenting William Fox.' Behrman snubbed the idea.

Heretofore considering the courts the proper place for plagiarism suits, Academy will in the future open its machinery to hear both sides instead of the former method of reviewing only the complaint.

No Reneging on Stories

Stories offered for sale by studios on the new centralization plan cannot be withdrawn once negotiations are on for their purchase, according to a new agreement made by major story editors at the Hays office last week. Prices can't be jacked up either.

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 82 mins. Rel. Mar. 3. Rev. Feb. 21.

Half-Naked Truth, The. From Harry Reichenbach's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Palette. Dir. Gregory La Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Little Orphan Annie. Based on the cartoon. Mitzi Green, Ed. Keennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 68 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24.

Men Are Such Fools. Leo Carillo. Dir. Wm. Nigh. Time, 66 mins. Rel. Nov. 18. Rev. Mar. 14.

Men of America. Bill Boyd, Dorothy Wilson, Chic Sale. Dir. Ralph Ince. Time, 57 mins. Rel. Dec. 9. Rev. Feb. 28.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13.

Most Dangerous Game, The. Island recluse who hunts human beings for sport. Joel McCrea, Fay Wray, Leslie Banks. Dir. E. Schoedsack. Time, 63 mins. Rel. Sept. 2. Rev. Nov. 22.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 58 mins. Rel. Jan. 6. Rev. Jan. 31.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Past of Mary Holmes, The. Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Harlan Thompson, Siavo Vorkapich. 62 mins. Rel. Jan. 20. Rev. May 2.

Penguin Pool Murder, The. Stuart Palmer's novel; murder mystery. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Archainbaud. 66 mins. Rel. Dec. 30. Rev. Dec. 27.

Phantom of Crestwood, The. Mystery at a week-end party. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 77 mins. Rel. Oct. 14. Rev. Oct. 18.

Renegades of the West. Cowboy avenges his father's death and cleans up the rustlers. Tom Keene, Betty Furness, Roscoe Ates, Rockcliffe Fellowes. Dir. Casey Robinson. 55 mins. Rel. Nov. 25.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. Cukor. Time, 70 mins. Rel. Nov. 25. Rev. Dec. 6.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 54 mins. Rel. Mar. 10.

Secrets of the French Police. Foreign mystery. Gwili Andre, Frank Morgan, Gregory Ratoff. Dir. Ed. Sutherland. Time, 58 mins. Rel. Dec. 2. Rev. Dec. 13.

Sport Parade, The. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time, 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Denny. Dir. V. C. Schertzinger. Time, 64 mins. Rel. Oct. 7.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Theft of the Mona Lisa, The. Foreign made. Willy Forst, Trude von Molo Dir. G. Von Bolvary. Time, 83 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne. Dir. G. Archainbaud. Time, 69 mins. Rel. Sept. 16. Rev. Oct. 18.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Merivale stage hit. Ronald Colman, Kay Francis, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rel. Dec. 23. Rev. Jan. 3.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue.' Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

Kid from Spain, The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo. McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 79 mins. Rel. Nov. 2. Rev. Nov. 8.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Rain. Jeanne Eagles' famous stage hit. Joan Crawford, Walter Huston. Dir. Wm. Gargan. Time, 93 mins. Rel. Oct. 12. Rev. Oct. 18.

Secrets. Stagé play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Universal

Studios: Universal City, Calif. Offices: 730 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play 'Merry-Go-Round' about crooked politics. Eric Linden, Sidney Fox, Fuzzy Marshall, Louis Calhern. Dir. Edw. L. Cahn. 74 mins. Rel. Nov. 17. Rev. Dec. 20.

Air Mail, The. Commercial flying thrill story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, Slim Summerville. Dir. John Ford. Time, 85 mins. Rel. Nov. 3. Rev. Nov. 8.

All American, The. Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. Time, 73 mins. Rel. Oct. 13. Rev. Oct. 14.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 5. Rev. Mar. 28.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Rel. April 20.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Dir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Mummy, The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. Dir. . L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Okay America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Tay Garnett. Time, 80 mins. Rel. Sept. 8. Rev. Sept. 13.

Old Dark House. A night of terror in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 70 mins. Rel. Oct. 20. Rev. Nov. 1.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rome Express, The. British made. Grand Hotel on a French train. Esther Ralston, Conrad Veidt. Dir. Walter Forde. 85 mins. Rev. Feb. 28.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Terror Trail. Original. Tom Mix western. Naomi Judge, Arthur Rankin, Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrick couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 5. Rev. Feb. 14.

Warner Brothers

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8.

12d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian, Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 28. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang.' Muni, Glenda Farrell. Dir. Mervyn Le Roy. Time, 92 mins. Rel. 15. Rev. Nov. 15.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

King's Vacation, The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Lawyer Man. Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 3.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Parachute Jumper, The. Two ex-marines and a girl who go aloft. Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Jan. 28. Rev. Jan. 31.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks, Jr., Nancy Carroll, Lilyan Tashman. Dir. Wm. Dieterle. Time, 58 mins. Rel. Nov. 12. Rev. Nov. 8.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Ir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Breach of Promise. The ruin of a man's career. Chester Morris, May Clarke, Mary Doran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 22.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Nagel, Lella Hyams. Dir. Victor Schertzinger. Rel. Mar. 18.

Death Kiss, The. A murder mystery with a motion picture studio background. David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir. Edwin L. Marin. Rel. Dec. 25. Rev. Jan. 8.

Drum Taps. A Boy Scout troup to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 29. Rev. May 2.

Dynamite Ranch. Ranch manager fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

False Faces. Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 83 mins. Rel. Oct. 13. Rev. Nov. 29.

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20. Rev. Mar. 7.

Hypnotized. Jam following a big sweepstakes win. Moran and Mack. Dir. Mack Sennett. Rel. Dec. 25. Rev. Jan. 17.

Lone Avenger, The. Original. Ken Maynard western. Alan James. 60 mins. Rel. April 9.

Phantom Thunderbolt, Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 71 mins. Rel. April 2.

Race Track. Original. Turf story. Leo Carillo, Kay Hammond, Junior Coghlan. Dir. Jas. Cruze. 78 mins. Rev. Feb. 25.

Texas Buddies. Cowboy, veterag of the AEF, turns aviator to balk the villains. Bob Steele, Nancy Drexel. Dir. R. N. Bradbury. Time, 57 mins. Rel. Aug. 28. Rev. Nov. 15.

Tombstone Canyon. Western, in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 25. Rev. April 11.

Trailing the Killer. Epic of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 4. Rev. Dec. 6.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Grey. Dir. Victor Schertzinger. Time, 74 mins. Rel. Dec. 4. Rev. Nov. 20.

Miscellaneous Releases

Bachelor Mother, The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evalyn Knapp, Jas. Murra, Margaret Seddon. Dir. Chas. Hutchinson. 69 mins. Rel. Jan. 3. Rev. Feb. 21.

Big Town, The. (Invincible.) Vice crusade story. Lester Vail, Dade. Dir. Arthur Hoerle. 67 mins. Rev. Dec. 27.

Daring Daughters. (Tower.) Two girl. the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 28.

Face on the Bar Room Floor, The. (Invincible.) Temperance discussion. Dulcie Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. Rev. Oct. 18.

Footsteps in the Night. (Auten.) Mystery drama. Benita Hume. rice Every. Time, 59 mins. Rel. Dec. 1.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Hotel Variety. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Cannon. 71 mins. Rev. Jan. 10.

Jungle Killer. (Century.) Expose of wild game hunting in Africa. With lecture. Rel. Nov. 25. Rev. Nov. 29.

Manhattan Tower. (Remington.) Suggestive of 'Skyscraper Souls.' Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Dir. Frank Strayer. 62 mins. Rel. Dec. 1. Rev. Dec. 20.

Pride of the Legion. (Released also as 'The Big Payoff.') (Mascot.) From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. Dir. Ford Beebe. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

Racing Strain, The. (Irving-Maxim.) Original of the auto races with stuff. Wally Reid, Jr. Dir. Jerome Storm. 58 mins.

Red-Haired Alibi, The. (Tower.) Gangster story. Merna Kennedy, Von Eltz. Dir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Oct. 25.

Scarlet Week End. (Irving.) Murder at a house party. Dorothy Revier, Theo. Von Eltz. Dir. Willis Kent. Time, 58 mins. Rel. Oct. Rev. Nov. 1.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

What Price Decency. (Equitable.) From a stage play. Jungle backgroun for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Woman in Chains. (Auten.) Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Basil Dean. Time, 68 mins. Rel. Nov. 18. Rev. Nov. 22.

Foreign Language Films

(Because of the slow movement of foreign fil year of releases.)

(Most of these available with English titles.)

Alone (Russ.) (Amkino). Dir. Trauborg. 68 mins. Rel. May 24.

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Brand in der Oper. (Capital) (German) Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow, The. (Capital) (Polish). From a novel. Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Coiffeur Pour Dames (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 1. Rev. Nov. 8.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Ir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Falsche Feldmarschal. (Capital) (German). Military musical. Iasta Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Herr Buroverstaher. (Capital) (Ger). Felix Bressart, Herman Thimig. Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Diary of a Revolutionist (Russ.) (Amkino). Dir. Urinov. 80 mins. June 8. Rev. June 14.

Jungfrau von Lindenau (German) (Protex). Comedy. Renate Mueller, Hansi Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

Le Lustigen Welber von Wien. (Capital) (Ger). Willy Forst, Irene Elsinger. Dir. Geza von Bolvary. Time, 97 mins. Rel. July 1.

Lenst is Dienst. (New Era) (Ger). Musical. Ralph Roberts, Lucie Englische. Dir. Carl Bosse. Time, 84 mins. Rel. June 8.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Hunter und Drueber (Ger.) (Germania). Musical comedy. Ir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Die Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Die Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Ir. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 68 mins. Rel. Nov. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Itta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Itta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

House of Death (Russ.) (Amkino). Based on Dostoievsky's life. Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hurrah, Ein Junge. (Capital) (Ger). Farce. Max Adalbert, Ida Wuest, Lucie English. Dir. Geo. Jacoby. 91 mins. Rel. June 24.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Huid, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

La Couturiere de Luneville (Par) (French). Musical of woman's love. Madeleine Renaud, Pierre Blanchar. 90 mins. Rel. July 1. Rev. Oct. 22.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Le Roi Des Resquilleurs (French) (Protex). Comedy with music. Ilton. Dir. Georges Colombier. 90 mins. Rel. June 1. Rev. June 14.

Liebe ist Liebe (German) (Protex). Musical comedy. Kaethe von Nagy, Hans Albers. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 7.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Love Me Tonight (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Miche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Burnier, Dreyfus. 80 mins. Rel. July 1. Rev. Jan. 17.

Mond Uber Sorokko (Protex) (Ger). See Cing Gentlemen Maudit.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno 55 mins. Rel. Dec. 15. Rev. Jan. 17.

Namenscheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. Ir. Heinrich. Oswal Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Dagover. Ir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Ri Mindent Tud (Arkay) (Hung.). Farce. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Potemkin (Russ) (Kinematrade). 70 mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, Else Elster. Dir. Max Neufield. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Frita Kampers, Lucie Englische. Time, 84 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Ir. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen, Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Ir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schubert's Fruehlingstraum. (Capital) (Ger). Musical of Schubert's life. Carl Joeken. Dir. Rich. Oswald. Time, 71 mins. Rel. June 28.

Schutzenkoenig' (Ger.) (Germania). Max Adalbert, Gretl Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Siberian Patrol (Russ.) (Amkino). Dir. Protozanov. 50 mins. Rel. May 13. Rev. May 31.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Uiani, Uiani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda. Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1.

Key to address—Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th St.
Capital Film Exchange, 630 Ninth Ave.
Embassy Pictures, 729 Seventh Ave.
European Film Corp., 154 West 55th St.
Filmchoice, 33 West 42d St.
Foreign American Films, 111 W.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales Corp., 729 Seventh Ave.
Germania Films, 22-23 19th St., Astor.
George Schneider, 575 Riverside Dr.
Harold Auten, 1560 Broadway.
International Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Whitney, 360 East 72d St.
Kinematrade, 723 Seventh Ave.
Madison Pictures, 111 West 57th St.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th St.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film Corp., 274 Madison Ave.

Par Bankruptcy

(Continued from page 4)

ruptcy proceedings, are several which would not only set aside the voluntary bankruptcy itself but the election of Hilles, Horowitz and Leake as trustees. These efforts would probably continue unless the trustee chosen to succeed Horowitz should prove agreeable to independent interests.

inority Stockholders' Plaint

In addition to Samuel Zirn's renewed efforts yesterday (Monday) before Referee Davis to force production of witnesses for examination in connection with the rights of the present trustees to hold office, minority stockholders put in their first complaint in the Circuit Court of Appeals.

This hearing early yesterday morning (Monday) forced temporary adjournment of the P-P examination of officers, but proved no serious deterrent with the Circuit Court refusing petition of stockholders represented by Louis Boehm to set aside the bankruptcy. Circuit Court, with Justice Manton presiding, held that Boehm had no standing in that court on application for an appeal, with motion denied without prejudice. Boehm will probably make a fresh attempt through an order in the U. S. District Court.

Boehm attacks the adjudication of Paramount in the voluntary petition on substantially the same grounds other lawyers have covered in numerous motions and suits except that, in representing stockholders rather than bondholders, he alleges Paramount committed fraud against holders of its stock. He claimed the stockholders were never consulted and have no voice in recent developments leading up to the equity receivership Jan. 26 and the more recent voluntary bankruptcy.

In summing up his argument before Justices Manton, Swan and Hand, the stockholder attorney touched on the Film Productions subsidiary and the $13,000,000 loan made among 12 banks through holding of 23 negatives, alleging this violated indenture of bonds.

Ralph Kohn's Inside Stuff

Over in the offices of Referee Davis, with Ralph A. Kohn under examination by Ethan D. Alyea, of counsel for the Par trustees, the long and involved but interesting financial picture painted did not reach the stage of this $13,000,000 loan flotation when adjournment until next Monday (15) was granted. Kohn asked that this date be set due to expectation that he would be unable to attend Friday (12), first date suggested, due to probable necessity of being in Minneapolis. A receivership over F. & R. exists out there.

After stating he was a director and treasurer of Paramount-Publix as well as an officer and director of various subsidiary corporations, a relative of Adolph Zukor by marriage, and that he got his start in show business as a clerk in the office of E. J. Ludvigh, then counsel for Loew's, Kohn reviewed the evolution of what's now Par from the days when Zukor broke away from Loew's to go into business for himself. This took in much that's history by now.

Shortly after starting to acquire theatres, Kohn declared that in order to pay for them, the first public issue of stock was floated. Common was first listed in May, 1919, the preferred stock later that year. Preferred issue amounted to $20,000,000, of which $10,000,000, for public consumption, was underwritten by Kuhn, Loeb. Along about 1925 or 1926, $3,000,000 of the preferred was retired, and in 1925 the balance was picked up at $120 on issuance of bonds, underwritten by Kuhn, Loeb at $94 and sold to the public at $100.

In 1924 or 1925, 120,000 shares of additional stock was sold to the public at $90 and underwritten at $85 to cover acquisition of new theatre properties. Balaban & Katz was purchased in 1926, with an issue of 191,000 shares of new common to cover, underwritten at $102.49 a share and sold to the public at $107.49.

Par's Second Bond Issue

Second bond issue of the company, $16,000,000 of 6% bonds, came in November, 1927, underwritten at $95 and sold at $99.50. This issue was for the purpose of retiring outstanding preferred stock and satisfying bank indebtedness.

Later theatre acquisitions of importance which Kohn said were financed by cash commitment or stock issuance included a 50% interest in Fitzpatrick, McElroy; a 75% interest in Kunsky; 70% interest in Great States; 100% buy of Finkelstein & Ruben; 100% interest in Dent Theatres; substantially all of the control of Famous Players Canadian; substantially all of Saenger Theatres; Rickards & Nace and a 50% interest in Paramount Enterprises, the latter the half interest not previously controlled by Par. Par Enterprises covers nine theatres in Miami.

From here on Kohn went into the profit and loss side of the company, tracing from 1929 when net earnings amounted to $15,544,000 down to the net loss of $15,825,000 for the nine months ending Oct. 2, 1932, after depreciation charges and discounting of bonds.

Kohn explained the tremendous drop from a profit of $18,381,000 for the year 1930 to the $15,825,000 for most of 1932 by first citing depression and then explaining that a swing of 10 or 15% one way or another with a company having so many theatres made a radical change in earnings or loss.

When Cutting Losses Started

When asked what Paramount had done to cut down the loss which started piling in 1932, Kohn mentioned salary cuts, a campaign to reduce fixed charges in theatres, rent reductions and deferments, cut of cost in production of film, enforced two weeks' vacations in 1932 without pay, and an effort to cut controllable costs generally.

Before asking for an adjournment, Alyea, who conducted entire examination of Kohn, led the Par treasurer into a resume of bank loans which it is expected at the next hearing will terminate in the Film Productions deal.

Kohn said that early in 1932 Paramount's line of credit amounted to $16,900,000. At that time loans aggregating $9,600,000 were coming due and a plan, taking advantage of $15,000,000 of credit, was being arranged among a long list of banks. A plan worked out by Kohn in this connection was entered as an exhibit, along with an agreement that was never executed.

Credit Jeopardized

The $15,000,000 line of credit became jeopardized, according to Kohn when the National City bank did not want to renew three months' paper, amounting to $1,000,00, when falling due Feb. 24, 1932. This, in effect, scared off the other banks, but after conferences Par got the National City to accept a demand note for the $1,000,000 in order to give Par a chance to work out a fiscal policy.

Kohn declared that subsequent to this a conference was held at Kuhn, Loeb offices to go into the bank situation generally but before revealing what decisions were reached the hearing was adjourned. At this meeting those present in addition to Kohn included Otto Kahn, Sir William Wiseman, John Hertz, Herbert Howell (Commercial National Bank), Maurice Newton of Hallgarten & Co., and Percy Johnson, president of the Chemical Bank.

At the conclusion of the hearing when Zirn attempted to gain permission to examine witnesses whose names he never got on record, Referee Davis refused to entertain motion before him. Zirn will probably go into the U. S. District Court again, this time possibly asking for a complete review of the Paramount matter. Two motions of Zirn, held over for many weeks due to illness of Judge Patterson, before whom first argued, were both denied during the past week by Judge Caffey. Both attacked the legality of the Par bankruptcy and election of trustees.



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RETURN ENGAGEMENT
"RED" DONAHUE and UNO
Original ROXY, N. Y., THIS WEEK (May 5)

Indies Charge Majors Driving 'Em From Industry Through Loan Ban

Hollywood, May 8.

First effects are being felt of the agreement reached at the recent east-west exec conferences at which the majors arrived at an understanding that hereafter none of the Hays' group would loan any of its players, sets, writers, directors, equipment, process or stock shots to independent producers.

Non-co-operative plan of the majors came to the front when Universal jumped its price for renting sets 500% to Phil Goldstone, who has been regularly using equipment on that lot. Goldstone had been paying $300 a day for flat rental of each set, exclusive of lights and other equipment. Price asked of the indie last week was $1,500.

Universal, which has been one of the majors making a practice of renting sets, raised its price despite the recent spending of $50,000 for a new building to house offices of indie concerns on that lot.

ies Snubbed

Attitude of the majors at the parleys was that economy calls for a more general loaning of sets among themselves as part of the centralization plan, but that this 'one for all and all for one' scheme is for themselves and not to be extended to the indies.

While the set thing is most keenly felt now among the indies, there are also indications that no outsider hereafter can expect to borrow a major contract player, although recently such a practice has been encouraged to help deaden some of the overhead.

Under the new arrangements sets will go into a virtual pool for use by any major company needing them. At the confabs it was argued that under such a plan the sets will be used plenty, and that if the indies should also use them the scenes might get too familiar in the eyes of the patrons.

Sets Not Elaborate

Town has several studios in business renting to the indies, but for the most part their sets are limited both in number and in pretentiousness. Indies beef that being shut out from major lots they are halted from using the larger type sets which the more important outsiders need for competition with the majors. With the prohibitive price now set for renting, plus the wane of double features, the indies claim that many of them will be forced out of business.

Case in point was demonstrated by one of the indies who, at the former rate of $300 a day for a set, laid out $15,000 a picture for this end and the other costs outside of story, direction and cast. Under the new rate, he states, the same elements for a picture will cost him $45,000.

Both Sides Go to Bat On Coast Union Wage

Los Angeles, May 8.

Showdown on existing wages of projectionists in Fox Westcoast houses expected this week. Northern California operators meet with circuit's trustees Tuesday with Los Angeles local conferring Wednesday.

Both Northern and Southern California groups will demand resumption of full salary as in effect in March when circuit gave projectionists arbitrary 87½% . Scale at time cut was given ranged from $1.25 to $2.10 an hour depending house location and size.

Seattle Labor Row

Seattle, May 8.

Organized labor has called a mass meeting to protest against non-union policy at Roxy controlled by Jensen-von Herberg interests, but owned by General Amusement Co., new corporation. Meeting to be at Eagles hall May 12.

Agreement to unionize house had been reached prior to opening, with terms all agreed upon, when union insisted other J-vH houses locally also go union.

Union disclaims any hand in any disturbances against house, particularly denouncing any bomb attempts or tactics, but picketing is okayed.

F-WC Takes Over Glendale Houses

Los Angeles, May 8.

Fox-West Coast has taken over operation of the Capitol and California, Glendale, owned by United Artists but operated for them by Carl Young up until last week. This, indications are, paves the way for F-WC to return to operating the eight U. A., houses taken back from the bankrupt circuit by U.A. several weeks ago.

Lou Anger is operating the eight U.A. theatres, but the personnel at each house remains the same as under the F-WC regime and the F-WC booking department is still doing the product buying.

MOVE TO REORGANIZE EMPIRE UNION AGAIN

Reorganization of Empire Monday was being discussed in New York independen circles as a means to prevent Local 306 from getting a strangle-hold on projection booths in the metropolitan area. The present operators' group, which developed during the TOCC war with the Kaplan outfit, is now claimed by indie leaders to be virtually subsidized by 306.

The TOCC membership is split in its attitude for the continuance of Empire. There are about 100 theatres which have long term contracts with the insurgent union. The difference in scales is such, it is estimated, that Empire men, under the present terms, mean a saving of several hundred thousand yearly over the 306 scale. The remainder of the TOCC, however, is willing to ride along with the Harry Sherman organization.

Exhibs who hold Empire contracts are being conscripted into the new Independent Theatre Owners' Association which Monday shaped up as a protective unit. Members in this group are being assessed from $5 to $15 weekly, this money to be devoted strictly for strong-arm men to guard Empire theatres, it was admitted. Trouble over the New York union situation was anticipated.

F-WC Rent Slashes

Los Angeles, May 8.

Fox West Coast gets a reduction in rent to $2,750 on the Wilshire, Los Angeles, and a reduction from $4,495 to $2,700 on the California, San Diego. Readjustment on the Wilshire was in consideration of Fox West Coast tearing up notes totalling $100,000, which it held as security on a loan to Wilshire Hamilton Properties, owner of the house.

New Wilshire rent will be in effect 17 years, the balance of the lease. Reduction at the California is in consideration of the circuit foregoing its interest in fixtures which it owned.

Deal is practically closed for a 50% reduction in payments due by Fox-West Coast to the owners of the West Coast in Santa Ana, covering the next five months. Payments of $3,000 will be slashed to $1,500, and spread over three periods, with the first scheduled for this month.

Anaheim Theatres Co., holding company for the West Coast, as well as other houses, will be changed to Orange Empire Theatres, Inc. Harry and Milt Arthur will hold 49% of the stock in Orange Empire, with F-WC holding the balance. F-WC will institute a first run policy in the West Coast.

San Francisco, May 8.

Charles Skouras, while up here for couple of days last week, ordered the Fox-West Coast Hippodrome, Napa, turned back to A. L. Gordon.

Latter is reported making a deal with Morgan Peters.

U's Mystery Writers

Hollywood, May 8.

Edmund North and James Gow, formerly at Fox, are on the Universal writing roster.

Studio is keeping their assignment a secret.

Snappy

Hollywood, May 8.

Roy Del Ruth, while in New York, saw a play which had a week run. He told Harry Cohn about it, and the latter said it had no menace.

Del Ruth replied, 'It had a heavy menace—its author.'

—From Variety's Hollywood Bulletin.

Divorced F-WC, With Skourases Head Men, Seen

Los Angeles, May 8.

Possibility of a renovated Fox West Coast circuit, completely divorced from Fox Films and operated by the Skouras Bros., looms with the survey of available outside houses being made by Charles Skouras. Latter didn't deny any such intentions, but stated that at this time any comment on his part would be premature.

This falls in line with S. R. Kent's recent statement that the only way out for film producers was the decentralization of their theatre holdings.

Skouras, as a trustee for the bankrupt circuit, will not take any positive steps in the direction of building up a circuit until the liquidation of F-WC is completed. This should take about six months.

FRISCO PRICE WAR MAY FORCE IN ACTS, MUSIC

San Francisco, May 8.

Big volume of business done by the cut-rate Fox has forced a flock of local subsequent runs to slash admissions as a combative move against the 5,000 seat house which has been pulling some 50,000 customers weekly at 15 and 25c. Golden State circuit this week sent five of its naborhoods into lower admish schedules, a nickel being lopped off each previous price.

Coliseum cut to 30, Harding to 20, Riviera, 25; Haight, 25, and Uptown to 30. Irving Ackerman cut his downtown Casino to 15c, matinees, but retained the two-bit top at night. He is supplementing his double bill show with a six-sheet campaign plugging the fact his product isn't indie stuff as is the Fox's, but comes from major studios.

Herman Cohen sheared his downtown Strand to a dime for balcony at matinees but kept that price only two days after exchanges refused him product at that scale. He's back to 15c.

Several houses considering music or stage shows to buck the Fox but haven't successfully dickered with the unions.

Allied Drafts Steffes To Lead Rental Fight

Minneapolis, May

The Northwest Allied States exhibitors' organization, is drafting W. A. Steffes, its former business manager and erstwhile national president of Allied States, to head the body again in carrying on the campaign for lower film costs and other demands.

Steffes recently declined to be a candidate for election as business manager of Northwest Allied States when some disgruntled members threatened to resign and form their own organization. ince he stepped out, the body has struggled along without any business manager.

MG'S COSSACKS SHORT

Hollywood, May 8.

Royal Riplnski troupe, bareback riding act with Barnes circus, under consideration by Metro as a short.

If the picture is made it will be shot while the circus is playing a week stand at Frisco. Picture will be lifted out of the just another act classification by Pete Smith, who will contribute the talk.

BIZ DRIVES BECOME HABIT WITH FOX-WC

Los Angeles, May 8.

Immediately on the heels of the 'Going Forward' biz drive just concluded by Fox-West Coast, a new 'Dollars and Sense' campaign has been launched, to run through July 30, with all the circuit's houses participating.

Prizes will be based on improvement in net results, with additional awards for managers and division heads. Drive committee comprises Reeves Espy, J. J. Sullivan, and Oscar Kantner.

Special district of theatres, headed by Charles Skouras, will participate, but in event it wins any bonus or district competitive prize, or both, the money will be pro-rated among managers in that district.

Minneapolis, May 8.

House managers in the territory must show more initiative and figure out their own selling campaigns for a May 'better business' drive, John J. Friedl, Publix division manager, has decreed.

Prizes will be awarded to the winners.

DENVER LOCKOUT DUE TO UNION MAN'S FINE

Denver, May

With entering of a non union orchestra organized by Fred Schmitt into the Orpheum, Harry Huffman made that house and Tabor, Aladdin, Rialto, Bluebird, and Bideawee nonunion. Union orchestras at Orpheum and Tabor stagehands at same and operators at all houses number about 50. The musicians fined Schmitt $500 and expelled him from the union two weeks ago on insubordination and collusion charges.

Huffman backed Schmitt, who organized a nonunion orchestra. Case carried to the state industrial commission by operators who charge a lockout in violation of state laws.

Commission is to hold a hearing soon to decide further action. State law forbids strikes, lockouts or changes of scales or hours without 30 days' notice. Denham only first-run house that remains union.

Frisco Stalling

San Francisco, May 8.

Projectionists' dickering with all local picture houses are temporarily in abeyance pending final negotiations with Fox-West Coast, receivers of which are handling details in Los Angeles.

Operators told indies last week that they'd walk out unless their old scales of $2 and $2.35 an hour were returned. Instead of walking, however, they held off for two weeks, at end of which time they hope the F-WC deal will be completed.

New Scale sought by houses is $1.25 and $1.50 an hour.

Out to Get Their Men

Ottawa, May 1.

The stench-bombing of theatres has become such a widespread nuisance in the Dominion that the Royal Canadian Mounted Police have been brought into the picture, thus giving the Mounties still another theatrical role in real life. With the bombing of the new Mayfair theatre in St. John, N. B., the Mounties were ordered to the scene.

The Mayfair recently replaced members of the I. A. T. S. E. by projectionists of the Canadian Operators' Union. Charles Bamford, chief operator at the Mayfair, is president of the St. John local of the Canadian union which is opposed to International Union.

ZANUCK'S 'BANK PRES.'

Darryl Zanuck has put in a bid for Lou Goldberg's second book, 'Bank President,' on which publisher galleys have just become available. Zanuck's representative, on his trip east in search of stories, will deal further with Goldberg. 'Bank President,' for publication by Macauley, is on the lists for June 1 release.

Par has Goldberg's first book, 'The Big I Am.'

Admish Tilt as Duals End, Seen By Coast Exhibs

Los Angeles, May 8.

Concerted movement among circuit and independent picture house operators in Southern California, looking toward a gradual return to pre-depression b. o. tariffs, is gaining momentum here, with some of the more optimistic feeling that the resumption of single feature programs will aid in bringing about the higher admissions.

Exhibs, generally, feel that as long as they are in for a campaign to re-educate the theatre-going public to single bills, they might as well gradually boost their admissions in the hope of recouping some of their losses of the past 12 months.

During the past year a new level of b. o. prices was established over most of Southern California, and particularly in and around Los Angeles, with admissions being dropped for an average of 10c. Presently, most of the Fox-West Coast naborhood houses are scaled at 25c top, with only a few of this circuit's theatres having a 15c or 20c admish price.

Indie houses for the most part have adopted a 15c general admission, although some of the operators maintain a 25c tariff for some of their choice seats to protect picture buys.

Warners Tops at 55c

Downtown situation is complicated, with Warners Downtown getting top money, 55c, as compared with a 40c high at the State, Paramount and Hillstreet. Par price includes a Fanchon & Marco stage show, with the afternoon admish up to 6 being down to 25c. Same matinee tariff is in effect at the State and Hillstreet.

Most of the subsequent run houses, including the Broadway pooled houses (Principal, Cohen and Gumbiner), maintain a 25c top, but feature their 15c seats, a price in effect over the entire house most of the day, and in the balcony at night.

Current price level cannot be blamed on the duals, as these came in during the so-called 25c regime, largely in an attempt to hold up rapidly diminishing trade. Tilt in b. o. tariff is also expected to become general at houses where bona fide studio previews are shown, increase being figured at 5c to 10c for the particular night only.

Only downtown first-run house sticking to dual features is the Los Angeles, operated by Joe Leo for William Fox. Shortage of suitable first-run product is ascribed by Leo as his reason for continuing to double, with indications the policy will be continued for a month or more until film commitments have been taken care of.

With the exception of one or two naborhood houses, and a few of the very subsequent runs on Main street, single picture programs are now generally in effect in southern California.

New Can, Indie Head

Winnipeg, May 8.

Chic Bell has left Universal to head the independent theatre owners. Frank Vaughn of Calgary, new head of U exchange here. Ad Wilson goes to Calgary.

Chas. Krupp, Independent Films, opens a new exchange. George Law is through at RKO.

Wilby-Kincey Just About Sews Up B'ham; Has Ritz

Birmingham, May 8.

R. B. Wilby, of Wilby-Kincey, last week took over the lease of the Ritz, dark RKO house and second largest theatre in town, and is making arrangements to reopen. House was turned back to landlords when Karl Hoblitzelle refused to accept it when RKO returned the Interstate Circuit to him several months ago.

This pretty well sews up the town for Wilby-Kincey. Four of the five downtown first runs are now operated by this organization. The Empire, operated by Frank Merritt, is the exception.

ACTS TO SHARE AIR COST

Chain Income from Time Sales

NBC

	1933	1932	1931	1930
January	$1,839,345	$2,634,447	$1,989,497	$1,418,979
February	1,706,602	2,571,609	1,924,778	1,347,874
March	1,997,465	2,864,783	2,164,434	1,652,629
April	1,690,177	2,649,892	2,195,880	1,574,523
	$7,233,589	$10,720,731	$8,274,589	$5,994,005

CBS

	1933	1932	1931	1930
January	$950,057	$1,348,842	$692,114	$644,685
February	893,018	1,319,414	750,621	524,728
March	1,006,658	1,436,050	1,110,526	732,165
April	772,793	1,354,592	1,076,103	705,442
	$3,621,526	$5,458,908	$3,629,364	$2,607,020

Tough April Coin Drop for Webs, NBC 15% Under March, CBS 23%; Figure Summer Back to '30 Levels

April time sales for both NBC and Columbia took the sharpest dive to date. Decrease percentages are worse than for any two successive months in the history of the networks. Columbia was 43% under April, of 1932, and NBC's drop comes to 36% for the same period.

Contrasted to succeeding months the downward margin from March to April amounts to 23% for CBS and 15% for NBC. Both chains showed an appreciable jump in March over February.

What hit CBS books the hardest last month was loss of the Chesterfield account in mid-month. This customer, six times a week, brought the network around $125,000 a month in time billings. In the NBC camp withdrawal of Lucky Strike's Tuesday night stanza (April 4) took heavy toll as well as the loss of part of the General Motors business (Buick).

Columbia in April piled up a facilities revenue of $772,793 as compared to March's $1,006,568 and $1,-354,592 in April, 1932. Last month's tally for NBC came to $1,690,177. In March this web showed a time turnover of $1,997,465, while for April of last year the figure was $2,694,892.

Indications are that May will not get either chain off the percentage toboggan. Loss of the Wrigley (Myrt and Marge), and several other accounts going off for the summer earlier than usual, will be particularly felt by Columbia. Unless beverage and refrigerator business starts pouring in it is anticipated that incomes for both chains will drop for the next four months to 1930 levels. NBC's total for last month is only 7% better than for April of 1930. Similar margin for CBS is but a 9% improvement.

NBC-CBS Ping-Pong Fray With Sneering Asides

Chicago, May 8.

NBC and CBS will meet, with or ithout hissing galleries, in the grueling test of a ping-pong tournament. Struggle starts this week. It follows Jack rooks (Columbia) challenging Bill Hay (NBC).

Hay couldn't answer the gauntlet so NBC is sending Bob Child. Conniving is suspected as Child used to be the city champ of Detroit, 'tis said.

To make this inter-network engagement official, and not just a social affair, all negotiations were conducted by spokesmen for chal-lenger and defender respectively.

Magic Voice Renewed

Magic Voice serial has been renewed for on CBS by ExLax, taking it up to June 27.

Program started on a -a-week schedule 26 weeks a

MANSION AS STUDIO

Penn Broadcasting Co. Will Have Swimming Pool, Too

Philadelphia, May 8.

WPEN and WRAX, operated by the William Penn Broadcasting Co., here, have acquired the historic George W. Childs mansion and will renovate it into a 'Broadcasting Center.'

In addition to seven or eight studios for the two stations, there will be a swimming pool, ballroom and restaurant besides offices.

WRAX, devoted exclusively to foreign language and religious programs, will move into the new headquarters June 1. WPEN will move in Sept. 1.

CBS Road Units Are Off School Audies, Theatres or Nothing

CBS Artists Bureau is through playing one-nighters in high schools or any other public auditorium. From now on the network will book its roadshows into theatres or not at all. Couple of experiences, avers the chain, has convinced that the public will only attend in large numbers those places where it is accustomed to buy entertainment.

Chain sent out on four one-day stands a troupe composed of Col. Stoopnagle and Budd, Tony Wons, Vaugh DeLeath, Little Jack Little, the Kelly and Phillips piano duo and the Hickory Nuts. All the towns were in upper New York state. In two of them, Troy and Peughkeepsie, the radio coterie fared satisfactorily, but in Amsterdam and Newburgh, where the troupe played high school auditoriums, the takings just about covered railroad and advertising expenses.

Columbo Staying West

Hollywood, May 8.

Russ Columbo has recovered from the flu and is expected to remain here for several months.

Singer has sent for his parents, now in New York, and has leased a place in Beverly Hills.

1 Out—2 Renewals

San Francisco, May 8.

Hormel soup drops its 'Round the World Club' broadcasts from the Orange network of NBC May 20.

Comfort Paper Co. has signed for 13 weeks on Women's Magazine of Air, and the Paraffine Co. has renewed for another 13 weeks on the same program over the Orange link.

ACCTS. WANT 50% OF STAGE STIPEND

Plan of Coast Commercials Who Figure Material Main Factor — Would Place Radio Talent Under Yearly Salary, Pay for Material and Split Stage Money if Dates Eventuate

SEEK UNKNOWNS

Hollywood, May 8.

Major commercial California accounts featuring single comics are scouting for unknown talent for which they'll supply the material, i. e., gag men. They intend to pay the performer on a yearly basis and if the resultant popularity makes theatre dates possible the advertisers will declare themselves in for 50% of the stage salary and thereby reduce the cost of their radio broadcasting.

The Coast advertisers are reasoning that radio talent can't be seen, so in 75% of the cases it must be the material.

Two outstanding successes made by radio are Goodman Ace, former Kansas City drama critic now writing and broadcasting 'Easy Aces,' and 'Stoopnagle and Budd.' Both turns write their own material and have been an object lesson to local advertisers who feel that material is first, the 'name' second. The minute an air comic goes sour he's a dead pigeon, say the sponsors and it's given them ideas.

Gag's Short Life

Material is naturally the number one worry of air comics. Few good gags last beyond one or two days. 'As an example: Richey Craig, in an agent's office in New York, was told that Milton Berle was going to Europe. 'Whose passport is he going to use?' inquired Craig. That was immediately told to Berle who phoned it to a Broadway columnist. Latter used it in his column the next morning and that evening it was copped by two comics both doing national broadcasts despite its trade significance. In each case it was slightly changed but the following day it was no longer considered a laugh. It's lifetime had been but 24 hours with local radio comics picking it up in many sections. Same for the Garbo laying off three chiropodists item. Jack Benny pulled it on the air and the following evening several Coast comics used it.

Stealing gags on radio, as in vaude, seems to be an accepted practice though not so serious on the air as in vaude a comedian expected a gag to last him at least once around a circuit. One of the name comics recently said he had contributed many a quip to stage and air, that no one hesitated in stealing his material so he felt no cowpunctions in lifting either. For that matter, plenty of names have been going to town with Joe Miller for years.

Talent Tipped Off

Sponsors and advertising houses have become what they consider considerably wiser as to radio the past year. Performers are responsible for this attitude to some extent through tipping too much inside on the business of entertaining. Business men putting their heads together on the situation is evidence that they now see possibilities of making money out of their broadcast talent besides using them to advertise their produce. One California company engaging a team at $1,500 weekly virtually did a nip-up when its act went personal appearance at $3,000 weekly. Beside the $1,500 the advertiser was paying them $250 extra weekly for material. Prexy of the firm sat through one of their stage performances, figured his broadcast had made their three grand salary possible and that his company had paid for the material the team was using on the stage besides. This president returned to his office, asked some questions, and decided that the difference between the air and stage salary of the team should be the company's. But he couldn't do anything about it. However, he has instructed his associates to see what they can do in regard to building an air name at a small salary. If the plan gets over the company will be in show business, at least on a small scale. Firm head simply figures that the profit made on his talent while on the stage will take care of 50% of his broadcast expenses.

First Quarter of '33 Juggles Agencies on Radio-Chain Biz; BSH 5th, Big Leap in 2 Years

$27,000 On the Cuff

Network officials estimate that President Roosevelt's talk Sunday (7) had over 40,000,000 listeners in the U. S. In addition to the 150-station link made available for him, both chains transmitted the speech abroad by short wave.

Had a commercial bought the same half-hour it would have cost around $12,000 on CBS and about $15,000 on NBC. Broadcasting bases its listener potentiality upon the estimate that there are 17,300,000 radio sets in the country, and that on an average there are three persons listening to a single set. The President asked for the late hour (10:45 p.m. EDST) so that he would be assured of a maximum audience on the Coast.

NBC SUSTAINING DRIVE STARTED

Doubling Columbia's original bid, NBC has obtained the broadcast rights to the New York Philharmonic concerts from the City College stadium this summer. Paley offered $2,500, the same as his network paid for series last year, and refused to raise the ante after NBC quoted $5,000.

CBS has carried these daily concerts the past two seasons, the same $2,500 figure prevailing each year. Series is slated to start June 29 and runs eight weeks this season. George Engels, in charge of the NBC Artists Service, handled the negotiations for that network.

Jumping of the CBS offer was made possible by the increase in the NBC budget for sustaining programs over the summer in anticipation of the worst slump in advertising support in the history of network broadcasting.

Network powers have agreed that unless something drastic is done to maintain the entertainment standard set by angeled shows, the chain stands a chance of irreparable loss in listener interest.

Chase & Sanborn Premier Shut Out by Baseball

Chicago, May 8.

Chase and Sanborn show with Bert Lahr did not premiere in Chicago. A baseball double-header, running until about 8 p. m., because of the difference in time between east and west, kept WMAQ tied up and left the coffee program stranded.

WMAQ took the position that more squawks are registered for cutting a baseball game short than would be forthcoming for failing to be hospitable to any other kind of program.

Past four months has seen a decided rejuggling of advertising agency ratings in radio. Although Lord & Thomas and the J. Walter Thompson agency will rank one, two, respectively, there has since the end of 1932 been a general realignment of standing on air expenditures. Notable advance is the Blackett-Sample-Hummert agency which now ranks third. Less than two years ago this outfit wasn't within the first 10.

In movnig up to No. 3 from a '32 ranking of fifth, BSH firm has nudged Batten, Barton, Durstine & Osborne out of a spot that firm held for two years. Previous to that BBD&O rated second to Lord & Thomas. Erwin, Wasey & Co., which principally by virtue of the Camel account wound up 1932 as No. 4, under the revised comparison is now eighth on this list.

Deprived of the Canada Dry Ginger Ale account, N. W. Ayer & Sons moves down a peg to ninth place. Benton & Bowles, through which General Foods cleare its Maxwell House Coffee Showboat and the Best Foods Grocery Store, among other accounts, undergoes a shift of from ninth to 11th rating.

With the Pepsodent shows (Amos 'n' Andy and the Goldbergs) and the Cities Service program still intact, Lord & Thomas comes through the network business by agencies with a wide margin over J. Walter Thompson, second in line, for the first quarter of '33. Latter firm's supervision of the Standard Brands grup, composed of Chase & Sanborn Coffee, Fleischmann Yeast and C&S tea, supplies this ageney's bulwark in radio.

Figures for Agencies

Following is the ranking of agencies based on expenditures made with NBC and Columbia for the first four months of 1933. Although exact figures for April are not yet available, the addition of these, say the chains, would not materially affect the standings.

Lord & Thomas	$1,165,746
J. Walter Thompson	894,018
Blackett-Sample-Hummert	689,116
BBD&O	608,317
Campbell-Ewald	363,963
Newell-Emmett	355,803
McCann-Erickson	345,004
Erwin, Wasey & Co	304,151
N. W. Ayer & Sons	300,683
Young & Rubicam	204,569
Benton & Bowles	189,736

'Spot' Stuff Boosts WRC's 15-Min. Shows 20% Within 1st Year

Washington, May 8.

Close of the first year of spot announcements on WRC, local NBC outlet, demonstrates that the innovation doesn't hurt receipts if things are handled right. Before April 1932 station sneered at 'spots' claiming they lowered prestige.

Depression forced NBC to relent. Local salesmen then took view that sponsors would forsake 15-minute shows for mere announcements. And it worked that way at first, but over the year result was that advertisers with spots sooner or later wound up with talent shows. Station now has 20% more 15-minute programs than before began taking the spots.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

Amateurs Have a Chance on Small Stations, If Providing a Sponsor

, May 8.

Giving auditions to every Tom, Dick and Mary that comes along, but only putting those on the ether who can trot out a sponsor is a new gag being worked by the one-lung stations here.

One of the smallies figures it is remal ing in business only because of the plums that come its way through this scheme. Station holds a record of auditioning as many as 200 amateurs a week. There's gravy for the station, even if no commercial accounts eventuate, in the auditioning fee of $1 and up charged the would-be radio artists.

After the trial the answer is always the same: 'We feel you have marvelous talent for radio work, but we have such a long waiting list. However, if you could get a sponsor for a program—here's our rate card.'

Theory is that out of 200 a week some of the neophytes must have friends who can be interested to spend a little dough for air advertising, especially if it's to help out a pal, or a girl friend.

Sponsors paying for these amateur programs rarely stay on for more than three broadcasts, but the turnover of free talent is sufficient to keep the shoe stringing stations in business. Otherwise, on more legitimate lines, these outlets would have folded long ago.

RUBINOFF
with
HIS CONCERT and DANCE ORCHESTRA
THEATRES, HOTELS and RESTAURANTS
Direction
EDWIN W. SCHEUING

FRANCES LANGFORD
Appearing at the
RIVIERA, N. Y.
Direction E. W. Scheuing
Kenneth Dolan, Associate
PARK CENTRAL HOTEL
circle 7-3835

WABC
Monday
9:30 P.
MARY McCOY
"EVENING IN "PARIS'

THE FUNNYBONERS
Gordon, Dave and Bunny
★
Management JOE HOFFMAN
151 West 46th Street


GUS VAN
NOW APPEARING
Week May 5
Palace, Chicago
May 12-15
Orpheum, Davenport
Week May 18
Orpheum, New Orleans

CHESTERFIELD RETURNS WITH HOLTZ JUNE 5

Liggett & Myers and CBS have straightened out their financial differences and Chesterfield goes back on that network June 5 or 7. Lou Holtz, Lennie Hayton's band and a girl warbler yet to be picked will routine a weekly half hour program. Bing Crosby on every third week will replace the femme singer of the show. Crosby will be picked up from the Coast.

New talent combination will be maintained until Sept. 4 at least. If Holtz clicks these Monday night periods will be continued and another program with Crosby will be framed for some evening in the week. Meantime, Liggett & Myers is listening to several programs submitted by NBC with the view of also using that web for the summer.

William Paley, CBS prez, personally handled the new deal for time with L&M. Dave Freedman, Eddie Cantor's main air author, will do the scripting for Holtz in collaboration with Benny Baker. Chesterfield eliminated all go-betweens in negotiating for Holtz's services.

Holtz will get $1,000 weekly for himself, the advertiser paying material costs, Dave Freedman, Eddie Cantor's author, is doing Holtz's material.

Beer Pays WGN $1,500 For Kentucky Derby

Chicago, May 8.

tation WGN, which has sent a crew to the Kentucky Derby every year since '25, broadcast the classic nag contest this year as a sponsored program for the first time. Heretofore it has been as a Chicago Tribune-WGN special event.

Atlas Beer, already on WGN with a program, made the request to sponsor the Derby broadcast as an added program. Understood Atlas bid $1,500, extremely high for a purely local program. WGN grabbed it.

Quin Ryan, Clyde White and Carl Meyers, the latter two on the engineering end, went to Louisville to handle the event.

No Waits—No Delays

Taking no chances, Eddie Cantor is already preparing material for his Chase & Sanborn ether return.

Matt Brooks has been put on the Cantor payroll to assist Dave Friedman on the scripts. Brooks, a former vaude comic, was set through Puck & Lang.

Air Line News

By Nellie Revell

John Royal is going to clean up the material at NBC, with special aim at the Broadway crowd who appear as guest artists. Eleanor Shaler, booked to appear on the Fleischmann Hour last Thursday, was ruled off on account of material.

Gratis For Wynn

When the Ed Wynn station opens, all of the artists appearing on the programs will work gratis, the gag being it is a radio build-up and the network will try to get a sponsor.

3,000 a Day

John Fabian tunes all the pianos in the CBS key studios and keeps them exactly synchronized so that any pair can be played together. From them all orchestras and singers get their pitch.

Tuner Fabian makes the rounds every three days, tuning more than 3,000 strings in the course of an eight-hour day. He has been doing the same work for 19 years.

Organist's Time

Lew White is top ranking organist with NBC. He has nine programs, and is the regular 'stand by' when NBC needs an organ interlude to welcome visiting notables.

Among the Maestros

Felix Ferdinando has been booked to play a two week engagement at Boston's Totem Pole supper club.

Joe Haymes will desert the air after May 15. Returns July 1 when he will open at Steel Pier, Atlantic City, whence he will be featured over WABC.

Paul Whiteman writes his New York offices that he is still uncertain as to his summer plans.

Freddie Martin will return to his old spot, Marine Roof, of the hotel Bossert, Brooklyn, May 18.

Dick Mansfield, spotted regularly this season over Columbia from the Firenze, New York, will continue throughout the summer from the Post Lodge, Westchester, where he will open May 11.

Before Radio

Georgia Backus was a clerk in a 5 and 10c. store...Alonzo Deen Cole operated an excursion steamboat...George Shackley, WOR musical director, made voices for mamma dolls...Roy Shelley, WMCA's 'Poet of the Uke', was a featherweight boxer and life saver...David Ross was supervisor of an orphanage...Frank Luther was an ordained minister and a singing evangelist...Ward Wilson, impersonator of radio celebrities, was a radio engineer...Ben Grauer, NBC announcer, was a juvenile playing in support of Theda Bara, original screen vamp...Carol Deis, Atwater Kent prize winner in 1928, was tapping a typewriter in Dayton, O....Karl Landt, of the Landt Trio and White, was teaching chemistry in the Scranton, Pa., High School...Leonard Lewis, known as Beau Balladeer, was working in a Wall Street brokerage office...Duke Ellington was a soda clerk...Marie O'Flynn was ingenue with a repertoire company...Freeman Gosden (Amos) was a tobacco salesman and Charles Correll (Andy) was a bricklayer...Thornton Fisher was cartoonist on the Washington 'Star' and the defunct N. Y. 'Evening World'...Phillips Lord was a school teacher...Juano Hernandez was a general helper in a Greek candy store at $1 a week...Jacques Fray worked in his father's bank...William Wirgess, orchestra leader and vocal arranger at NBC, played the piano in a nickelodeon...Jimmy Meighan once painted boats in a boatyard...Artie Belle McGinty (Mandy Lou) was a tailor's seamstress at $5 per...Graham McNamee, James Wallington and Ray Perkins were traveling salesmen.

Short Shots

Ray Perkins is affiliated with the Ed Wynn network. He assumed his new post last week...'Roses and Drums' (CBS) ends the latter part of June...Bernardine Flynn, NBC character actress known to radio listeners as 'Sadie' ('Vic and Sade'), was married April 29 to Dr. C. C. Doherty of Chicago...Irvin S. Cobb works without a script. He just spins stories as if he were rocking on his heels in a Paducah barber shop...Dick Himber will have Irving Berlin as guest star next Monday (15) over WEAF...CBS is now announcng the price of Tony Wons' scrapbook over the air...There is a scarcity of good oboe players in New York... Leon Belasco is now heard over CBS nightly from the Sky Salon of the St. Moritz...George Givot was auditioned for three separate commercials, and expects to be back on the air waves before the end of the month... Ruth Yorke, a radio newcomer, plays the heroine in the Jack Dempsey Gymnasium skits...Ann Leaf has a new sport phaeton...Mary McCoy is again 'Miss Dimple' in the Marxmen broadcast, now that Groucho and Chico are back in town...Ben Alley's brother died last week in Virginia... Frances Langford will open at the Riviera, on the Jersey side of the Washington Bridge, for a summer engagement...The occasional Columbia announcer who identifies himself as 'Carl John' is John Carlile, WABC production chief...The Esardy Trio, string ensemble, are now broadcasting regularly on WINS...Madge Tucker, director of NBC juvenile programs, isn't moving to a new apartment; her landlord heard about the depression...Ruth Etting docked at Los Angeles May 7 after a Caribbean cruise...Fred Morritt, heard often with Dick Liebert, goes NBC sustaining this week. Morritt is a practicing attorney in Brooklyn...Ken Roberts, CBS announcer, purchased his first car and drove to Cincinnati for the weekend...The American Legion band of Passaic, N. J., is now a regulation feature of WRNY...Mildred Bailey begins her three-a-week sustainings next week, supplemented by the Eaton Boys and Freddie Rich...The Sizzlers flew to Barnesville, O., last week to visit their families for the first time since they became radio artists...California Melodies, now on Tuesdays over CBS, will be shifted to Thursdays at 10:15...Leon Janney, juvenile film star of 'Penrod and Sam', has joined the staff of WMCA as m.c. for a new nightly revue.

Scrambled Notes

The list of stars included in the programs exploiting the early days of Texas doesn't name 'Texas' Guinan,...Rosemary Lane, of Waring's Pennsylvanians, has passed two screen tests...It will be news the week Mrs. Franklin D. Roosevelt doesn't broadcast...Bill O'Neal, six-feet-two-and-a-half, demands 10 hours' sleep nightly, while diminutive Nat Shilkret requires only four...The sponsors of 'Just Plain Bill', over CBS, have renewed their contract continuing the program five nights a week... Dick Leibert, organist of Radio City, is on three sustainings a week at 8 a. m. and he commutes from Long Beach...The chowder season is open at Long Beach; meaning the radio artists and press agents are moving out there...Bob Barker, soloist with Freddie Rich's band, has been signed to a CBS contract for one year.

MARIANI DEPARTS

On its musical conducting staff since the inception of the network, Hugo Mariana handed in his resignation to NBC last Saturday (6). Joseph Litta has been appointed to replace.

Mariana started as a violinist with WEAF in 1924. When that station was taken over by RCA, 1927, Mariana came along as staff leader.

CBS Departures

Easy Aces part from Columbia with the May 30 broadcast. Lavoris will bring the act back to the air in September.

Also folding for the summer on the same chain is Cream of Wheat's Sunday evening talks by Angelo Patrie. This department takes place June 4.

RADIO WILL OK MED ADS BILL IF FOR PRESS, TOO

San Francisco, May 8.

Another legislative club is over the broadcasters' heads with a new measure up before California state assembly calling for elimination of all radio advertising for drugs, medicines and mineral waters if claims are made for their healing powers.

If made a law an infraction would be punishable by a fine of $1,000, six months jail, or both.

Radio men will okay the bill, they claim, but only if amended to include newspapers.

YOUNG ON PONDS

Victor Young on May 26 moves into the Ponds cold cream spot over NBC Friday nights. He replaces Leo Reisman, who has been on the program for almost two years.

Young's contract stipulates a minimum of 13 weeks. Lee Wiley remains as the main warbling item.


HARRY BREUER
RADIO'S FOREMOST XYLOPHONE SOLOIST
N.B.C. WOR

'TSA LOVELY NIGHT
Every TUESDAY at 10 P.M.
When THE FIVE STAR THEATRE presents
SOLLY WARD
"DOTS EGGSAKTLY VOT I SZED"
COLUMBIA BROADCASTING SYSTEM

RALPH KIRBERY
"THE DREAM SINGER"
J. B. WILLIAMS PROGRAM
SUNDAY NITE
7:30 WEAF
WEAF Midnite Daily Except Sunday
"Pages of Romance" WJZ Sunday 5:30 P.M.
MGT.—NBC ARTISTS BUREAU

"Lady o' the Radi
JANE FROMAN
IN SONGS
Ireetion, Morrison & Winkler, Park Central Hotel, New York City

"The Human Side of the News"
Mon.-Tues.-Wed., 10:30 P. M.
WABC
EDWIN C. HILL
WABC
"THE INSIDE STORY"
CAPITOL, NEW YORK
(This Week April 28)

ROCKE PRODUCTIONS INC.
CREATORS OF RADIO ENTERTAINMENT
Announce....
THE REMOVAL OF THEIR OFFICES TO
RKO BUILDING, RADIO CITY
1270 6th Ave. New York
Telephones Circle 7-7630-1-2
BEN ROCKE—NAT WOLFF—NORMAN LIVINGSTON

5 Star Series Off May 26; 6 Months Cost S. O. $800,000

The Standard Oil combine's Five Star Theatre series folds on both NBC and Columbia the week ending May 26. Group takes in the Marx Brothers' stanza on NBC, the Charlie Chann serial on the same network, and the Solly Ward-Barbara Blair combination on CBS.

Refiners started off six months back with five programs split between the two chains and at the end of the first 13 weeks dropped two of them, renewed for the Marx Bros. and the Chan series and then converted the concert star affair (CBS) into a comedy session. By the time the Standard Oil combine winds up its air campaign it is figured that the 26 weeks will have cost it over $800,000 in time and talent.

Emily Post terminates her twice weekly chore on NBC, under the DuPont celephane banner, May 25.

Stage Sustainer

Los Angeles, May 8.

First regular sustaining program ever to go out from the stage of a Coast theatre is the Al Pearce and gang broadcast nightly, except Saturdays and Sundays, from the Paramount theatre (downtown) 6:45 to 7:15 p. m. Program is released through KECA, the Earl C. Anthony second class station. First broadcast was last Thursday (4).

Pearce and gang, although broadcasting from the Par stage, are not a part of the regular house show unit.

Peruna Goes Wax After Charley Hamp Walks Out

Chicago, May 8.

Following Charley Hamp's abrupt withdrawal from the Peruna program the result of a tiff with the Heath-Seehof advertising agency, Peruna and Colorbak, products of United Remedies, Inc., continued on WBBM through the media of a waxed series. Record used was a C. C. Pyle radio disc program starring Phil Harris of the Los Angeles Cocoanut Grove.

Meanwhile, Hamp sticks on WBBM where he has another commercial, Red Star Yeast, every morning.

News Ban Hits Cal.

Los Angeles, May 8.

KGB, San Diego, and KDB, Santa Barbara, lose their four-times-daily news broadcasts from KHJ here through the recent Associated Press edict against members supplying news to chains.

KHJ, key station of the Don Lee circuit, is on a tie-in with the L. A. 'Times,' and is affected only by losing its evening broadcast.

Morton A. Milman

Circle 7-2525-2580

BARBARA BLAIR
"SNOONEY"
Tues., 10 p. m.
WABC-CBS Network
FIVE STAR THEATRE
Direction MORTON A. MILMAN

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. MILMAN

IMMERMAN & SON, Inc.
156 WEST 44th ST., NEW YORK
SUPERIOR COLORED TALENT
For Radio and Stage, Building Acts, Revues, Orchestrating and Arranging, Lessons in all types of Stage and Exhibition Dancing
Unusual Voice Culture Method
STUDIO AVAILABLE BY THE HOUR
BRyant 9-9638

ENTIRE BOARD OF N. Y. RADIO CLUB RESIGNS

Disgruntled with the restricted powers allowed them under organization by-laws, the board of governors of the Remote Control club, made up of radio performers and others connected with broadcasting, resigned in a body last Friday (5). Spokesmen for the board said that they decided to walk when they belatedly found out that under the by-laws drawn up by the club's promoter, Byron Wright, they had no authority over the money taken in or expended or a right to demand an accounting of either.

Board of governors consisted of Richard Gordon, Gene Buck, Harold Sanford, Nick Dawson, P. Daniel Frawley, S. L. Rothafel, Jessica Dragonette, DeWolf Hopper, Mark Woods, Cesare Sodero and J. deJara Almonte.

Coterie said they voted to withdraw from the club when they found absolute powers of running the organization reposed in a board of control made up of Wright, his wife and a lawyer named Radiloff, who drew up the by-laws, and that the board of governors could not legally hold a meeting unless it first obtained approval of the control trio. When questioned about the club's charter, Wright, according to board members, replied that application had been made to Albany some time ago, but as yet it had not been received from the secretary of state.

Wright promoted the penthouse on the Hotel Weston as the club's quarters.

2 Outs Reinstated

Chcago, May 8.

James Whipple, production man, and Gene Rouse, announcer, remain on the NBC payroll. They were exonerated from blame in the 'Doggie Dinner' incident when they allowed reference to 'no horse meat' to go over the air.

Boys were let out for violating a ruling NBC had made banning the horse meat allusion. However, as it was pointed out that NBC had kept the ruling to itself, and hadn't informed either Whipple or Rouse, the appellate division at NBC reversed the discharge order and restored both lads in citizenship in the NBC commonwealth.

R. P. F.'s Officers

Trustees of the broadcasters' recently organized performing rights bureau, the Radio Program Foundation, met in New York last week and elected officers.

A. R. McQuaker, president of the National Association of Broadcasters, was chosen chairman of the board; Joseph Hostetler, law firm associate of Newton D. Baker, secretary, and Philip H. Laucks, treasurer.

Passing Brother Up

Ruth Robin, sister of Leo Robin, is now singing over WPAP, New York, on a sustaining program of her own. Lyric writer's sister won the New York Paul Whiteman audition, although she hadn't previously aired any vocal ambitions.

She's a torch yodeler and, so far, hasn't warbled any of her brother's numbers.

Election Pays Nut

Hot municipal primary fight at Los Angeles helped keep the Coast stations out of the red last week.

Various candidates for mayor, council and the bench spent more than $15,000 in their air campaigns.

SERIAL ON CATHERINE

Los Angeles, May 8.

Following KFWB's historical series, 'English Coronets,' KHJ will institute a similar serial May 10, based on the life of Catherine the Great.

Serial is being written by Edward Lynn who has recently presented several original one-actors over local stations with film players in the casts. In the new series are Mora Martin, lead; Lucille La Point, Zella King, Blanche Kaye and Malcolm Meecham.

RAH, RAH AUDITIONS

Los Angeles, May 8.

KFAC is auditioning talent for a weekly collegiate revue program to be commercialed, starting May 18, by Arrowhead Spring Water Co.

Period will go under the title, 'Frat House.'

CBS's Cover Charges

CBS Artists' Service is now installing pickup wires from dine and dance spots for a split on the covers collected by the band. Under this arrangement the network passes up a straight commission on the engagement but makes it a hefty percentage above the figure which allows the combo to break even.

Deal is being made particularly with units not actually booked through the chain's bureau but anxious for an air release. Method puts the web in business with the band while guaranteeing that the orchestra will have ample broadcast periods and linked stations.

Automobile Radios Aimed At as Tire Co. Goes 80% Musical

Chicago, May 8.

General Tire's half-hour program, 'Lives at Stake,' over NBC, will confine its dramatizations to eight minutes throughout the summer. That's less than one-third the former running time of the gab. Music will supply the bulk of the performance.

Change is on the theory that warm weather and concentrated attention to the story don't jibe. Also, General Tire's flirting with the notion that hundreds of thousands of autos equipped with radios will tune in on a musical program where they woud pass up dialog.

Don Bernard, of Hays MacFarland agency, handles General Tire's radio program, although the D'Arcy Agency of St. Louis, has the rest of the account.

Broadcasters Spank NBC Outlets, L. A., for Slipping Over Union Deal

Los Angeles, May 8.

Row between local radio stations over the recent new scale and working conditions of musicians' Local 47 has resulted in the Earle C. Anthony organization, operating the two NBC outlets, KFI and KECA, being in coventry as far as the other stations are concerned.

Complaint of the broadcasters is that the Anthony outfit made a separate deal with the union after an agreement by members of the Broadcasters' Association was said to have been reached to contest the local's conditions in regard to minimum band requirements at the stations.

While KFI and KECA are retaining their membership in the Broadcasters' Association, it is reported that the organization has agreed not to include the Anthony concern in any future negotiations, and to cross it off the list as regards notification of future meetings and business.

Rule Contested

Mixup started when the broadcasters notified the union last week that its members would not observe the clause in the new scale, which stated that in the event a station failed to keep the required orchestra strength, it would be barred from receiving remote controls from spots using union bands.

First action was taken against KGFJ, operated by Ben McLashin, when the union pulled off two remotes over this station. McLashin was reported to have threatened to employ non-union men unless the order was revoked. Two days later the union changed its mind and the remotes were reinstated.

Meanwhile, KFI and KECA were put on the spot by the unions which had ordered these two outfits to employ 12 men each, in place of a 13-man combo that was doing service for both stations, which are located in the same building. Compromise was reached whereby this combined outfit now uses 18 men.

It was this compromise without negotiations through the Broadcasters' Association, that brought about the bad blood between that organization and the Anthony outfit.

Navy and Marine Bands Can Return to Radio

Washington, May 8.

Ban on Navy and Marine Bands for radio was lifted last week by Secretary of Navy Swanson. Order was put through by Secretary Adams under Hoover following squawks of union musicians.

Lengthy statement accompanying rescinding of original order stated that bands were patriotic organizations and citizens had right to hear them.

PRATT NBC'S EXPO ATTACHE

Chicago, May 8.

Ben Pratt, public relations counsel for NBC, will devote his entire time after this week to contacting the Century of Progress Expo. on behalf of the network. He functioned similarly at Republican headquarters during the political campaign.

Pratt may be given the status of a program department executive to facilitate traffic on World's Fair originating programs.

A
HEADLINE ACHIEVEMENT
BY A
HEADLINE ATTRACTION

Return engagements within THREE WEEKS by popular demand
Establishing a new record for either theatre

Last Week - ROXY - New York
This Week - FOX - Brooklyn
Next Week - FOX - Philadelphia

JOHN FOGARTY
THE
IRISH AMERICAN TENOR
"Singing your favorite songs in a man's way"
Monday-Tuesday-Wednesday-Friday-Saturday
WJZ Network
Also
JACK FROST SUGAR HOUR

With grateful acknowledgment to John Royal, Harold Kemp, Josef Pasternack, Jack Partington, Jesse Kaye, Ruby Cowan, Ken Fickett and all other friends for their most gracious support.

Personal Direction
JAMES F. GILLESPIE

Management
N. B. C. ARTISTS

Cantor Sums Up on Why a Studio Audience Menaces Air Performance

Eddie Cantor has compiled his reasons why he believes that studio audiences are a menace to radio. He has broadcast both with and without an audience, and as a result of his own etherizing, besides studying that of others, he's come to the conclusion that the studio audience should be banned by unanimous agreement of the chains.

Studio audiences are too easy, says Cantor as the first of his arguments for their abolition. They're in free, and that immediately puts them in a push over mood. Hence, their reaction is a false gauge of the entertainment. First requisite of success on the air is to please the ear, but the studio audience sees as well as hears. It laughs at tricks, visual business, gag costumes, while the important audience at home wonders what can be so funny. At first the air audience may chuckle along with the laughs it hears, but after a few forced snickers, says to itself, 'Maybe that's funny, but I don't get it.' And soon the air audience is resenting the studio laughs, feels cheated, or little inferior. Suggesting to the radio audience that perhaps it's not as bright as the next fellow is not the way to obtain good will, says Cantor.

Besides which studio audiences are not representative of radio's public, continues Cantor. They are big city folks, living in the smartened up key cities whence broadcasting originates. Their correspondingly quicker response deceives the script writer, sponsor and performer. The script writer gets lazy, particularly if he's writing for a comic who knows all the tricks, who can help out with a bit of surefire business when a gag looks like it's going to die. It's so much easier pleasing the studio set-up, soon he's writing directly for them, instead of for those outside—for whom the program is intended. The writer doesn't try so hard, for, listening to the studio response, it appears he doesn't have to. So he writes for the studio laughs, not to build and hold the vast family audience. 'See,' he says to his boss, the comic, 'I got you eight belly laughs this program. Not bad.' Never mind if they are off-color laughs, if the comic has to slap a derriere to get them over. But take away the studio audience, Cantor maintains, and the writer will be forced to focus his attention on the home, to be discriminate, to think ahead.

A Waste

Studio audiences waste the sponsor's money, Cantor holds. The sponsor may pay for a possible 35,000,000 people's good will, and is apt to wind up with the approval of the few hundred in the studio. He pays for time on the air, but studio audience laughs usurp precious seconds. Three to six minutes per hour are allowed for laughs, minutes that could be used for entertainment, songs, or exploitation.

On the reaction phase Cantor cites the case of a comic who, as a first time guest artist on an established program, proved an instantaneous smash with the studio audience. Immediately he was signed to a long termer. Two weeks later, the mail from the air audience rolled in—100% boohs for his rough stuff. And the comic was on a program advertising food products to housewives.

So seriously do the sponsors' take the studio audience reaction, Cantor insists, that studio audiences are now even larded with paid claques. He says it's getting so the audience, not the performer, will have to give an audition to get in.

Another effect of the studio audience on the performer, Cantor declares, is that a comic is apt to go risque in desperation for immediate laughs. He knows that dirt is sure and he wants to make good quickly. Then the instinct of the actor overcomes his better judgment, and so he starts putting in business, ad libbing—forgetting the sensibilities of the family audience on the outside. An actor can't help being an actor, therefore he should not be tempted to punch up his material. Let him see an audience, and instantly he's working to it; he throws mike technique away.

Don't Educate 'Em

Furthermore, says Cantor, audiences don't know about scripts. They think a comic is a funny man who makes up his stuff as he goes along. They get into the broadcast and see the fellow reading his jokes off a piece of paper. It hurts the illusion, lets the audience in on the unglamorous inside, and ultimately reacts against the actor. Too much education for the audience is contrary to the first principles of showmanship.

As to the studio audience for timing laughs, Cantor believes the whole subject of timing is overrated. What's lost if a laugh does overlap? And as for the impetus, an audience gives an actor, actors soon grow accustomed to working without audiences in pictures, he points out.

The audience thing is only a question of habit anyway, Cantor believes. The first few broadcasts without witnesses will be difficult, but after that the performers will adjust themselves to the condition. They'll be working without an audience before them—to their own benefit, to their sponsors' good, and to the mounting approval of the audience they're hired to entertain.

Abolishing studio audiences can be achieved only by a clean sweep. Either every program will work with an audience, or none. Competitive advertisers have combined heretofore to safeguard the general good of their commodity. Cantor believes they should combine to abolish audiences for the general good of radio.

SOCIETY'S CHOICE
EMIL COLEMAN
AND HIS ORCHESTRA
NOW APPEARING
CARLTON CLUB
150 WEST 54TH ST., NEW YORK

Isham Jones
MAY 12
PARADISE
NEW YORK
Direction
Columbia Broadcasting System

LEON BELASCO
N.B.C.
Wed.
9:30, E.D.T.
Woodbury Hour
C.B.S.
Mon.: 12-12:30 P.M.
Tues.: 12:30-1 A.M.
Sat.: 8:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

N.B.C. Network
Sensational Musical Novelty
LOU RADERMAN
The Phantom Gypsy
VIOLINIST
W J Z
Monday, Tuesday, Friday, Saturday
11:30 P. M.

RICHARD HIMBER
and His
ESSEX HOUSE ENSEMBLE
WJZ—Wed.
WEAF Mon., Tues., Fri.

SILVER DUST'S HOUR

Figure June 2 Start for New Period —$5,000 for Talent

Silver Dust, a subsid of Gold Dust Corp., is arranging for a series of weekly one-hour shows with name bands and acts as part of a special air exploitation campaign. Period will run from 8 to 9 p.m. Fridays over a CBS hookup, June 2 is the tentative starting date.

Account contemplates spending around $5,000 in salaries for each of the weekly broadcasts. This program will supplement the a.m. period of the Goldy Dusty team, a daily on CBS.

Webs Dispute Ownership of Harvard Star

Chicago, May 8.

Columbia and NBC were making faces at one another last week as a result of a publicity release from CBS announcing that the Century of Progress Exposition would be opened by the light of the star Arcturus picked up by the Harvard astronomical observatory and broadcast over CBS facilities.

This was not only misleading and unethical but lousy, NBC declared pointing out that the whole stunt originated with the astronomers in the first place and was made possible in the second place by a merger of the facilities of Western Union, General Electric and Westinghouse. Columbia Broadcasting was just sneaking a ride on the other fellow's railroad NBC hinted.

To this insinuation CBS replied, with some tartness, that they were broadcasting the event, as stated, and even if the purely technical claims of NBC were admitted what of it? CBS contended that it was tit for tat as NBC had issued publicity claiming it had installed the wires at the World's Fair ground when this was done by the Exposition itself and NBC had nothing whatever to do with it.

The uproar concerns a publicity gag resulting when an astronomer figured out that light from the star, Arcturus, which had left the star in 1893, the year of the last Chicago World's Fair, could be picked up astronomically and the impulse transmitted to start the machinery of the present Expo.

Semi-Commercial

Chicago, May

'Today's Children,' script program locally sponsored, starts tonight (8) for Pillsbury flour, over WMAQ. Will go network on a sustaining basis for NBC starting May 15.

This is believed to be the first instance of its kind where a commercial program is simultaneously sustaining.

No Letouts for Chi Personnel of CBS

Chicago, May 8.

Reports of a let-out of employees at the local Columbia headquarters are denied.

Joe Ainley, production man, appears to have been given a two months' vacation without pay until CBS can again use him in July. Otherwise only one or two clerical victims of the axe are reported.

Ray Appleby has been reassigned and the continuity department is still intact.

Club Trio On WEAF

Three Roberts, harmony trio at Dan Healy's Ha-Ha Club, have been given a three a week schedule on NBC's red (WEAF) link starting tonight (Tuesday).

Spotting has the trio against Amos 'n' Andy on the eastern end of the broadcast also Wednesday and Thursday.

RADIO CHATTER

East

Bill Rose and Bill Bandon as team over WGY, Schenectady.

Shilling and Bess are doing a Potash and Perlmutter on WODA, Paterson, N. J.

Ray Perkins plays the Hipp, Baltimore, next week.

Bill Donahue replaced Herbert Glover in taking charge of the Derby broadcast for CBS.

NBC auditioned Gilda Gray for the Rudy Vallee-Fleischmann whirligig.

CBS press department advised an N. Y. radio columnist that the network was shaking up its sustaining stanzas and out came the story telling of a personnel shakeup at Columbia.

NBC Artists Service now has Harold Kemp, Bill McCaffrey, L. J. Fitzgerald and D. S. Tuthill all contacting ad agencies.

Eddie Cantor's slams at the N. Y. radio columnists had a disturbing effect on the J. Walter Thompson agency, which handled the Chase & Sanborn account.

Makers of Krisp Crackerjacks are trying out a kid dramatic show with NBC the channel of release if and when.

NBC no longer making mention of the interested commercials on the auditions sheet because of the increasing competition from outside talent agents.

NBC got its first info about President Roosevelt's going on the air last Sunday night from the Dow-Jones ticker, which had just (Friday) been installed in its press department. Network's Washington office queried about the item said it was just preparing to tell NBC headquarters about it.

West

Buster Crabbe, champ swimmer and now a Paramount film player, wants to be a crooner. Will get a voice audition this week at KHJ, Los Angeles.

Jerry Joyce, violinist, former orchestra leader, added to KFAC-KFVD staff.

Texas Cowboys, on KFWB, will double up with a half-hour daily on KFAC.

KGKB, Tyler, Texas, seeking to jump daytime power from 100 to 250 watts.

William E. Phillips of San Diego, Cal., is asking for a new 100-watt station permit.

Eastern Oregon Broadcasting Co., Inc., of La Grande, is after the facilities of KOAC, Corvallis, Ore.

Rosalie Barker Frye, contralto, on a new 15-min., program at KMTR, Hollywood. Helga Erickson, violinist, added to staff at same station.

Judith Poska, substitute fiddler at KMTR for four weeks while Jan Rubini is at the Warfield, Frisco.

Roland Larsen and his bride, the former Anne Berkovitch, radio singers, honeymooning in Tia Juana.

KUOA, Fayetteville, Ark., now owned by KUOA, Inc., instead of the Southwestern Hotel Co. Also goes unlimited daytime operation.

KOA, Denver, has until Nov. 17 to complete its new transmitter.

FRC will hear the application of Raymond M. Brannon, Fremont, Neb., for a new station license and facilities of KFOR.

Kenneth Niles in as permanent m.c. of 'Microphonia,' weekly vaude program over KMTR. Replaces Bill Doemling.

Gordon Brown is again with KJBS, Frisco, as announcer, coming from KQW, San Jose.

Shumans Can't Interfere With Cornbelt's KFOR

Lincoln, May 8.

Controversy over control of KFOR concluded with the singing of a decree by Dist. Judge Frost in the suit of the Cornbelt Broadcasting Co. against Howard and Harry Shuman. Defendants were permanently enjoined from interfering in any way with the conducting of the corporation's future biz.

Suit was filed two weeks ago by the Cornbelt group to oust the Shumans from the office of the corporation and also from control of the station. Decision takes control of KFOR from the Shumans for the first time since the station opened some seven years ago.

JANE FROMAN REPEATS

Jane Froman pays a two weeks' return at the Paramount, New York, June 2. The repeat like the previous two weeks' stay was set through Morrison & Winkler.

Miss Froman's spot on the Sunday (7) Real Silk program (NBC), was the first of four for her on that commercial.

Midwest

'Young 49'ers,' one of the best kid programs, washed up over NBC May 1. Colgate sponsored out of Chicago.

Luxor theatre of Romance over WMAQ, Chicago, extended to June 19.

Borden Ice Cream's 'Mr. Twister' show changes time over WMAQ to 9 p. m.

Station WBBM, Chicago, will have Guy Lombardo for two 15-minute and one 30-minute periods nightly from the Dells and Johnny Hamp from the Hotel La Salle. Cafe de Alex and Folies Bergere no longer aired through this outlet.

South

Tom Bradford, WBRC, Birmingham, doing a single for Goodrich Tires.

Dot and Dick, skit, now on its fourth year for WMAZ, Macon. Mystery series presented by the Mercer (university) players has been continued after an opening 13 weeks.

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

RAMONA
SINGS and PLAYS PIANO "AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

DON HALL TRIO
WJZ Daily 7.30 A.M.
WEAF Sunday 11:15 P.M.

VERNA BURKE
Park Central Cocoanut Grove
NBC Network

SOUTHERN SINGERS
NBC Network
Management
M. GALE, 151 West 46th Street

KIT-CAT
LONDON
ROY FOX
BAND
B.B.C. Network Decca Records

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

POLLY MORAN
With Elsie Reich, Koestner Orch.
Palace, ½ Hour
Sustaining
WMAQ, Chicago

This was sort of a preview for the benefit of NBC in Chicago as to what to expect from Polly Moran, robustious film comedienne, whose other baptism is scheduled to occur over the NBC web from New York June 1. It's a cinch bet the radio will find Polly Moran, as the rest of the amusement world has, an astonishingly virile personality, congenitally addicted to horseplay and pranks, a constant kidder, a shewowdy. It is equally certain that nobody quite like her has ever hit radio and that in itself is her best chance of getting some place on the airwaves.

On the Palace air program she flustered announcer-straight man Bob Brown, ignored him, cut in on him, joshed him, and in short conducted herself before the mike with the infectious informality and boisterous comedy that is the essence of her popularity and the uniqueness of her personality.

Elsie Reich was the class contrast to Polly Moran's rough-and-tumble. Miss Reich is not new either to radio or to Chicago. She has sung at the Edgewater Beach hotel, among other places. She has a rounded full-toned soprano voice, well-trained and caressing to the auditory nerve. She handled five numbers in all, which is a heavy cargo for any singer on one program. That she remained consistently interesting is commentary enough on her merits.

This is the former Chicago RKO weekly program but no hint of the RKO connection is now given for diplomatic reasons in connection with the involved circuit status. It's simply the Palace theatre program. Still using the statement 'only vaudeville theatre in the Loop,' an assertion more haughty than truthful as six acts are available at the Majestic. Palace can rightly scorn any comparison, but nevertheless, the Majestic does play vaudeville and the Palace is not the only vaude house in town. *Land.*

BAVARIAN ENSEMBLE
Henry Kublick, Director
Bismarck Dutch Room
Sustaining
WMAQ, Chicago

This is a singularly dull and uninspiring program for average American ears. That the large German population may fancy the peculiar music dispensed is a possibility that non-Teutons could scarcely comment upon authoritatively. It's a string ensemble plus pianoforte installed in the Dutch Room of the Hotel Bismarck as a calculated Old World effect. There again the premises may tell a different story than the mental picture conveyed by the radio program. As a mental picture for everyday Yankees, it seems scarcely likely to arouse impulsive curiosity.

Long-continuing pieces of slight melody and little beguilement, make such titles as 'Joyous Vienna' seem incongruous. It was anything but gay or animated by standards over here. And to increase the poor impression the strings were not strong enough to drown out the crowd noises of a beer-guzzling mob in (as announced) a low-ceilinged rathered room.

Although called Bavarian, there is as much or more reference to Austria than to Germany. There might be a reason for that or it may have no bearing. Announcer sprinkles some comment in German with his English descriptions. As an exploitation for a beer parlor, the results will be conditioned by factors hard to judge. Certainly from everyday theatrical judgment it's indifferently successful. *Land.*

FRANCO JUNIOR HI-JI
Amateur Revue
COMMERCIAL
KFWB, Hollywood

As an adjunct to the weekly Franco Hi-Jinks, one of the most popular local programs, KFWB sent out a call for school kids who had visions of breaking into the ether, promising to spot the best on a 45-min. bill and, perhaps, later giving them a break in bigger time.

This—initialer—demonstrates the kids are there. This bill actually had the usual run of local air-vaude bills backed off the air hereabouts.

Out of the hundred or more auditioned, Johnnie Murray, who m.c's, picked 12 kids, all under 17, who put over a wow of a show considering their lack of experience. Only in a couple of spots was mike fright evident.

Youngsters cover all ranges of ether entertainment from trilly soprano to low comedy. Most of the acts were imitations of known name radio artists. One 14-year-old dialectician, mimicing one of the local favs, especially stood out. Novel bill is to be a regular Friday night affair which, if it keeps up the standard of the first, should be a big click.

It's sure of an audience, figuring on mamas and the friends that will be listening, plus the school mates of the performers. Angle of the bakery concern that sponsors is that the plugs are all directed toward kid trade. *Stan.*

JACK and JERRY FOY
Hillybilly
Sustaining
WGY, Schenectady

Duo tee-off at 8 a.m. daily and also play an occasional 15-minute noon round. Jack Foy originally soloed, but when he moved in to fill the alarm-clock slot, he partnered with Jerry. A third chap, Bill Bandon, is mentioned as guitarist. Program consists of hillybilly tunes, pop harmony, guitar-harmonica-saw music, and chatter, with plenty of Joe Millers aired.

Pair are contrasting types. Jack is effervescent; he has a high tenor, and a southwestern twang. Jerry is slow of speech, has a baritone voice, pleasing in tone, and a slight southern accent. Not a great singing but a fine speaking voice.

Jack Foy is more to the fore, singing, yodeling and wisecracking. A larger vocabulary would help him. Presumably Bandon doubles on the saw; it's well done and deserves a bigger spot. Jerry sings, talks and picks the guitar. Boys have a wide repertoire of old-timers.

Dialers who care little for musical lachrymosity or barnyard humor will like best the team's pop harmony. Voices blend well. Twosome always are in good spirits for the breakfast hour. However, it is not a strong luncheon period feature. Incidentally, they make too many references to the studio clock, operator, etc., causing listeners to be conscious of the mechanics. These atre appearances are over-plugged, too. *Jaco.*

'FIGHTS AND FIGHTERS OF YESTERYEAR'
With Thornton Fisher and Jack Britton
Drama
Sustaining
WMAC, New York

Thornton Fisher, cartoonist, who does a daily sports commentating stint on this indie outlet, has added a weekly 'Inside Story' idea to his schedule. Like Edwin C. Hill, and scores who came before, Fisher mixes into the session a recital of the celeb's career, dramatizations of bits from his blog and a personal appearance of the subject.

For the debut program (2) of this series Fisher wound his tale around the life of Jack Britton, once welterweight champ. Considering the standard of the output from this station it was a competent job. Period packed excitement, pace and neat sketching of the highlights. Added to this was Britton's personal appearance, the ex-champ taking part both in the exchange of ring reminiscences and the dramatization of his battle with Mickey Walker.

In his introductory, Fisher described Britton as the foxiest, smartest fighter the ring has ever known, and to back this up the cartoonist recalled, through dramatic enactment, the first Walker set-to when Britton, badly beaten, talked the younger, less experienced scrapper out of a knockout and won himself a draw for the bigger gate he anticipated in New York. Only feature of this dramatized bit that sounded off key was the insertion of A. L. Alexander doing a McNamee from the ringside. Perhaps it didn't occur to the producer of the program that the Britton-Walker battle was years before the advent of radio and the mike builder-upper of ring events.

For a commercial having something to sell to men this one is made to order. Perhaps there's a customer already in prospect, with the cartoon giveaway that Fisher is offering inserted to convince through the mail route that the program has listeners. *Odec.*

MAL HALLETT ORCHESTRA
30 Mi
Sustaining
WABC, New York

Mal Hallett is making a clicky comeback. Away from Broadway for almost three years, due to illness, the new featured maestro at Roseland ballroom contributes a bright late midnight half hour of smooth dansology over WABC.

Hallett is dipping in and out of Roseland where he came to prominent attention, shooting up into New England for sporadic one-niters, and thence back to New York, where his etherizing is a bright idea to put him back on the map with gusto. He's effecting that in no small measure.

For a late hour band Hallett is surprisingly smooth and 'sweet' and not too tepid, for he knows how to mix 'em up. *Abel.*

IN-LAWS
Domestic Serial
COMMERCIAL
KFAC, Los Angeles

Troubles of a young married couple cursed with too many relatives. An amusing serial which has been a favorite over KFAC for months.

Situations are evolved from the various scraps and brawls that eventuate when the married couple's kin try to but-in on the running of the household.

It's one of the few local script shows worthy of discing for a general small town release. Yarn is by Hal Berger, who also plays the heftiest part, that of the wife's father, a crotchety old meddler. Good casting throughout. *Stan.*

IRVIN S. COBB
With Al Goodman, Agnes Moorehead Comedy, Band
COMMERCIAL
WABC, New York

As a companion stanza to Will Rogers, under the Gulf Refining banner, this twice weekly quarter hour has all the earmarks of a click. Only thing that may mitigate is the forcing in of too much plug matter for so short a period. Angle makes quite a contrast with the commercial's restrained and brief use of the ad palaver as on Roger's debut show the previous Sunday (30).

Another impediment is loading up Cobb with a femme comic. Though the girl, Agnes Moorehead, may be okay, if her aping of Zazu Pitts on the initial session can be overlooked, she stacks as one too many. Judging from his unveiling sample, Cobb should be easily capable of holding attention alone with an occasional intrusion by the Chris-announcer character for a bit of crossfire.

For his first appearance (3), Cobb started off with a few sly ribs in the direction of Rogers, and then went into his routine of humorous comments on the news. Material was aptly contrived for radio and likely to be received as a refreshing contrast to the usual run of air comedy. On this program the humorist comes into his own as an air figure. His previous appearances, for Blackstone cigar and others, it now seems, had him out of his element.

In Cobb and Rogers this account has a combination that can't help consistently getting one of those way-up listening percentages. More service in relieving the listener from that overdosage of talk about Gulf station service would mean added insurance. *Odec.*

GOOD HUMOR ICE CREAM BAR
'The Deerslayer'
DISC-COMMERCIAL
KYW, Chicago

Obviously intended to boost sales during the warm weather, this program on wax is new to KYW, although possibly not elsewhere. Inaugural sample was verbose. It was, however, talk in the old-style manner of fine-sounding heroics. 'The Deerslayer,' master woodsman, pal of the Indians, scorner of anything base or deceitful, is traveling through the woods in the company of a man of contrary sentiments. Most of the gab is planting character with the action limited to the once-famous .005%.

In general it possesses some qualities of appeal to young imaginations. Derived from the work of James Fenimore Cooper, an author more legendary than perused, it has plenty of adventure and ripsnorting melodrama to draw upon. *Land.*

ORTIZ TIRADO
Songs
Sustaining
WEAF, New York

To Ortiz Tirado, ballyhooed here as 'Mexico's greatest living tenor,' broadcasting is nothing new. NBC also relates that in addition to being the featured tenor of the National Opera Co. of Mexico, he was for two years one of the greatest attractions of XEW in Mexico City.

Coming out of the loudspeaker, this lad's voice has a fine tonal quality, a plaintive quality in carolling a romantic ditty that would make some appeal to the femme element. But lacking in flexibility, which at times, makes the headtones hard listening. Debut program (3) was restricted to Mexican tunes, all of the romantic type, with one, a lament, revealing a singular quality that will bring Tirado class attention if anything. His, certainly, is not a stanza for the mob. Current schedule gives him both Wednesday and Saturday evenings. *Odec.*

'RAISING JUNIOR'
Dixon and Berry
15 Mi
Sustaining
WOR, Newark

This is a continuance, after a lapse of about a year, of the 'Raising Junior' domestic comedy series which had a lengthy commercial run on NBC. Now it's a thrice weekly sustaining show on WOR, Newark, and on merit should be back in the commercial class, where it started.

The leads are Pete Dixon and Alene Berry (Mrs. Dixon), the latter from legit. Dixon also writes the script. An unbilled child character supplies the title and serves as hub for most of the action. On the WOR broadcasts the child character seems about two years old. It was just a babe in the breakfast food scripts on the network. Through the growing up process for the kid it should sound okay to those who remember it from the NBC days.

In the chapter caught the family, called the Lees, were digging in at a summer cabin, along with Junior, and at the finish found themselves stranded. A storm raised the river, carried away the bridge, and it looked like no picnic for the Lees. Suspenseful holdover into the next show amounts to first-rate teasing.

Dixon's flair for dramatic moments and 'situations,' based on

Ether Slants

Chicago Sees 'Slap' as CBS Drops WGN Bands

Chicago, May 8.

Radio circles last week heard that Columbia had given a direct slap to its affiliated station, WGN, by abruptly without explanation cancelling all sustaining network time of the so-called WGN dance orchestras. These include Hal Kemp, Bernie Cummings and Clyde McCoy, admittedly high-ranking aggregations.

Undercurrents for some time have indicated a lack of cordiality between Columbia and WGN.

Still Funny If Allowed To Be—Sherman & Pratt

icago, May 8.

Drs. Sherman and Pratt, on the Real Silk Sunday night program for the past 13 weeks, were dropped by the sponsor and Jane Froman substituted starting May 7.

Comedians were in the unique position of never being permitted to give a typical Sherman-Pratt program of the type which is responsible for their popularity locally over KYW, and which got them the Real Silk job. Instead the advertiser handed them scripts written by outsiders and not fitting the doctors' style. In consequence they were admittedly not very comical.

Jones-Hare Trial

Billy Jones and Ernie Hare have been alloted two weekly spots on the NBC-WJZ lane to test out a new idea in comedy and harmony dueting. Routine makes its bow tomorrow (Wednesday) night at 8.30 EDST and gets another release May 17.

Pair have been off the air since the break with Best Foods about a year ago.

Cemetery Finds It Pays

Los Angeles, May 8.

Inglewood Park Cemetery signs another year's contract for week-end concert broadcasts over KHJ. This makes the fifth year for the burial ground, which depends almost exclusively on the ether for its exploitation.

Frederick Stark engaged to conduct the weekly string and reed contributions.

HEART THROB PERIOD

Chicago, May 8.

Dramatized heart-lore, a la Beatrice Fairfax, will be used by the Berland Shoe Co., St. Louis, over WGN, Chicago, starting tonight (8) on a 52-week contract negotiated by the Lewis E. Wertheimer Agency of St. Louis.

Ethel King is the nom de radio of WGN's Beatrice. Announcer Pierre Andre will do straight and a symphony orchestra will augment. Time, 8-8:15 p.m. every Monday.

KFWB'S AUTO RACES

KFWB, Warner station, will broadcast the weekly night auto races at the Legion Ascot speedway.

Races go nocturnal May 10. Heretofore, they have been held Sunday afternoon's with broadcasts via KHJ.

filmsy plot structure, was aptly illustrated in this chapter. If all the scripts are on a par with this one, 'Junior' should have no trouble in staging a comeback. *Ige.*

BURTON HOLMES
'Around the Fair'
Sustaining
WMAQ, Chicago

This is by far the most intelligent sample of exploitation thus far observed in connection with the forthcoming World's Fair. Holmes, veteran of the travel platform, discusses the Century of Progress Exposition with all the assurance of a globe trotter who has seen them all. Moreover he preserves at all times a detached impartiality, or what will be accepted as such, despite his commercial interests in certain aspects of the fair. In consequence of his glib tongue, authoritative manner, and pleasing vocal personality, Holmes' capacity for arousing enthusiasm is very real.

Apparently intended as a daily program over WMAQ, with an NBC hook-up, Holmes will be a slick and effective salesman to the American home. His wise employment of human interest sidelights will be magnified undoubtedly as the series of talks unfolds. He will help ring the Expo's cash register. *Land.*

The most unusual factor about Vincent Travers' music is to pick it out of the ozone at the lunch period. It's a noontime surprise in that the renditions are well conceived, sweet and sometimes hot. They reach New York via WABC and originate at WCAU, Philadelphia.

Travers is not a stranger to CBS, but there were no program listings for him on the Wednesday (3) 12-12:30 period when he was heard. On an evening program this band would still impress, but coming in at the mid-day intermission it seems rather a waste unless something has, or will, eventuate from these recess efforts. Not a little of this band's air appeal, however, is due to Lynn Doray, femme songstress in the modern pop manner, who knows what to do with a tune when she gets hold of one. Miss Doray goes to bat two or three times during the half hour and is hitting better than Chuck Klein.

There's plenty of noontime music on the ether, but little of it is distinctive. Hence, Travers' prominence is all the more marked for those who happen to hear him.

Unimaginative and routine program staging on the Lucky Strike hour over NBC Thursday nights is enough to offset any quality the setup may contain. If the program remains in its present stereotyped state, chances are Jack Pearl's personal popularity may not be able to recapture listening interest that the rest of the program is bound to lose.

The hour comprises an hour of mostly straight band music, Pearl's two spots with his straight man, Cliff Hall, and the advertising plugs. It follows an identical production plan weekly, varying only in the songs played and the gag told by Pearl and Hall. That shifts the entire burden onto the comedy team, and as Pearl and Hall themselves depend strictly on gags, there is no advance insurance of a good, or even interesting program. The last two Lucky hours should be evidence enough of that. The gags were not up to standard. With nothing else to fall back on, the programs were both dull affairs.

Evidently the showmanship devoted to the Lucky Strike broadcasts is confined entirely to that provided by Pearl-Hall and the orchestra. Behind the talent there is no sign of showmanly guidance. It's no trick to order Pearl to split his routine in two sections and order the orchestra to fill in the rest of the time. Never a new twist, never a departure from formula, never an attempt to give the listeners something they not only expect, but know too well. Through time and talent investment, the Lucky Strike hour is a costly proposition. A big part of the expenditure is wasted through the utter lack of showmanship in its construction.

Sid Silvers' failure to tell 'em as well as he writes 'em was among the disappointments on the disappointing Fleischmann hour Thursday night (4). He opened the specialty section and went on cold, which was no cinch spot, but the routine sounded as though a better position couldn't have helped much. From Silvers on the specialties were hardly better, but through Walter O'Keefe, on late, it perked up a bit. A dramatic scene by Tom Powers and Margaret Sullavan of the legit stage, two songs by Alice Faye and another pair by The Funnyboners did the rest of the honors.

On his own, as the Fleischmann m. c., Vallee does his usual good chore. Whether or not he arranges the talent layout, he gives it a helpful pace. More important than that, perhaps, is that amidst the weekly change guest talent, the program has one permanent name and attraction in Vallee. But Fleischmann has established a definite air policy for itself by the use of new faces every week. The entertainment looked for is expected from the new faces, and Vallee can't offset the deficiencies when they show up wholesale, as on the last Thursday night program.

Musical Supe Quits NBC, But Wants Singing Spots

Walter Preston has quit as supervisor of musical programs at the New York NBC studios. In his resignation Preston said that it was imperative that he leave to rejoin his father in the radio mag publishing business. Preston, who stepped into the job about four months ago, asks that he be permitted to continue his tenor spot on a couple of sustaining programs.

Al Short, formerly of the network's Chicago producing staff, has been assigned to fill the Preston vacancy.

Floor Act On Air

Hollywood, May 8.

Don Smith and Bill Sigler, who perform at the Ship Cafe, Venice, have been spotted on K... H...

Acts Get Little but Air in Hollywood's Try at Co-Op Vaude

Hollywood, May 8.

Mirror's co-op vaude is still a headache, with the bill last week splitting $129 between two acts and Barry Bresdon, out in favor of Eddie

Acts claim that Breedon had represented the house as grossing around $3,000 weekly. Breedon took the first $1,200 out for the operators of the house, Strong & Wilson, real estate firm which owns the property, with the acts splitting the rest. Percentages ran from 10% per act to 15%. Since vaude has been in, house hasn't cracked the $1,200.

Failing to get a better proposition from the house or the new booker, Chrisman's Goats, Seven Highlights, flash act, Chandler and Lee and Elinor LaMarr, accordianists, refused to opened Sunday (7).

Ruth Wimp Improves

Louisville, May 8.

Ruth Wimp, formerly in vaude as half of team of Gilbert and Wimp, left a local hospital last week and is now recuperating at her home here.

She went into the hospital to battle an attack of peritonitis.

10,000 COSTUMES
At Bargain Prices

Marvelous opportunity to buy theatrical wardrobe. Musical comedy, revue, ballet, minstrel, period and character costumes. Many in sets of 8, 12 and 16 for chorus and principals.

IRWIN HILL
242 West 40th Street
Between 7th and 8th Avenues

CAN OFFER STANDARD VAUDEVILLE ACTS
Going East or West
5 to 8 Weeks
Write—Phone—Wire
Gus Sun Booking Exch. Co.
Springfield, Ohio

Christensen Bros. & Co.
Dancers Extraordinary
Week May 5, Palace, Chicago
East. Rep. JACK HART
West Rep. SAM ROBERTS

Pan in Salt Lake, but Mum on His Show Aims

Salt Lake City, May 8.

Alexander Pantages, and his son Rodney, arrived here for a several day visit, but gave no indication of his business, although he admitted that he 'may come back to Salt Lake'.

Pantages house here was taken over few years ago by RKO, and rumor is wide that he will again enter the local field. His conferences here are with veteran showman and former business associates.

'We are today in readiness for anything and are awaiting developments,' he said, 'and I am making a nation-wide tour to acquaint myself with the present theatre business in the event something turns up.'

Speculation is he will take back the RKO, now operated by RKO Salt Lake Corporation, with manager B. D. Cockerill as trustee for the receivers.

In New York last week it was indicated that RKO plans to retain Salt Lake if disposing of the five other ex-Pantages theatres, when the circuit paid up the back rent.

Seattle, May 8.

Alexander Pantages and Rodney Pantages here last week on western tour. They visited Salt Lake, Spokane, Seattle, Vancouver, B. C., and Portland, all spots with vaude possibilities. Nick Perong joined them at Spokane, to confer here with Edw. J. Fisher.

looked over the Rex (old Pantages) with Al Gillis showing him the house Pan opened in 1915. Mystery about this tour.

Salt Lake Vaud Test Gets Further Tryout

Salt Lake City, May 8.

R-K-Orpheum continues to plug re-establishment of vaudeville in Salt Lake City, by holding over Owen Sweeten, imported last week from the coast as m.c.

This week's bill, a combo of local talent and west coast acts, includes The Burroffs, dancers, Billy Elliot, blackface, Esther Campbell, whistler, Ruby La Crist, contortionist. The locals are Norm Anderson, dancing, a line of girls from a school, Gwen Beck, KDYL half-pint singer, and Jerry Beesley's orchestra.

Curg Peterson's band walked out week ago.

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

Inside Stuff-Vaude

Will Morrissey tells about his turk called the 'Vagabond Revue', which played Philly some weeks ago. Stage and radio stars were announced as being in the cast and the first night takings were $1,780. Second night gross was 35 bucks, none of the names appearing. Morrissey as m.c., explained their absence with various alibis—a dance star hurt his leg—a comic billed 'was arrested in Philadelphia last season and is afraid to come back'—and so forth.

There was a choice between two bands, Morrissey picking one because the leader's father is in the coal business and that provided credit, so the house could be heated. Theatre is in the hands of the mortgagor but he claims the show played four weeks before the bank was aware of it. After the first night, takings were strictly from passes, at 50 cents a copy.

All acts playing the Earle, Philly, are talking about Joe Feldman, who came into show biz from the cloak and suit field, taking over the Earle, and injecting a humaneness into his relations with actors that is unusual. His solicitude at making them comfortable is quoted by them to be extraordinary.

When biz is bad and the acts worry about it, Feldman says, 'Okay, biz is bad, so what! So let's go down to my house and have dinner.' On top of which he sees that fresh gardenias for the juveniles are available, etc., all on the cuff, along with his other forms of general hosting, besides paying them off.

Individual calling himself A. J. Messenger, or Messinger, is reported to be unlawfully representing himself as a Fanchon & Marco representative. F. & M. office disclaims knowledge of the man, who is stated to have tried to cash large checks with railroad companies on the alleged F. & M. misrepresentation.

RKO Roxy may shut down for a week or so in about two weeks, preparatory to the instituting of the new 15-act straight vaude policy in the R.C. house.

Harking back to the war days, the German dumb acts in the varieties these days are introduced by the m.c.'s as Danes or Swiss, as a compromise to the general anti-Hitler feeling in the metropolitan sectors.

Who's Who in Saranac

By Happy Benway

Saranac Lake, May 8.

Many Lowy (year and a half at the cure). Was violinist with Rudy Vallee's orchestra. Weathered a rib operation, losing 10 ribs and making a wonderful comeback.

Fred Moore (two years). Attached to staff of Herbert Brenon, picture director, for many years. Now up and around, responding to the cure okay.

George Minor (two months). Was manager of Loew's State, New York. At his best, enjoying a much needed rest in the ozone city.

Tommy Abbott (four and a half years). I. A. T. S. E. boy who worked at the Strand, New York, as electrician for many years. Bed patient and holding up nicely.

Chris Hagedorn (five years). Ticket agent and treasurer of many New York theatres. Just experienced the rib operation and is weathering same okay; five operations within three months.

Tom Creamer (two years). Prominent in the theatrical field as a performer and an I. A. T. S. E. member. Now on his second visit here, enjoying a wonderful comeback.

Louis Rheingold (two years). Vaudeville booking agent, producer and song writer. Strictly a bed patient, showing up to good results.

Archie Goulet (two months). Formerly of Provost and Goulet, also of the Six Abdullahs of vaudeville and circus fame. In bed now under observation.

Vernon Lawrence (10 years). Man of note, having seen service with Belasco and Frohman. An up patient, doing well and holding his own.

Loran Newell (one year). Employed at the Capitol, New York, for two years before falling ill. An all up patient who has staged a comeback.

Jeanene LaFaun (two years). Formerly of LaFaun and Swain, trapeze artists, Arabian Frolics and LaFaun's Fantasies. Strictly a bed patient who is on the up with pneumothorax.

John Louden (three years). Well known legit actor, was with 'White Cargo'; also in vaude and a med-show man. Got the big all up okay and doing fine.

Leonard Cowley (two years). Was with 'China Rose' company (John Cort) and 'Student Prince' (Shuberts). In vaudeville with the Three Jacks, Spanish Trio and the DeLux Duo, also on the Lyceum and concert stage. All up and doing work for the lodge.

Betty Huntington (one year). A feature with the London Foster Girls and with many vaudeville flash acts, also known for her cabaret work. An all up patient and about ready to resume work.

John Montalese (six months). Was employed by Frank Dwyer as a scenic artist. Strictly a bed patient who is mastering the comeback.

Edith Cohen (three years). Connected with the RKO Pathe office staff for many years. And up at times patient who is doing exceptionally well with pneumo-thorax.

Seventy showfolks who are curing here wish to take these means to thank every circuit owner, every manager, the trade papers, the committee of the N.V.A. Fund, the personnel of the N.V.A. lodge, the profession, and the public for their kind thoughts and help towards this worthy cause. We thank you.

N. Y. PAR INCREASING NUMBER OF TURNS

Paramount, N. Y., is increasing the size of its stage show for the coming week (12).

Acts booked comprise the longest list of standard attractions the theatre has ever played. They include Georgie Price, Fifi D'Orsay, Pickens Sisters, Tamara Geva, Fray and Braggiotti, Walter Dare Whal, Tommy Wonder and Sister and Albertina Rasch dancers.

Baltimore Musicians Yield 20 P. C. on Wage

Baltimore, May 8.

Vaude was saved for Baltimore this summer by the willingness of the musicians' union to cooperate with the two theatres playing 'flesh'. Both the indie Hippodrome and Loew's Century had been considering dropping vaude during the hot months unless some cost relief was forthcoming from the crafts. Musical Union was the first to come through under the leadership of the newly elected chief, Oscar Appel, with the theatres getting a 20% reduction on the scale, which brings the musicians' theatre wage down from $75 to $60.

Reduction technically is in effect until the end of the present contracts, but that means just through the summer since the contracts expire on Labor Day. Theatres are now in conference with the stagehands and operators, and it looks for similar reductions in these two crafts.

JEANNE TRAVERS
Featured with the 12 Aristocrats
IN SONGS
THIS WEEK (MAY 6)
RKO PALACE, New York
Vaudeville
PAULINE COOKE and O. L. OZ

RETURN ENGAGEMENT
WITHIN FOUR MONTHS
"COOKIE" BOWERS
(MOVIE-CARTOONS' MOUTHPIECE)
RKO PALACE, NEW YORK
(This Week (May 6)
My Best Thanks to RKO, LOEW'S and
Phil Offin
WEBER-SIMON OFFICE
HARRY YOUNG
Personal Manager
1560 Broadway

PAUL **BRACHARDS, JR.**
resents
THE FOUR TROJANS
This Week (May 6)
RKO PALACE, NEW YORK
irection—PADDY SCHWARTZ

FOUR FRANKS
(Formerly 4 Frankenbergs)
OPENING MAY 12, PALACE, CHICAGO
East. Rep.: WEBER-SIMON West. Rep.: GUY PERKINS

TWELVE ARISTOCRATS
PRESENTING THEIR ORIGINAL DANCE SYMPHONY
THIS WEEK—MAY 6—RKO PALACE, NEW YORK
Return Engagement Within Three Months (Week May 19)—EARLE, WASHINGTON
Many Thanks to HENRY WIESE, PAULINE COOKE, O. L. OZ

Coast Getting Its Perennial Vaude Spurt With 12 Weeks Now in Sight

Hollywood, May 8.

The yearly comeback of vaude on the Coast is on again with prospects that within the next month 12 weeks will be available for acts between here and San Francisco. Elimination of double bills in many cases is responsible for vaude interest.

Currently, Warners Downtown and Hollywood are both using five acts weekly, with a possibility of six. Budget for the Downtown is between $800 and $950 weekly. Hollywood, which went vaudfilm from straight pictures last Thursday (4), is going $1,500 for its opening bill. Subsequent bills will have about $500 lopped off the budget. Warners houses in Santa Barbara and Fresno will each install five acts on a split week policy Thursday (11) with Whittier and San Pedro slated to follow within the next two weeks. Bert Levey office is booking all Warners houses.

RKO Spreading

With the Golden Gate in San Francisco playing five acts to good results for the past six months, RKO figures to put RKO here into the same policy. Deal has not been okayed by the home office but it is expected to get started Friday (12). House will play five acts with a feature. Vaude will cost around $900.

Mark Hansen's Paramount Theatres, seven nabe houses in Hollywood and Los Angeles, also are figuring on vaudefilm. Hansen plans to install a stage band in each house. Three acts will work in front of the band. Policy will be two two-day dates with three days on the week end. Parfax, Hollywood, and Wilshire, Santa Monica, operated by Gus Metzger, also contemplate adding vaude on a split.

Fox L. A. Handicapped

Los Angeles theatre, William Fox's downtown deluxer, is planning stage shows. However, difficulty is that this $5,000,000 house was built without a curtain gallery. Unable to fly anything but the asbestos front curtain handicaps the house to a certain extent. Policy here will probably be a stage band. McKinney's Regent, one of the old WVBA's standbys, will also return to the fold. House is in the south side of the city.

Jensen and Von Herberg, with 20 houses in Oregon and Washington, are planning some sort of stage entertainment in over half of their houses, but have not come to a definite decision on what type it will be. Chances are it will be vaude.

Alexander Pantages has been talking of installing vaude in the four houses which he sold RKO and which now are in receivership, with Pantages probably getting them back. Theatres are in San Diego, San Francisco, Salt Lake City and Portland. Same policy is figured for his Hollywood, which was returned to him by Fox West Coast.

Juliet Back on Stage To Do a Ruth Draper

Juliet, standard vaude single of some years ago, and in retirement for some time, is planning a road-show concert tour on her own, a la Ruth Draper. Juliet's forte in vaude was her impersonations.

She and her author-actor-brother, Harry Delf, have been working on her material for a year, preparing the repertoire which is about ready.

Shrinking RKO Book

RKO's shrinking vaude book, now down to Singer's Midget size, gets tossed for another half-week loss at the end of this week.

Paterson goes straight pictures.

'Tink's' Bum Ticker

Hollywood, May 8.

Claude S. (Tink) Humphreys, though still critically ill at Hollywood hospital, is reported improving.

The former Keith booking exec was stricken with a heart ailment.

RED GRANGE'S BREAK-IN

University of Illinois Supports Him as Actor

Chicago, May 8.

Virginia theatre, Champagne, site of the University of Illinois, gave Earl Taylor's 'Vanities' a break-in date on strength of Red Grange's presence in the show. Booking was on percentage and proved profitable. Grant Martin, house manager, recommended the booking. House operates straight films.

Mildred Harris Chaplin is Grange's co-star. This is the unit that Earl Taylor has prepared for playing fairs this summer.

Blumberg Goes Ahead—Defying 'Salary Board'

Nate Blumberg, RKO's western (Orpheum) operator, arrives in New York today (Tuesday) on another booking trip. He'll line up further attractions for Orph routes on percentage.

The salary setting committee of the four major circuits objected to the Blumberg western bookings, since under percentage some of the acts received more than the agreement salaries allowed. RKO declined to interfere with the receivership operation of the mid-western houses.

Chicago, May 8.

Nate Blumberg will operate his RKO midwestern group of houses through the summer on the theory that two special stage attractions monthly are a necessary bolster and offset to the type of screen product available between now and Labor Day. First of the units, George White's 'Scandals,' with Willie and Eugene Howard, is now touring the houses.

Bill Robinson unit will follow. Irving Mills was in town last week to set the Cab Calloway show, which opens May 22 at Minneapolis, with St. Paul, Des Moines, Omaha, Kansas City, Davenport, Sioux City and Cedar Rapids following. Thurston the Magician starts June 3, with Davenport, Cedar Rapids, Sioux City, Des Moines, Minneapolis and St. Paul laid out at present.

Practically all shows working on straight percentage deals.

Coast Vaude Acts Get Break from Shell Oil

Los Angeles, May 8.

Currently, Shell Oil Co. is proving a meal ticket for vaude acts hoping for a Coast break, or at liberty.

Gas concern the past week staged shows in Los Angeles, Riverside, San Diego, Pasadena, Long Beach, and Santa Barbara for its station managers, with Phoenix and Tucson, Ariz., set to follow.

Spotted for the various towns were Ulis and Clark, Hooper and Gatchett, Four Juggling Normans, Eileen Flori, Trask and Nearing, Ali Hassen's Arabs, Pressman's Revue, Ramsdel's Revue, Four Belvederes, and Roland Hammond. Walter Trask booking.

Chicago Booking Toledo

Chicago, May 8.

Henry Stiegelmeyer, formerly divisional director for the Great States-Fitzpatrick-McElroy string through Indiana and now stationed in Toledo for Publix, is putting the Paramount theatre in that city into a vaudfilm policy. Dick Bergen, RKO-Great States booker, will place six acts on a full week basis.

First bill opens Friday (12).

Heading For Home

Roth and Shay have completed their European engagements and are headed for home.

They've been abroad for about three years.

7 Acts, Piano, M. C.—$25

Chicago, May 8.

Coffee and cakers are now getting $1 a night disguised as amateurs. Exhibitors have been offered amateur nights during the last month or two for the all-time record low price of $25 a night for seven acts, a piano player, and an announcer.

This gives an idea of the economics prevailing in this divison of amusements.

NO-VAUDE POOL IN SYRACUSE SHAKEN

Syracuse, N. Y., May 8.

An RKO-Loew agreement on stage shows, or rather on no stage shows, which turned Syracuse into a strictly straight picture town some time ago, is apparently off. Whether officially concluded or not isn't known, but RKO booked in the Don Redman colored band show this week and next week plays the Johnny Perkins unit.

RKO says the bookings won't be on a regulation vaude basis, but will mean the playing of stage attractions when they happen to be available. That could mean every week, but RKO won't say that it does.

Loew is still in straight films here, but it's reported Loew won't be in straight films long.

CLEVE. BOOKER RIVALS PUTTING CITY ON MAP

Cleveland, May 9.

Stanford Zucker and Leonard Labowitz, both lawyers and formerly partners when they booked the Cantor-Jessel show into Public Hall last year, have split and become rivals now in bookings.

Labowitz promoted the Jack Pearl-Whiteman-Boswell revue for the indie Hipp for a three-day engagement, starting Friday (12). Show is being scaled from 55-cents to $2.20, with two performances daily.

Zucker, his ex-associate, is booking Guy Lombardo's band into Crystal Slipper ballroom May 14 for a one-day dance at six-bits a head. Also has options on Cab Calloway and Rubinoff for follow-up dates and, on the side, is dickering for two New York musicals which he hopes to put in Public Hall.

Hippodrome, former RKO house that reverted back to Cleveland owners of building, is establishing a precedent by breaking its straight film policy to put in an expensive vaude revue.

Change being considered further exceptional in that the 3,500-capacity house, for the last year a low-priced grind theatre, is asking legit prices for show.

Owners, however, plan to mix legit and big-time vaude attractions with pictures just to put the Hipp on the civic map again. At present William Watson, manager, is dickering for vaudeville acts and also for Broadway musicals for the summer.

Impromptu N.V.A. Benefit In Florida Nets $100

Pensacola, Fla., May 8.

Max Bloom, noted horse trainer, who is spending the winter here, rallied some of the more prominent amateurs of the city about him and put on a midnight show for the benefit of the N. V. A. at the Saenger theatre.

Receipts around $100.

RKO Vaude Back in N. O.

New Orleans, May 8.

Orpheum will be reopened by RKO on Thursday (11) with 'King Kong' as the reopening picture plus a vaude program.

BECK BACK THURSDAY

Martin Beck is due back in New York Thursday (11), after cutting his European trip short.

The RKO booking head's hurry-up return started Friday (5) on the 'Ile de France.'

Roxy Set on 15 Acts, but No Date Yet; Doubts Over Material Supply

S. L. Rothafel (Roxy) hasn't yet set a definite opening date for the proposed 15-act straight vaudeville grind the RKO Roxy in Radio City, but it looks due in about two weeks. In the meanwhile present policy is being booked on a week-to-week basis, including the film. Next week's picture and the only one set ahead for the smaller R. C. house is Universal's 'Kiss Before the Mirror.'

Roxy's ideas for the R. C. 3,700-seater under the four-a-day arrangement with $15,000 stage budget, include regulation variety bills, with possibly one or two headliners, if available. Roxy is said to prefer radio names for the headline positions, if they can be had. In line with this he has suggested Harold Kemp of NBC as the booker. Kemp was the Warner booking head prior to going with the radio network.

NBC is not reported amenable to either letting Kemp go or having him split his time between ether artist bureau matters and the RKO Roxy booking job, holding the NBC bookings alone are enough for him to handle. It's likely a compromise will be arranged under which Kemp may serve in an advisory capacity without doing the actual booking.

Among matters under discussion and holding up setting of an opening date is the possible trouble the booker or bookers may run into in trying to land 15 quality acts a week for the R. C. date. With $15,000 to spend the booking office will have enough leeway as far as money is concerned, but there are some at RKO who doubt that 15 acts of the type wanted can be obtained weekly at any cost

Anderson's Last

With the change of the programs Thursday (11) will come the last stage show to be produced by John Murray Anderson for the Music Hall in Radio City. Current show is the first to be directly supervised and lighted by Roxy himself, since his return to the helm of the Radio City operation.

Anderson's six-week contract with RKO, made by Harold Franklin, allowed the stager a two-week leeway between productions, which is why his show heads in the coming week. Anderson was taken on for three productions only, a fortnight apart. This was prior to Roxy's return.

CHI EXPO'S REHEARSALS

4 Weeks at Own to Qualify

Chicago, May 8.

Actors interviewed for employment in various spectacles, pageants, and shows at the Century of Progress have made a further discovery on top of the $16-$35 a week salary offers.

All candidates are expected to rehearse gratis for four weeks prior to the start with no assurance of employment thereafter. One actor figured this four-week rehearsal period would cost him $8.16 in bus and carefare and $9.10 in lunches to qualify for a $16 a week job and maybe not get it.

Warrant Out for Feinberg as N. Y. D.A. Leads Drive

A warrant is out for Abe Feinberg, New York indie vaude booker, his failure to answer a judgment obtained by the act of Wade and Goodhall. He did not show up at supplementary proceedings and the warrant orders Feinberg to show cause why he should not be held in contempt of court.

The Wade and Goodhall complaint against Feinberg, two years old, was that they gave the indie booker $50 in advance for a date in Providence. They never received the date, the team alleged. Two weeks ago, through intervention of the District Attorney's office and Theatrical Democratic League, which are co-operating in the prosecution of alleged indie booking gyps, the act obtained a judgment against Feinberg for $204.

Another warrant for Feinberg was issued last week by the Labor Commissioner on salary charges preferred by a stenographer.

A case against A. & B. Dow, filed by Raphael Barrish in behalf of the act 'Dreamy Spain,' which was placed in the hands of Frank Harrigan of the D. A.'s office, has been referred to Municipal Court, New York, for civil suit. The complaint is short payoff on a Syracuse engagement.

First Regular Vaud in Atlantic City in 3 Yrs.

Atlantic City will have summer vaudeville on a regular basis for the first time in three years when Warners sends the Warner on the Boardwalk to vaudfilms with five acts on a full week on or about July 1.

The only vaude at the resort lately has been on the Steel Pier and Million Dollar Pier, although Warners played the Mastbaum, Philadelphia, shows in A.C. on Sundays for a time last season.

The Warner opened three years ago with presentations, but went straight films after a couple of weeks, retaining that policy ever since.

Indianapolis Full Week

Chicago, May 8.

Indiana theatre in Indianapolis, which is operated by Ace Berry on behalf of the landlords, will adopt a vaudfilm policy starting May 12. Seven acts booked by Billy Diamond will be used. Nick Lucas heads the inaugural bill.

Although occasionally using special stage attractions house is new to vaudfilm policy.

elody Laners Move

Chicago, May 8.

Melody Lane Players have moved from the Tabor, Denver, to the Publix Lyceum, Duluth, for a summer run. Open May 19.

Company includes Dorothy Sevier, Harry Jackson, Kenneth Christy, Rudy Wintner, Pacific Comedy Four, Jeanne Dixon, Louis FitzRoy, Tom Gordon, Babe Smith, Nita Carol. Art Reynolds is musical director, Charley Clapp scenic artists, and Joe Barnett, manager.

N. Y. Cosmo Shuttered, Godfrey Was In, Is Out

Zit's Cosmopolitan, New York, went dark in the middle of last week after another brodie with vaudefilms. The vaude was restored a couple of weeks ago after a layoff.

George Godfrey, the Cosmo's booker, recently bought an interest in the venture. His investment stopped working along with the theatre. They say they'll reopen.

Off for Orient

Seattle, May 8.

Burford 'Biff' Bailey and Lois Barnhart, dance team, last week at the Embassy, sail May 24 for Shanghai, for 12-week engagement at Cafe Royal, with option for additional 12 weeks.

Booked by Edward J. Fisher, Inc. Bailey is a local boy. Miss Barnhart is from L. A.

SEELEY'S F&M WEEKS

Chicago, May 8.

Blossom Seeley and Benny Fields left Sunday for Los Angeles for two weeks with Fanchon & Marco.

Team has a film possibility out there.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

NEW ACTS

POLLY MORAN
Comedy
20 Mins.; One
Palace, Chicago

Polly Moran does the sort of an act that gives even a professional observer the feeling that she has no routine or settled sequence of gags, but simply follows the inclination of the moment. Actually, she probably has a framework and ad libs from performance to performance to fill in. Her gusto is enormous and the harum-scarum approach to things and stuff which has made her one of show business' most picturesque and obstreperous characters is certain to carry her in and over like a 12-foot wave tosses a swimmer.

She gags that she picks up small change washing for all the musicians, that Mae West is 'sex-quisite,' that she doesn't know when to get off the stage anymore than Dooley and Sales do, that she's borrowing a pair of Garbo's shoes to get a head start in the Walkathon, that she arrived at the theatre early that morning by the light of a lantern.

Every now and then she goes into a Hollywood pose, slinks about with hauteur, pitches the voice for Park avenue, and pretends to be attending a Hollywood premiere. It's all a hodge-podge of anything and everything. She makes comedy from her attire, laughs by twisting her hair, amusement by kidding the orchestra. All this she does in a loud, vigorous voice easy to hear and rendering her serviceability to the modern theatres of the great open spaces gilt edge.

She also has a knack for ingratiating herself with the daily press, judging by results in Chicago. And that never hurt either the artist or the theatre. Her radio appearance on behalf of the Palace is separately reviewed in this issue under radio reports. *Land.*

STRATFORD and MAYBERRY
Comedy, Harmonica
15 Mins.; One (Special)
Orpheum, N. Y.

Femme comedy team with material that sells, and in the selling gets maximum results. Act drew No. 2 spotting up here with Mills, Kirk and Martin taking top billing, but ordinarily Stratford and Mayberry would be strong enough for next to shut at the Orpheum. Proved a big applause-grabber when caught.

Ladies of the team are opposite types. One does a ritzy gal, the other a rough-and-ready character with collegiate proclivities. About all they have in common is that they've been put out of cars and find themselves on a road far away from town, their plight forming the background of the talk. Along with the gab there's considerable rough stuff by the one girl in quest of laughs. This includes some kicks, etc.

Early in the routine one of the team does an harmonica solo. It fits in with the character her performance reflects, besides making her eligible for Borrah Minevitch's band.

Harmonica comes in for the novel close, with the little instrument giving an idea of the train which finally comes along to take girls home, team in single fashion simulating a train as they make for the wings. *Char.*

BERRY CURRAN TRIO
Songs, Dances, Violin
10 Mins.; Three (Special)
Circle, New York

Boy and two girls who try very hard but need a lot more development before they may be considered for better spots than the Circle. Those impersonations of Crosby and Walker which the boy tries to burlesque are just the things he shouldn't try.

All three dance, in solo or together, and in one scene the boy attempts a megaphone singing solo while one of the girls fiddles and another dances.

Just the same the Circle audience liked them when caught, although not too heartily. Finaled here on a four-act layout. One of the girls dances only on toes. Other high-kicks. Both lookers. Lighting couldn't be judged as house looked to be having trouble that way. *Shan.*

THE DEGUCHIS (4)
Tumbling, Risley
7 Mins.; Full (Special)
State, N. Y.

Orientals in a conventional routine of tumbling, risley acrobatics and balancing. Presents nothing at all original, but oke to open medium time shows and probably a better buy than most of its kind through having only four people. Still serves the average purposes.

DeGuchis carry a nice-looking set and equipment. Under the gun on this show and over satisfactorily Saturday afternoon. *Char.*

BARON LEE BAND (17)
Orchestras, Specialties
18 Mins.; Full (Special)
State, N. Y.

Colored band of 13 men, plus leader (Baron Lee) and four specialty entertainers, two singles and a team. From Chicago and Harlem night clubs, with heat guaranteed, but also showing more than the average orchestra of its kind in the way of melody and rhythm. Less of the loudness and more tune seems to be Lee's idea and it's effective. A meritorious turn for the average vaudeville bill.

Lee himself adds much to his act through peppy direction and nice appearance. Additionally, he makes his announcements of numbers with polish and a clarity of voice that's refreshing.

In the playing of numerous numbers, some special arrangements, the Lee band overshadows the work of the specialty entertainers. A very hot trumpet solo a la Louis Armstrong winds up the act. There's no finale in which the specialty artists return to the scene, but that trumpet number is all that's needed to prompt an encore. One wasn't taken Saturday afternoon, however.

Each of the specialty entertainers is on but once, unusual also. Outstanding is Ida Henderson, singing, who could also have had an encore when caught. Others have less on the ball, including Florence Hill, solo dancer, and mixed team of Richards and De Leo, whose rhythm number suffers from too much forte by the band. *Char.*

HALL and DENNISON
Musical, Singing
11 Mins.; One
Orpheum, N. Y.

This is a mixed combination with Wilbur Hall, for years with the Paul Whiteman band, on one end. He's harnessed to a comely young lady, who, in addition to playing straight for Hall, adds instrumental and vocal elements to the act. A surefire little turn which did well up here, nearly stopping the show.

Since leaving the Whiteman band, which featured his comedy violin and bike pump specialty, Hall has been doing a single in the picture houses.

After Miss Dennison opens act singing 'Dinah,' Hall does his solo on the trombone, turning to the guitar as background for brief dance by his partner that passes muster. Following a clarinet solo, Hall drags out the violin, getting a big hand on the 'Pop Goes the Weasel' specialty which always has been surefire.

After a second fiddle bit, Miss Dennison doing a song, Hall returns for the one-minute bike-pump musical number. It's a pretty well-laid out routine, including considerably more material than the average doing 11 minutes. *Char.*

DILLEY SISTERS (2)
Songs, Dances
8 Mins.; One
Circle, New York

That Circle audience which pays 15c on matinees for four acts plus two features and other accoutrements enjoyed this earnest working pair when caught. They sing and dance, and their best number is a chain duet wherein the girls tap together while their ankles are linked by chains.

Apt finale, and while their singing is slightly weakish, these two should find something to do around the multiple changers that may occasionally go for vaude or the spots that may decide to follow the Circle type of entertainment.

Otherwise, if the girl should refrain from singing, that one chain number should make them eligible for a solo speciality bit anywhere. *Shan.*

Singer-Ames 'Circuit' Has Old Orpheum, Jrs.

Chicago, May 8.

Mort Singer and Morgan Ames are now operating the Orpheum, Sioux City, Iowa, as well as the Orpheum, Davenport, and the Iowa, Cedar Rapids. Three houses constitute a week and a half of vaudeville on Dick Bergen's RKO book.

Deal whereby Singer and Ames were to take over the Columbia, Davenport, fell through at the last moment when the receiver for the property was removed.

Calloway No Like Pan's Bid for L. A. Engagement

Hollywood, May 8.

Asking guarantee of $5,500 for his band, Cab Calloway turned down Alexander Pantages' two-week offer of $3,000 per, plus 50-50 split over $14,000.

Aggregation is currently playing five weeks on the Texas Interstate circuit.

PALACE, N. Y.

Swellest thing about the Palace is still the new girl ushers, and the funniest is a trailer about 'premiere vaudeville week after week.' And only three weeks ago the house was grinding 'Mussolini Speaks' after a run of two-a-day with Eddie Cantor's 'Kid from Spain.' In view of the fact that this is the sixth change in policy in the past year, the week-after-week line rates a chuckle.

But it's not a bad show in spite of a lack of name draw, and at the end of the second afternoon show there was still half a house downstairs waiting to see the picture on the supper swing, and the house had been full an hour before. That's not bad business as business goes these days, especially in view of the all-day rain. A shower drives them in, but an early rain keeps them from starting out.

Five-act show and only two of them use the piano, but these two acts are in adjoining spots, possibly to save the stage crew the trouble of wheeling the piano on twice.

Headlining is Carl Randall, but the stopper was Barry and Whitledge. They took three bows and had to come before the curtain for another nod before the crowd was willing to stop. Material is not much in this turn, but the girl puts the show over on personality and drags her partner with her. With a really good routine they could collect plenty more, but the bit of the show as is.

Randall was not far behind with Barbara Newberry and Jay Velie. Latter is better when at the piano than when he raises his voice in song, but he stooges well and the dancers scored not only with the clever mask dance but with their closing number.

Front end of the bill is stag, opening with the Four Trojans in some really good acro work that got applause item by item, and deucing with Cookie Bowers, who did better here than he often fares in the nabe houses. He was not helped any by a whistle that developed in the amplifiers at times. Audience ate it up, static and all. Works a neat insurance for a recall by opening with gilt chairs which he doesn't use in the first section, so it's the cue he can do more. He held down 13 minutes with no kicks.

Randall gets the trey, with Barry and Whitledge fourth, and the 12 Aristocrats closing. This is a six-man-six-girl flash which is new this year, first showing at Moss' Broadway. They apparently have cut down a little on the adagio stuff, going in more for hoofing, but they make a good appearance, have the steps and the ideas, and they click over nicely. The first costumes the girls wear look a bit mussed, but in general the team is smartly turned out.

Between their two dances they used Jeanne Travers to give them time for a costume change. Through the simple process of not giving up her advantage by quitting the stage, she got two songs out where one was ample. Had she walked on the first, she never would have gotten back. Her voice is far from good, stage presence is gauche, and a self-conscious personality hurts. A better spacer could be found. It might help the act.

Picture is 'Diplomaniacs' (Radio), moved over from the R. C. Roxy; the newsreel and a sharkfishing dual reel. Vaude, including the brief overture, runs 64 mins. and the full show about three hours and a quarter. *Chic.*

STATE, N. Y.

A typical show for this house, which, of course, would mean that it includes a dumb act opening and a band closing. State has had that type of attraction to open and end many a bill. In entertainment appeal show is on a par with what house has struck as an average.

Together with 'Today We Live' (MG) on screen program hits the value State audiences expect. Draft on the up side with Joan Crawford and Gary Cooper in the screen feature. Length of 'Today We Live' doubtless explains why the vaude bill is five acts instead of the frequent six of late.

Baron Lee band (New Acts) is a colored outfit that's been around the night spots, in Chicago as well as in Harlem. It's a warm and melodious combination, aided by several specialty artists whose efforts, while fairly meritorious, are overshadowed by the work of the bandsmen and the pep of Lee, directing.

Brems-Fitz and Murphy Bros., long standard and well known to Loew audiences, draw next to shut, where their quarter-singling, down-ing and slapsaround reaches a responsive chord. This act has changed very little with the years, at least of late years.

Middle-of-the-bill act is that class dance flash of Chaney and Fox's. It's been given fresh dressing, providing the smartest background for team's dancing ever carried. Set in full reminds of the interior of the Radio City Music Hall, while a drop at the back goes up and down as required, much as a theatre curtain. In its varicolored lighting scheme the new full-stage setting is singularly effective.

No. 2 is Le Paul, card manipulator. A swell little act, which hasn't been seen around as much as it should. In his handling of cards, particularly in picking them out of the air, Le Paul is on a par with Cardini, of cig fame. Le Paul uses a couple of boys from the audience, who are perhaps too obviously plants, but in order to build up laughs that'd accrue the giveaway can't be helped.

Opening the Deguchis (New Acts), quarter of Oriental tumblers and risley acrobats. With rain driving people off the streets and Joan Crawford getting the balance, business was unusually good at the second matinee show Saturday. *Char.*

PAVILION, LONDON

London, April 24.

Theatre has discarded the cabaret setting for the second part of the program, which was used by this house since it went continuous, and has substituted a Brighton Pier setting. Show, titled 'Fun on the Pier', devised and produced by Ralph Reader. What Reader, who has done some very good work in numerous West-End musicals, has done here is not apparent. Only thing visible is a jumble of 'supers' on the stage who do very little but detract from the work of the artists on the bill.

Entire offering is more like regular vaudeville, with only difference being the last part of the program that carries the 'Brighton' setting. Now has quite a good deal of comedy, in fact more than has been the rule here lately. Outstanders are Chick-Farr and George Hughes, both old timers, and seasoned performers, with Farr sitting in a box and doing the 'silly ass' interruptions.

Horace Kenny, supported by Vernon Kingsley, has plenty of comedy in his 'Trial Turn' offering, wherein Kenny attempts lots of things to the annoyance of Kingsley, as the manager watching the offering. Reilly and Comfort, back to the house which set them for English vaudeville, did not strike off too well, but warmed up in the end with a few old favorites, and parted best of friends.

Wright and Marion are playing one of their many returns here, but still rely on old material, which they have been doing for years. Working against themselves, as they will surely exhaust the patience of the Pavilion audience soon. James Evans and Co., the company being a hefty femme who handles the props, is an excellent equilibrist, and would make a good opener anywhere.

Others contributing to the laughs on the bill were De Biere, Alice, Florio and Lubow, Harold Walden, Keith Wilbur, Christiane and Duroy and Herschel Henlere. Henlere is here in second week, held over on condition he shorten his act, instead of his usual recital. To make sure, Henlere is given an alarm clock by the management, and told to vacate when the clock rings, but when he gets going, he outnoises the clock, resulting in stage-hands forcefully removing the piano. This is good for a big laugh.

Seventeen acts are billed here, with only 16 showing up, the absentees being the Two Willos, continentals, who could not make the connection in time from Cannes, with the management telling them to stay away for the rest of the week, as the bill was overlong, anyway. Despite length of program, cost is not beyond average.

PALACE, CHICAGO

Chicago, May 5.

Having conclusively demonstrated to all and sundry that two weeks for any picture is all wet for the Palace, the house is back to normalcy and sanity with five good acts and a good flicker, 'Kiss Before the Mirror' (U). Appropriate fiscal support is predicted.

'King Kong' which did okay the first week and died the second, took away a swollen rental fee that compelled the house to use a cheap vaude revue with it. All in all it wasn't so good. Now Balaban & Katz, who wanted the film in the first place and bid against the Palace, has taken second whacks and shoved it into McVickers following 'Sweepings,' another picture to play the Palace first.

It is now pretty generally accepted that the best asset of the Palace is its consistent policy of dependable vaudeville plus averagely good features. To that law may be added a postscript that anything disrupting this happy policy is sinful.

Fast opening act, Christensen Brothers plus Wiora Stoney and Elyse Crockett, Russ Brown and Cornelia Rogers deucing in a manner well ahead of the typical Palace deucing manner; Gus Van, able to win three encores; noisy, likable Polly Moran (New Acts), next to closing, and equally noisy and likable Diamond Brothers lambasting each other for comedy howls, was the roster and the report of the proceedings. *Land.*

HIPP, BALTIMORE

Baltimore, May 5.

This house is worthy of consideration currently for more than one item of interest: First point is the installation of 'wide range' sound reproduction, the much heralded improvement in sound. Izzy Rappaport has spread himself in selling this new idea to the public, particularly after the national publicity wide range received through its stunt with Leopold Stokowski. There is no question that the sound is improved, but whether it's an item that can be sold as box-office is another question. It was regarded as an item worthy of plugging and can be chalked up against good-will, even though there are showmen in this city who insist there's no such thing as good-will any more.

More than 'wide range,' the vaude show is the thing that will really count up at the gate and, in the end, pay for the new sound improvement. For Rappaport has, in the past few weeks, been bringing to town a series of standard vaude bills, with acts that are and have been standard for years. For instance, the current line-up. There's La Belle Pola, Bernardo de Pace, Hal Sherman. Also, Senator Murphy and the Donatella Bros. and Carmen had been booked for the current week bookings but were switched for various reasons, the Senator's being laryngitis.

With consistent turns such as those current, there's genuine entertainment for the vaude fans, and those that used to wander in to grab a peek at those in-person people who drag 'em in but can't entertain 'em. It's a system of vaude booking that has worked out extremely well here, an either or picture name without stage capabilities, surrounding by genuine variety turns who can satisfy.

There was plenty of entertainment on this bill, headed by the Three X Sisters, an ether turn that has been playing vaude rather consistently, this being a repeat engagement. They are, nevertheless, one of the weaker acts currently, and no wonder, with the competition against them. Their straight warbling, even with effects, has been become so stereotyped, so familiar, it has lost all life and color. It more demonstrates that just plain singing into the mike no longer counts as entertainment. That era is swiftly passing.

One of the rare animal acts around these days is La Belle Pola, with pseudo-spontaneous comedy still the basis of the act in the organ-pumping and shaving bits. Closing dance by the monk has declined in importance in ratio to the growing tendency to build up the comedy bits ahead.

Bernardo de Pace deserves his billing for his mandolin manipulation and held down the deuce capably, though his concert work on the strings was not as much appreciated at the first show Friday as was his mimicking of speech. It's the hoke they want, still.

Following the three lady radio canaries came Hal Sherman, still 'just returned from Europe,' but the dynamite of this vaude show. Given the stage to himself and his femme partner, Sherman demonstrates what comedy can really be. He has cut down on his hoofing, which is something to be regretted, since a small tap bit of his comedy dancing isn't enough to satisfy. The audience here showed signs of wanting more of the Sherman brand of ankle throwing. It's an all-around clever turn, with the gags fast and without a miss, and talking about misses, the gal here is for once a genuine asset to the turns, and not just somebody to ask the questions. Sherman has had an up-and-down career in vaudeville, but now looks strictly on the upbeat.

Closing the show was Jacqueline Ray and Co., which seems to be a new name for an old act. It's a competent dancing flash turn, with three girls and two men. Specialty bits were turned in nicely by Dorothy Brady for one and Betty and Bob Carter for the other. There's an m. c. who could be better if silenced. He recites lines which are amazing examples of bad showmanship. For instance, when he goes into his own dance he pipes: 'Applaud if you will, hiss if you must, but please don't ignore me.' Just a dance. Miss Ray tops 'em in acrobatic work and control work; she manages to do contortion stunts without making it look like the contortion, which is a trick in itself.

Feature was 'Diplomaniacs' (RKO) and Pathe news and the RKO release of the filming of the Grand National Steeplechase, which was billed heavily by the house in the hope it might entice a few of the nag-minded gentry in town to watch 'em run out at Pimlico. Biz was fair at the first show, which is the usual thing in Baltimore, where heavy matinee crowds are as Republicans below the Mason-Dixon line.

Charles Kisco, Hollywood composer, elected to membership in the ASCAP. Current tune is 'It's No Secret,' written with Al Hoffman and Ralph Freed. Keit-Engle publish.

HOLLYWOOD, L. A.

Hollywood, May 4.

After a year as a straight picture house, the Hollywood goes vaudefilm today (Thurs.). Twice previously house has had stage presentation, both of the band type, but this is the first time an ace Hollywood house has gone for variety. Opening show had downstairs capacity with the take considerably over the previous week and strong for a Warren William picture, 'The Mind Reader' (WB).

House spread on the first week's bill, going to $1,500 for the five acts. For value received, show is a good buy. Fast moving bill, it gets away to a good start with the audience, who stopped the proceedings three times. All acts have played locally for some time.

Opener is the Four Normans, comprising two of the original Normans and Johnson and Dukker. Combination does some fast club juggling with two routines hoked up. Best work are four series of cross throws. Act is a fast opener. Boys take three bows. Hector and his Pals, dog act, deuces in one. Act still contains a flock of hounds which do little except embrassass Hector, who delivers some smart comedy. Kids go for it.

Allan and Canfield follow, and this is also a show stopper. Material goes overboard on the blue side several times. Act is all gab except the finish with Miss Allen doing her double voiced song. Begs off with a short thanks.

Peerless Octet next, four boys and four girls, former members of the Paramount line here, go through four tap routines. All are lookers, hoof well and have good routines which, however, are little more than chorus stuff. Eight bodies on the stage in this spot okay. Act pleases mildly.

Earl Dancer's colored band with Etta Moulton and Eddie Anderson featured, close. Dancer announces his combination as from 'Linnox Avenoo.' Band was recruited here, but is Harlem in style. As musicians, Dancer's combo is okay, but depends too much on the pianist and first trumpet for results. Both are pip musicians and plenty hot, with the trumpeteer working like Louis Armstrong, but with the pair taking all the breaks, it gets monotonous. Miss Moulton, new here, sings two numbers with a lot of showmanship. Eddie Anderson, late of 'Lucky Day,' opens with gab, and does a brodie until he gets into his eccentric which scores to stop the show. With the talk eliminated, Anderson should be the act's standout. Dancer conducts in a hot-cha manner, and sells himself as a leader. Strictly a hot combo, the band fails to impress on its one sweet number.

Max Fisher's pit band lacks vaude tempo. Fisher conducts with a stick. Until the combination gets familiar with vaude, leader should tuck his fiddle under his chin and carry the boys along. Gaylord Carter, on the organ, solo one trick number between the cartoon short and the vaude. Stage crew also a little inexperienced for vaude. Somebody should tell the boys about fast curtains.

On the opening show, looks as if the natives will go for the vaude, particularly if Bert Levey, booking the house, continues to supply bills on a par with the opener.

Cartoon single reeler and 'Parade of Yesterday's' short fill the bill.

Call.

ACADEMY, N. Y.

Academy is one of those places where it's no telling how or why things are done. On the first half of the current week's layout a band act opens the bill, a two-act closes, and a singer single takes next to closing. In No. 2, and following Babe Egan and her band, is an instrumental duo, Gregory and Ramon. Acrial work by Stanley Brothers and Attree covers the middle.

The screen holds 'Diplomaniacs' (RKO), suggesting a full round of screwy atmosphere when considering how the vaude's laid out. But if it's wrong to open with a band act elsewhere or everywhere, it may be right at the Academy. House is operated by Skouras. It's when things look upside down that the customers respond most heartily. Taking the turns individually, the customers were right in receiving every act warmly. One of the best bills that way the house has had in months, but, of course, somebody had to go awry on placements.

That Egan band, which is coupled now with the pleasant personality of Thelma White and her dancing, does 18 minutes. That's lots of time for an opening act. But it means little or nothing at the Acadcmy. When caught the Egan aggregation could have continued longer. The balcony actually whistled for an encore despite the fact that '42d Street' is the only recognizable up-to-date song the band renders.

The balcony whistled also for Block and Sully, who shut the bill for a howling finish, and there was the balcony whistling also for Lillian Shade, who covered next to shut. This was Saturday matinee, when biz looked very much off, apparently the 65-55c tariff looking too big for 14th street matinee customers, or it may have been the rain that cut down the biz.

Forgetting the way the vaude's laid out, the bill rates more biz than was in when caught, and altogether is a far improved vaude setup than the house had in months. That's taking the acts individually.

There's no explaining why Gregory and Ramon, a novelty instrumental act, follows the band opener, but they do, and it's a tough spot. Yet they go over in No. 2, but when caught didn't have such an easy time, although the inner tube rhythm and the rubber glove music are novelties anywhere. Gregory and Ramon close with one of the boys fiddling, while the other dances. But the dancer doesn't have to, and they could finish just as good with both sticking to their instruments.

Stanley Brothers and Attree, latter being a girl, perform in the middle against a 'full' setting of trapeze equipment and black and white hangings, and the teeth-twirling stunts this trio projects is sensational. If they had not come down so far in the middle could have received a warmer welcome, even at the Academy.

Next to shut, and following the aerial act, comes Lillian Shade, graceful and easy singer. She knows how to dress, and has very apt lighting besides. She captures her audience easily and is forced into an encore despite her spot on the program. No exaggerated gestures for Miss Shade. She comes out in a two-shade green gown that hangs to her toes, and she sings Harlemaniacs mostly. She dramatizes 'Hey, Young Feller' and a new rhythm piece which she credited to some 'Vanities' show organization, besides a sentimental number a la Helen Morgan. All over and worthy.

'Krazy Kat' cartoon, trailers and newsreel round out. Stage running time is 58 minutes and sufficient. That's not counting the pit band overture, which carries no title currently.

Sham.

REX, SEATTLE

Seattle, May 4.

Consistently oke vaude bills since vaudefilm policy was adopted about two months ago for this Hamrick house. But the b. o. not so hot, biz holding just fair. So variety is in the balance and may go out within 10 days, to let a revue type of show come in. Idea is to give the payees what they seem to want.

This week dance and flash run strong on a bill that's balanced. Herculean trio opens, showing muscles, power, figures and getting applause all the way. Then for 10 minutes Jack Lee, veteran, starts off like a Will Rogers, but goes ventriloquist with sound imitations that are clever. He looks like a puncher in cowboy garb, with a big smile, but it would be better if he controlled that smile, for he overdoes it.

Weber sisters, Ruth and Irene, in sprightly, delightful song and dance numbers, occupy the three spot. These redheads have looks and a snappy routine. In their song numbers clear articulation is in their favor. 10 minutes.

Morrie and Towne gag for 12 minutes. Silly enough, but funny, too, and got laughs. Rita and Ruben Co., two girls and a man, close with wooden doll wedding, speedy girl whirl, and adagio that has the customers taking notice. These kids move high, wide and handsome for 12 minutes. This makes 49 minutes of show, and the customers, judging from the applause, like it.

On screen, 'Telegraph Trail' (WB), news and two shorts, all for two-bits.

WARFIELD, FRISCO

San Francisco, May 8.

Fanchon and Marco show is tagged 'Sunkist Follies of 1933,' supplementing the Jimmie Cagney film 'Picture Snatcher' (WB), which looks like okay box office here. Ben Blue is the topnotcher in a pleasing stage session, which goes in heavily for ballads, waltzes, etc., except for Blue's comedy stuff and torrid hoofing of the Society Steppers. Blue, with three stooges and Mary Lynne, has two weeks on the Coast, here and Paramount, Los Angeles, with this'n the first. Well received at the opening mat, his Russian dance getting best results.

Vera Van, blonde balladist, formerly with Ted FioRito's band at the St. Francis hotel, mikes a group of numbers, well done, but too long. Mignon, in a routine on an elevated platform and the girls (18 instead of previous 16) provide balance of show's terpischore, latter being especially good in three routines staged by Alice Goodwin.

Hermie King conducts from the pit for stage show, while Jan Rubini batons a not so good overture of Herbert melodies and Joaquin Garay sings a pair of pop tunes.

Bock.

ORPHEUM, N. Y.

Rain helped to give this Yorkville diversion emporium a near capacity attendance, on the main floor at least, for the Saturday matinee, with the shelter-seeking passersby finding a fairly entertaining stage show to help them, in turn, while away an hour. They also found the pit podium filled by a new baton-touter, Earl Carpenter, with a penchant for comedy numbers instead of overture selections and a facility for making comics out of bull fiddle and flute players. His predecessor, Milt Franklyn, sold himself through looks and instrumental versatility, but Carpenter has elected to make his impress by feeding them droll nursery rhyme ditties and dressing the boys up in collegiate caps. Both the rhymes and the caps got a substantial rise out of the matinee mob.

As for the stage show that the house is selling along with 'Secret' (UA) for the first half of the current week, it starts off nicely with an old-fashioned juggling act and moves along at an uneven pace until the closing act, where Dick and Edith Barstow are all primed to deliver the sock of the occasion. And deliver it they did before the Saturday gathering with the attendees forcing them back for four legitimate bows and an encore.

Redford and Wallace is the juggling turn. It's the usual parade of Indian clubs, plates, iron balls, rubber balls and whatnot. Redford, a slick little salesman all around, also balances things, including a phonograph cabinet, on his chin, and for a comedy finish sticks a fork into his mouth and plays fruit tossing with the payees.

All of which had them pepped up until Foley and LaTour came along in the next spot to peddle rhymeless patriotic verses instead of entertainment. All Foley lacked was a flag finish. His monologs were a symposium of pre-war chestnuts. They laughed occasionally at the chestnuts, the sort of good humor that comes with familiarity, and let the rhymeless verses go by without reproach.

Arnaut Brothers took the next spot and kept the giggles bubbling with their always diverting bird mimicry and pantomimics. The pair garnered the laughs in bunches as the routine unwound, and did their walkoff to unanimous approval. Next-to-shut brought Ross and Edwards, who went through the usual outlay of mugging and garbled English, but found the mirth response coming only in small doses and at infrequent intervals. These boys repeat themselves too much and also show a tendency to stretch out the bits they think funny, even if the audience won't agree.

Perhaps the rules of vaude act routining demand that a dance act open with a song, but in the case of the Barstow brother and sister it's just so much time put to futile use. Same goes for their opening palaver. But once this duo step out into their own and unshuffle their clogs, it's rhythm, grace and everything else of a high-level order. For precision toe tapsters they leave nothing wanting. That staircase weavery of theirs brought the customers here up for a salvo of proportions rarely encountered in this spot. Baritone they carry along with them fills in for the breath-catching intervals acceptably.

Odec.

HIPPODROME, N. Y.

It's all a matter of what they expect, of course. At the Hip these days they promise a lot for a little. It's probably futile to look for quality under that sort of arrangement. There's a feature, about a half dozen shorts, sometimes a second feature, and a half dozen vaude acts. When the management modestly asks for a quarter top for that kind of handout the management knows the show isn't worth much more. But the management also knows that it's selling a good quarter's worth. Which is fair enough.

There's a house band used on the stage to dress the show up and a line of 12 girls. An idea of the times, by the way, is that house band. Of the dozen men four used to be leaders for RKO not so many months ago. And Willie Creager, the leader, used to wave his baton at the old Columbia when it was a burlesque house. Now he's on the stage of the Hip in an unpressed tuxedo that doesn't fit and trying to be cute. He's all right as a baton swinger. He has never missed a cue in his life. He's swell backer-upper for the acts. But he learned a lot of terrible comedy watching the old burlesque shows from the Columbia pit, and he tries to mix them in now. Which is not so good.

Hippodrome tries to get what is laughingly called two 'standard acts' for each of its shows. Also four other just plain acts. The 'standard acts' have to be either hungry or laying off or breaking in to accept, but, on the other hand, the Hip does pay off. That's something.

The standards this week are Four Queens and Bernard and Stone. Queens were at the Palace not so very long ago (when it was still the Palace), although the three act doesn't appear in the files. Maybe they've changed the name for this booking.

Four Queens at the Palace were a fair No. 2. Here they're pretty well the hit of the show. Four lively, good-looking gals, they tap, buck and tap some more. They're good dancers, have a nice appearance, and in the inevitable challenge pretty well stop proceedings. They could use bit more variety in their routine.

Bernard and Stone means three young men, also dancers. Three boys look younger than usual, but they know their stepping. It's one of those slap-me-around-Jimmy acts, everybody getting slaps, taking pratfalls, a bit of nance takeoff and all the usual lineup of gags. But the boys are very good at it and are real hoofers besides. Maybe they ought to do more of the hoofing and tame down their comedy just a bit.

Show opens with the Willie Creager band on stage doing a number for the line of girls. A man and woman are the first act. Man does some pretty good acrobatic dancing, though lacking show appearance. Girl does nothing whatever worth mentioning except that she's got a sightly pair of legs to show off.

A stoutish lady in the deuce for some blues. She has an extra heavy voice and seems impressive for a half a number, but not enough color or pace to her warbling to get anywhere.

Bernard and Stone, then Creager's band boys do a specialty, followed by the Queens. Jack Goldie, blackface monologist, ends the proceedings. In 1920, when first recorded in the files, he was doing exactly the same act as he's doing today, and it had precisely the same faults. He still is a good whistler, who spends all but a minute of his time telling jokes that fall over and die amid singing songs.

The gals are on again for the finish, with the Queens coming back to back up the line. There's no way of the audience identifying the acts, which is probably just as well from the standpoint of at least half of them.

Kauf.

IMPERIAL, TORONTO

Toronto, May 5.

This week's bill washes up the current Fanchon & Marco contract here with no renewal, despite fact that calibre of stage offerings showed a consistent pickup in quality in recent weeks. Latest policy has house arranging for its own headlining act with Paramount building around for the ensuing four weeks, some acts jumping from Buffalo and others from New York. Developments indefinite after the new Par arrangement expires. With Shea's tossing out vaude again for the second time within a month, it leaves the Imperial the only picprez house in town.

Al Trahan gets top billing. Further name strength given by Katharine Hepburn in 'Christopher Strong' (RKO-Radio), as feature flicker. It's a nicely assembled bill on which are blended song and dance, music and comedy. Setting seems cheapest item in the expenditure, this being only a hanging-garden backdrop and very sleazy from the front.

Pit band is on stage, dais backed by an inclined runway used by the 12-girl line in two numbers. Girls open in a tambourine drill and switch to sticks for more arm drills. Ballet costume throughout all numbers seem new and costly. Two younger members of the Allen Family, ily, with a tap in slow tempo, graceful boy and girl team scoring on their synchronized hoofing, particularly in their broken-rhythm timing. They're back for challenge work in the finale and then bring on their parents for more clever tap work that draws applause on merit as well as sentiment.

Then Stetson in his standard juggling bit with the hats and cigar boxes, this getting over nicely. Four Mullens Sisters follow in harmony singing, uniformly gowned in pink and pleasing to the eye as well as ear. Girls double at the piano with one doing a violin obligato to the triple warbling of the others. It's a class act that pleases.

Line girls in metallic costumes and ostrich feather headdresses for a Harlem strut number as build-up to Trahan entrance. The piano-playing comic socks home solidly as expected, Yukona Camcron being on the punishment end in the first half of the act, but more than getting her own back in the reverse-make bit. It's an act that shows no change in routine, but still packs one of the heftiest wallops in vaude. Finale has the girls on again, plus the Allens.

Overture demands a merit mark, house band doing Tchaikowsky's 'Concerto in B Minor,' with Itsha Goodman at the piano on stage. He's a local discovery of Jack Arthur, the baton-wielder. Bill runs 160 minutes, an even 60 to the stage show and 75 to 'Christopher Strong.'

McStay.

Mirror, Hollywood

Hollywood, May 2.

Three entertaining turns on this six-act bill. They are Lafayette and LaVerne, the headliners, Harry Hayden and Co., and Rita Bell. Curtis Coley, who m.c.'s the show, uncorks a pair of neat hoof numbers down at the finish, entitling him to a round of applause.

Beva and Bailey, kid vocal and accordion team, open the show and need a lot of polish before they can be seriously considered. Rita Bell, with a pianolog, shrewdly knows the laugh value of her lyrics, and scores with her special material much better than when she essays an operetta number at the finish.

Hayden has worn a smooth groove through which he pilots his skit, 'Take My Advice.' It builds to a substantial laugh climax, and Hayden is ably assisted by the remaining three members of the cast, Robert Leigh, exhuming both numbers and fame from the old musical, 'Buddies,' gets but perfunctory attention.

Only dancing on the bill occurs during the Lafayette and LaVerne turn, with the pair doing a ballroom dance and their standard Apache, which ends with the girl thrown through the window. At the performance caught, the hair swing, has previously been the act's sock, was eleminated. Coley does his two numbers to cover up the tume change of L. and L.

Poor tempo and lack of proper mixing of this bill can be attributed to the difficulty of framing a well-balanced show under the current percentage payoff policy, rather than to any shortcomings of the management. Feature is 'Manhattan Tower' (Majestic) and house two-thirds full second night show.

Leny.

Memphis Orpheum Goes Dark for the Summer

Memphis, May 8.

After three months of independent operation by the Memphis stockholders and owners, the Orpheum theatre paid off all employees and announced its closing until Sept. 15.

The Orpheum, formerly part of the RKO southern chain, began independent operation on the bankruptcy of the Southern RKO Corporation three months ago. A straight picture policy was followed for one week, after which the Bert Smith Varieties Company played seven weeks, followed by three weeks of five-act vaudeville bills, the last of which closed May 2.

Thurs. Openings Until 8-Day Film Bobs Up

Chicago, May 8.

Balaban & Katz will continue its Thursday openings at the Chicago a second and third week waiting for 'Hell Below' as the one picture in sight deemed strong enough to run eight days and thus restore the house to its regular Friday opening. B&K shied away from keeping either 'Barbarian' last week or 'Ex-Lady' this week the extra day.

Stage headliners for the Chicago have been set for the next three weeks. They are: May 11, Borrah Minevitch, May 19; Hal Kemp orchestra, May 26; Singing Sam.

Behind the Keys

(Continued from page 21)

operation, and gave up its tenancy of the former house. F. J. Meneilly, formerly at the Biltmore (legit), is now managing the California (pix), for F-WC in Glendale.

Baltimore.

Downtown Rivoli dark. House has had a hectic time since it went into receivership, with numerous policy changes from vaudfilm to first and second run pics at 15c.

Marshalltown, Ia.

R. D. Olson managing Casino for Roskpf & Horowitz, who took house over from Paramount-Publix under a lease release. Milt Simon, ex-manager, goes on the road peddling film, his territory embracing Iowa and Nebraska, with headquarters in Des Moines.

Lexington, Ky.

Phoenix Amusement Co., operator of the Strand and Ben Ali theatres in Lexington and a number of smaller houses in Central Kentucky, has closed a deal for a 15-year lease on the Kentucky and State theatres. The two houses were leased from M. Switow & Sons, Louisville. Terms not made public.

The Switows will continue to operate the Ada Meade, a local house, which features musical tab and pictures. They operate 13 other theatres in Indiana and Kentucky.

The Kentucky and State have been closed for installation of new sound equipment, new screens and ventilating systems.

Variety Bills

NEXT WEEK (May 11)
THIS WEEK (May 4)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Music Hall (11)
Harriet Hector
Nick Long Jr.
George Chiles
Isabelle Herbert
Stella Powers
(4)
Joe Jackson
Berry Bros
(Two to fill)
Palace (13)
eville Fiecson Co

CHICAGO
Palace (12)
4 Franks
Bill Telaak
Morton Downey
Watson Sis
Ray Ellis & LaRue
(5)
Christensens
Russ Brown
Gus Van
Polly Moran
Diamond Boys

GEORGE PRENTICE
9 WEEKS
LOEW CIRCUIT
More than a Route;
"ITZER" CAREER
Dir. LEDDY & SMITH

Block & Sully
Howard Marsh Co
(Two to fill)
(6)
4 Trojans
Cookie Bowers
Randal & Newberry
Barry & Whitledge
Twelve Aristocrats
Jean Travis
Academy
1st half (13-16)
Victor Oliver
(Four to fill)
2nd half (17-19)
(To fill)
2nd half (10-12)
Ben Dova
Zimbalist
Ross & Edwards
Belle Baker
Collette Sis Orch
BROOKLYN
Albee (13)
Stan Kavanaugh
Minor & Root
Ross & Edwards
Horace Heidt Orch
(One to fill)
(6)
G White's 'Melody'
Prospect
1st half (13-16)
Stratford & W'burn
June Purcell
Butt & Buttons
(Four to fill)
2nd half (17-19)
Brent & Kaye
Phil Regan
(Three to fill)
2nd half (10-12)
Oliver Ambrose & S
Jackson & Gardner
Robins Fam
(Two to fill)
ALBANY
Palace
1st half (13-16)
Don Lee & Trudina
J & J McKenna
Jones & Hare
Long Tack Sam Co
(One to fill)
2nd half (17-19)
Colletie Lyons
Rajah Raboin
(Two to fill)
2nd half (10-12)
Murand & Girton
Yorke & Johnson
Joe Morris Co
F & J Hubert
Andre Renard
Collins & Peterson
Ann Pritchard Co
BOSTON
Keiths (13)
Uyeno Japs
Dave Harris
Clifford & Marion
Larry Flint Orch
Zimbalist
Adler & Bradford
F & J Hubert
(6)
F Remos' Midgets
Chas Nelson & I
NTG's Rev

DAVENPORT
Keiths
2nd half (9-12)
Bill Bobinson Rev
DETROIT
Downtown (4)
Gene & Glenn
GRAND RAPIDS
Keith's
1st half (6-9)
Bill Bobinson Rev
KANSAS CITY
Mainstreet
1st half (6-7)
Amos 'N' Andy
MINNEAPOLIS
Orpheum (13)
Bill Bobinson Rev
NEWARK
State (12)
Togo & Chiyo
Morgan & Stone
Doyle & Donnelly
Hal Sherman
Renoff, Renova & B
(5)
Justa 4
Raymond Baird
C Fredericks Co
George Beatty
Gambarelli
NEW ORLEANS
State (11)
5 DeCardos
4 Queens
Bob Hope Co
Rae Samuels
Bob Hope's Anti
OMAHA
Keiths (13)
G White's Scandals
PATERSON
Keiths
2nd half (10-12)
Don Ricardo
Bellit & Lamb
Vox & Walters
Mills Gold & R
Neville Fiecson Co
PROVIDENCE
Albee (13)
NTG's Rev
(6)
Eno Tr
Walter Walters
Willie West & M
Sidney Page
Eddy Burnston Orch
V & B Ebsen
ROCHESTER
Keiths (13)
D Redman's Rev
SYRACUSE
Keiths (6)
D Redman's Rev
TRENTON
Capitol
1st half (13-16)
(To fill)
2nd half (17-19)
June Purcell
(Three to fill)
2nd half (10-12)
Bird Land
Mack Vehicle 4
(Two to fill)
LINCOLN
2nd half (10-12)
Gene Dennis
(Three to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Wk.: Dorothy McNulty, Jean Breen

Loew

NEW YORK CITY
Capitol (12)
Birdie Dean
Eddie Miller
(Two to fill)
Boulevard
1st half (12-15)
Roma Bros
Johnny Hyman
C Fredericks Co
Foley & LeTure
Gregory Rev
2nd half (16-18)
Daulit & La Marr
Helen, Irving & R
Georges McKay Co
Joe May & Dotty
Chaney & Fox
Orpheum
1st half (12-15)
DeGouchis
Tucker & Smith
Bernie & Emily
Welst & Stanton
2nd half (16-18)
Diaz & Powers
Red McKenzie Co
Calif Collegians
Red & Austin
DiGitanos
Paradise (12)
Lee Gall Ens
Ira Kramer
Yorke & King
Ray Bolger
Isham Jones Orch
State (12)
Paul Remos Co
Lee Morse
Arnaut Bros
Harry Rose
Benny Davis Co
BROOKLYN
Gates Ave
1st half (12-15)
4 Robeys
Eddie O'Rourke Co
Abe Reynolds Co
Mills & G Green
Chaney & Fox
2nd half (16-18)
DeGouchis
Johnny Hyman
C Fredericks Co
Toney & Temple
Gregory Rev
Metropolitan (12)
Alf Loyal's Co
Lillian Shade
Chas Foy Co
Benny Rubin
Wm. Osborn Co
Valencia (12)
George Jessel
Norma Talmadge
3 Calif Red Heads
Madeline Killeen
Karry Noyes & LaB
BALTIMORE
Century (12)
Bomb & Gang
H & F Seamon
Buster Shaver Co
Rex Weber
A Fricdland Rev
BOSTON (12)
M Palmer's Pets
Foster & Butle
Geo Prentice
Ann Greenway
Sid Marion

Lowe, Burnott & W
JERSEY CITY
Loews (12)
Fuller Bros & Sis
Ray Huling Co
Frances Arms
Radio Rubes
Living Jewels
MONTREAL
Loews (12)
DeLong Sis
Snoozer Jr
4 Bachelors
Fred Ardath & Co
Donatella Bros Co
NEWARK
State (12)
Crystal 3
Helen Lynd
Brems, Fitz Co

NTG Rev
NEW ORLEANS
State (12)
Verna Haworth Co
Mel Klee
Edgar Bergen Co
Mello, Kirk & M
PROVIDENCE
Loews (12)
Mickey King
Aunt Jemima
Art Frank
Emil Boreo
Blondes & Brunet's
WASHINGTON
Fox (12)
Great Huber
Wm Hall
A & M Havel
Will Mahoney

WARNER

ELIZABETH
Ritz
1st half (5-8)
Muriel Kaye Co
Barnes & Carroll
Angus & Searle
Hunter & Percival
To'my Monahan Bd
PHILADELPHIA
Earle (12)
Bert Walton
Joan Blondell
Ritacco
(Two to fill)
(5)
Graetanos

Hall & Denison
Dave Bines' Girls
Forsythe, S & F
Will Mahoney
WASHINGTON
Earle (12)
Gracella & Th'dore
Zelaya
Dick Powell
Ruth Rogues
June Carr
(5)
Harry Breuer
DeToregoes
Bert Walton
Joan Blondell

Fanchon & Marco

NEW YORK CITY
Fox (12)
Harriet Hutchins
Georges Campo Co
Milton Douglas
Barri Bill
Mack, Jack & A
Lanny Ross
BROOKLYN
Fox (12)
Enrica & Novello
Martha Raye
9, 10, J and Q
Red Donahue
4 Carlton Bros
ATLANTA
Fox (12)
Annie Judy Z & P
Ward West
Marty May
(Two to fill)
BOSTON
Boston (12)
Joe Kelso
O'Donnell & B Co

Justa 4
SSLeviathan Bd
Metropolitan (12)
Oscar Lorraine
Ray
The Jansleys
Ray Knight
Ponce Sis
INDIANAPOLIS
Lyric (12)
Eddie Stanley
Harri 2 & L
Steve Evans
Pablo
PHILADELPHIA
Fox (12)
Jerome Mann
Demarest & Sibley
Gregory & Raymon
Dorothy Crooker
John Fogarty
ST. LOUIS
Fox (12)
Polly Moran
Wonder Girls
(Two to fill)

LONDON

Week of May 8

Canterbury M. H.
1st half (8-10)
Kiraku Bros
4 Urchins
2nd half (11-13)
Alec Halls & Page
Beams 24 Babes
Kit Kat Rest
Max Well
Forma Gis
New Victoria
Olive Sturgess
Palladinm
Crazy Show
BRIXTON
Astoria
Gilbert & French
Grace Harrington
3 Aberdonians
CLAPTON
Rink
Ralfini Bd
DALSTON
Picture House
Kelly Bill
FINSBURY PARK
Astoria
Gilbert & French
Grace Hartington
3 Aberdonians
ISLINGTON
Blue Mall
1st half (8-10)
Alec Halls & Page
Beams' 24 Babes
2nd half (11-13)

4 Brownie Boys
4 Urchins
LEWISHAM
Palace
Campoll Orch
NEW CROSS
Hippodrome
Mexano Bd
Tony Gerrard
OLD KENT ROAD
Palace
Geraldo Orch
PECKHAM
Palace
Mexano Bd
STAMFORD HILL
Regent
Kelly & Prundy
STRATFORD
Broadway
Alfredo Orch
STREATHAM
Astoria
Addison & Sylvia
Alec Kellaway
Samehtini
Palace
Krakajax
Loraine Bd
SUTTON
Comedy Cinema
Krakajax
Loraine Bd
TOTTENHAM
Palace
Ralfini Bd

Provincial

Week of May 8

BOSCOMBE
Hippodrome
Sandy Powell's Co
GATESHEAD
Empire
Mary Hagen
Murray & Mooney
LEEDS
Paramount
Mastersingers

MANCHESTER
Hippodrome
Mrs. J. Hylton's Bd
PENGE
Empire
Layton & Tatone Co
WOLVERHAMP-TON
Hippodrome
Hilton Sis
Co as booked

Cabarets

NEW YORK CITY

Ilimore Hotel
Harold Stern Orch
Ann Greenway
Central Pk Casino
Eddy Duchin Orch
Carleton Club
Irene Bordoni
Fitzgibbons
Emil Coleman Orc
Chateau Internat'l
Joe Moss Orch
Will Oakland
Buddy Kennedy
Club Mayfair
Millard & Anita
Oscar Davis
Margie Landy
Madlyn Moore
Beth Cannon
Lee
4 Crawford Orch
4 Mayfair Beauties
Connie's Inn
Cora Green
Bobby Evans
Jazzlips Richardson
P & B Meares
Emma Smith
Bessie Dudley
Lillian Cowan
Red & Struggle
Simms & Bowie
Louise Cook
Willie Jackson
Lucky Seven 3
Cotton Club
Ethel Waters
4 D Washington
Henri Wessel
Swan & Lee
Anise Boyer

Picture Theatres

NEW YORK CITY
Paramount (6)
Benny Rubin
Vincent Lopez
Vanessy
Antobal's Cubans
Les Ghezzis
Tito Coral
Bob Ripa
Temple Drake'
RKO Roxy (5)
Herman Timberg
Audrey Parker
Lee Chaizel
Oliver Harris
Hoffman Girls
India Speaks'
Roxy (5)
Ann Pennington
'Red' Donahue & U
Martha Raye
4 Carleton Bros
Enrico & Novello
9, 10, J & Q
Dave Schooler
'Hello Sister'
BALTIMORE
Hippodrome (5)
3 X Sis

'Diplomaniacs'
BOSTON
Boston (5)
Georgia Serenaders
Doyle Donnely Rev
Dupont
Eddie White
Morgan & Stone
Cedora
Walter Mayo Bd
'World Gone Mad'
Metropolitan (5)
Johnny Marvin
'Working Man'
DETROIT
Downtown (5)
Gene & Glenn
'Phantom Br'dcast'
PROVIDENCE
Fays (5)
Harry Steckwell
Betty Veronica
Mary Daye
Eddie Cole Co
Jones & Rea
Harold Boyd Co
Flo Mayo
'Sucker Money'

Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Norman Atwood
Duke Ellington Or

Club Lido
Tom Manahan Orch
Van Sisters
Gracie Woods
McCarthy & Payton

Club Richman
Jerry Freedman Or
Al H White
Gilda Gray
Francis Faye

El Chico's
Duran & Moreno
Lorenzo Herrera

Embassy Club
Russell Johns
Ruth Denning
Blossom de Fox
Jane Vance
Louise Lynch
Alice Fay
Henry King Orch
Goday's Bd

Gypsy Trail
Baroness Erzzi
Louis Hegedush
Ethel Pastor
Kokosch Gypsy Or
Ha-Ha Club
Dan Healy
Jack White
Roth-Andrews Or
Lillian Fitzgerald

H'lyw'd R'staurant
Cóljette Sis
Frank Hazard
Blanche Bow
Marquerite & Leroy
Ted Lewis Orch

Hotel Lexington
Don Bestor Orch

Hotel Montclair
Charley Eckels Or

Hotel Pennsylvania
Johnny Johnson Or

Marden's Riviera
Joey Ray
3 Ritz Bros
Dario & Diane
Martha Raye
Art Cooran Orch
Frances Hunt

Monte Carlo
Stan Meyer's Orch
B B B
Beth Challs
Sanford Rose
Loretta Sayres

Jones & Linton
3 Nightingales
Jimmy Hadreas
Great Maurice

Nut Club
Joe Haymes Orch

Paradise
N T G Rev
Cantor's Beauts
Abe Lyman Orch

Park Central Hotel
Bert Lown
Rachel Caries
4 Sizzlers
Vernia Burke

Place Pigalle
Peggy de Aibrew
Velez & Yolanda
El Madreguera Orch
D Alberto Tangoists

Royal Box
Gloria Grofton
Alice Ray
Ruth Denning
Louise Lynch
Jane Vance
Ben Glazer Orch

Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Dora Bliz
Misha Usanoff

Simplon Club
Yacht Club Boys
Larry Siry's Orch

St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina

St. Regis Hotel
Vincent Lopez Orch

Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Symons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch

Taft Grill
Geo Hall Orch

The Casrda
Karoly Bencze
Zsiga Bela
Mme Ilona deTbury
Karoly Nyaray

Villa Eugene
Felix Ferdinando O

Village Barn
Will Osborne Orch
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Blackhawk
Ruth Pryor
Diana & DeMar
Deane Janis
Hal Kemp Orch

Bismarck
Glyde Snyder
Marque & Marq'ette
Claudette Sis
Carol Chapelle
Art Kassel Orch

Bine Grotto
Tina Tweedle
Marjorie Tate
Margo & Marie
Honey Sis

Cafe DeAlex
Alfredo & Dolores
Marie de la Vega
Leola Ackman
Enrico Ciaul
Dennis O'Neil
E Hoffman Orch

Chez Paree
Harry Richman
Florence & Alvarez
Frances Fays
Edith Griffin
Doris Robbins
Ben Pollack Orch

Club Royale
Jack Waldron
Nancy Kelly
Nellie Nelson
Madrid Trio
Mickey Mac
Bonnett & Green
Bernice Mitchell
Killap & Dupree

College Inn
Frank Libuse
Phil LeVant

Congress Hotel
(Joe Urban Room)
Harry Sosnick Or
Edwina Mershon
Letowe & Duvell

Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Don Pedro Orch
Folies Bergere
Joe Lewis
Paul Small
Rita White
"Babe Kane"
Irving Ratchild Or
Inez Gamble
Sylvia & Clemence
Irwin Lewis

Anita LaPage
Frolic's
Meryda
Connie Bee
Loma Ruth
Lola Bartram
Phil Sax
Dades
Billy Severn
Musy Brown Ens
Eddie Niebaur Orc

Minnet Club
Frank Sherman
Art Buckley
Margaret Lawrence
Joe Buckley Orch

Palmer House
Velez & Yolonda
Ella Logan
Richard Cole Orch
Paul Cadleux
Richard Bennett

Paramount
Lola Bartram
Francetta Malloy
Lillian Reynolds
Billy Carr
Sid Lang Orch

Playground
Mary Nevels
Betty Burnett
Penny Strong
Carl Lorraine Orch

Vanity Fair
Roma Vincent
Rose & Ray Lite
Myrah Lang
Frieda Sullivan
Howard LeRoy Or

Via Lago
Jackie Hamlin
K & H Benda
Wiki Bird
Marjorie Lewis
Al Handler Bd

100 Club
Lela Osborne
Ahi
Loma Ruth
Connie Bee
Earl Rickard
Margaret Tully
Dan Alvin Orch

225 Club
Sophie Tucker
G & C Herbert
The Aber Twins
Gilbert Morgan
Ted Shapiro
Jules Stein Orch

Wall Street and Films

(Continued from page 1)

wise involved. Chase's financial interest in both the latter companies still exists, although Chase itself has no active operating hand i ither.

Among the things that may lie back of the newest drive by either side looks to be that yet undeveloped adjunct of the im biz, the visual education field. Additionally, there is television. Also, the suddenly revived 16 m.m. industry. The outlook thus is for another of those 'family battles' between the Morgan group and the Rockefellers who are wont, from time, to time, to hand each other little financial wrist slaps.

Bank Clash Near?

The next few weeks should see some lively financial tilting between the two banking forces. A. T. & T has taken the start in the looming fight through its subsidiary, Electrical Research Products, Inc. Centered is the Fox Film equity in 660,000 shares of Loew stock as held by Film Securities as collateral on a $20,000,000 note issue which was defaulted by General Theatres, parent stock company of Fox, on April 1.

ERPI is the biggest individual noteholder in Film Securities, owning around $8,000,000 of the $20,000,000 issue outstanding. So far as known, Chase Bank, still owns $3,000,000 of that issue and perhaps out of a desire to rid itself of its security holdings might let go of this interest, even to ERPI. In that event the two sides may be one, ERPI, as consideration, however, might have to lend some actual value to the Fox Film equity in FSC stock, which amounts to $46,000,000 in common stock of FSC and $10,000,000 in preferred. All of this may be nearly valueless if FSC forecloses without giving Fox Films consideration in the matter. Fox and FSC are even now trying to get together on the thing.

On the other hand to forestall possible ERPI control of Loew's in the event of FSC foreclosure on the Fox-Loew stock, Chase may sell its $3,000,000 in notes to certain of the Loew management, as headed by Nick Schenk, who are stated to have made an offer for the paper.

So far no foreclosure has occurred but FSC is reported to be pushed towards such an end by ERPI.

This sudden ERPI activity could be figured as due to apprehension over the various patent suits pending against it besides certain monopoly action, all of which, or any, if victorious, might upset the entire A. T. & T. and ERPI activity in the film biz. Chief proponents in these actions against ERPI and A. T. & T. are Warners Bros. and General Talking Pictures (DeForest). Decisions are expected almost any time now. Curiously enough, both of these have no affiliations with either of the contending sides.

In Par Picture, Too

ERPI, as one the largest creditors of Paramount, which is in bankruptcy, is presently found in the position of almost dictating future executive placements in that organization. Were ERPI to be successful in this direction, it's likely to establish the A T. & T. subsid through Par a pretty lively competitive influence against RKO and RCA in show business.

Through direct ownership of substantial amounts of RCA and RKO stock and the allied interest in Radio City, the Rockefellers have a pretty big active equity in these two companies which they look to be called upon to support almost anytime.

Eugene Leake, one of the three trustees of Paramount, is president of Film Securities Corp., and a director of Loew's. He is considered an ERPI delegate-at-large on both situations.

If the presently talked of plans at Par go through, ERPI will have the biggest active say-so in Par, and if and when Film Securities forecloses on the former Fox-Loew stock, ERPI as the biggest individual factor in FSC, will have a pretty big direct voice in Loew matters. That's with or without ERPI's possible purchase of Chase Bank's $3,000,000 in FSC notes.

The recent bustup by the government of the patent pool as between the A T. & T. and its subsid forces, and the General Electric-RCA group has served to shove the two sides more apart, from a competitive business angle.

Presently, the outlook seems to be, as it has from the inception of the thing, that visual education eventually will be handled through the Rockefellers and their Rockefeller Foundation. But ERPI hasn't been slumbering on this field, either.

The visual education field as it always has been considered by far-sighted financial people, when fully developed, will have an enormous financial potentiality.

The 16 m.m. field presently is being mostly developed through RCA, with that firm only within the past few weeks having embarked on a new plan for supplying reasonably priced projection equipment for commercial showing of the small film, with the intent of opening up a new kind of theatre revenue and new theatre field to the biz. The Theatres Security Company, a new firm, is allied with RCA in this development.

Television possibilities so far can't be gauged, for possible financial returns, but both A. . & T. and RCA are heavily interested, with the Rockefellers believed aiming to play a big part in such development eventually, and Radio City looming as the logical future television centre of the world.

Slim Pickin's

(Continued from page 7)

the estimated 1,000 persons here, catalogued as scenario writers. During the year only 267 of them received screen credit on the 488 pictures made by both major and indie companies.

Check up shows that during the past year 169 of the writers got credit on only one picture each; 53 worked on two; 28 on three, and 17 on four or more.

Directors in Same Spot

Chances for directors about parallel the writers. With more than 400 accredited meggers in Hollywood now, only 207 of them were employed during the 12-month period in all pictures produced.

Of this number, 86 made one picture each; 39 made two; 38 made three; 10 megged four each; seven made five, and 13 directed six or more.

Producers are particularly concerned over the comparative few player faces that get on a screen each year. Concern is currently prompted by a lot of exhibitor and exchange squawks demanding some new personalities.

Scarcity of names came up for considerable discussion at the recent exec conclaves, and the situation is now trying to be overcome by spreading the jobs over a wider field. Producers are placing the blame for the conditions on their directors and casters, who, they claim, are not willing take chances and, prompted by agents, are constantly using the same persons over and over again.

Plan ilding

Back of the producer agitation expressed at the conferences are several current moves to put more faces into pictures and build up a strong name list. The Universal proposed talent school is in line with this. So are the various pilgrimages east now underway for recruiting prospects from the eastern stock companies and college dramatic classes.

These angles are, in the reverse, causing just as much concern to the actors now here. The strengthening of the actors' branch of the Academy is part of a player plan to fight wholesale invasion while good actors are here and unable to get engagements.

Officials of the Academy, in the drive for actor members, are promising prospective enrollers some means of combatting the situation. How it is to be done is still in the debatable state.

BOSTON

Brunswick
Leo Reisman's Orch
Cascades Roof
Lou Walters Rev
Hite Kenny & C
Kola & Dunya
Lou Ashe
Billy Dugal
Derna Grenga
Jimmy McHales Or
Copley Plaza
Meyer Davis Orch
Everglades
Scott & Douglas
Three White Sis
Keough & Fay
Virginia Stewart
Alice O'Leary
Carl Moore
Billy Dooley's Orch

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15 YEARS AGO

(From 'Variety' and 'Clipper')

Engagement of Reinald Werrenrath to sing at the Met opera hailed as the opening wedge for American singers.

Airdromes were selling for apples. Knocked by the new daylight saving law.

Man bites the dog. Harry Lauder gave his manager, William Morris, a diamond and platinum ring.

Frank Fay was fined for keeping the audience the Orpheum, Brooklyn, waiting. Wouldn't go on until his tie stayed tied, and had trouble tying it. Cost him $100.

J. J. Shubert fired a number of relatives in the firm's N. Y. offices. Next day Lee Shubert hired 'em all over again. Five in one house alone.

Tempest in a teapot at Paterson, Shirley Sisters refused to go through audience and sell bonds and the manager accused them of being Germans. They wrote 'Variety' that they offered to go out in street clothes, but their stage gowns attracted more attention than the bonds they offered. Added they were Irish-American.

N. Y. Screen Club folded. Not enough active members around to keep it going. Had been bumping for months.

Griffith's 'Hearts of the World' was being unofficially backed by Washington, but Pennsylvania censored it just the same, ordering a number of cuts.

French film magnate was over here trying to promote directors to make pictures abroad after the war. Pointed to the smaller costs.

50 YEARS AGO

(From 'Clipper')

'Clipper' lamented that no longer did the circuses give big type to the clowns, as in Dan Rice's day.

Boston ball team played N. Y. on the latter's grounds. 'Clipper' commented on the four-in-hands and private carriages which occupied the background.

Cincinnati held a drama festival with Lawrence Barrett, John McCullough and other notables. Financial success but artistic flop since the hall was too large for the spoken drama. Louis James, Otis Skinner and Marie Wainright also in cast.

New Orleans youth who hissed a show and was bounced sued for damages. Court held that management was justified in ousting him. If he didn't like it, he could leave.

Barnum & Bailey not so strong in Phila. Felt that the show did not match up with the promise of the street parade. Followed Forepaugh in with an interval of only one week, which didn't help any.

figured that Tomasso Salvini was taking home $60,000 as the profits of his American tour. Plenty of coin 50 years ago.

Barnum finally got that white elephant he had been negotiating for. But still in Siam.

'Clipper' went statistical on London show business. There were 36 theatres playing to an average of 51,004 persons nightly with a capacity of 75,000 seats.

Georgia dreamer suggested that the telephone would eventually be developed to the point where a man in Atlanta could see a theatrical performance in Cincinnati. He didn't call it television.

French actress was anticipating face lifting. She used wigs with elastic bands to draw up her wrinkled face.

Inside Stuff—Radio

Bert Lahr's auspices are not being fooled by the manner in which New York radio columnists went into ecstacies in an endeavor to 'get hunk' with Eddie Cantor whom Lahr succeeded on Chase & Sanborn. The ejaculation in printer's ink that Lahr 'thank goodness' is succeeding Cantor, etc., indicated how the ether chatterers had their stuff set up in type, mentally at least, in advance of what actually came through the ether waves.

Ired by Cantor's rib of the radio scriveners, which brought down a barrage of razoos for Cantor from the mike writers, they were evidently anxious to point out what a better bet for the ether Lahr was. That Lahr's sponsors don't entirely agree is attested by the flock of material writers, hastily enlisted, following the initial broadcast on the new G&S variety show.

Minus the censorship generally enforced by newspapers, Pacific radio stations have frequently been charged with permitting ad blurbs over the ether considered not in the best interests of the public.

Better Business Bureau, Los Angeles, has just had one such instance under advisement, the Financial Guarantee Corp., execs of which have promised to behave in future. Company has been going out over KFWB each Tuesday evening. BBB's claim was that the finance outfit, through innuendo, was a disturbing element to listeners-in in its comment on stocks.

First instance of a major air show paying stand-by orchestra in Washington was Waring's Pennsylvanians, which played the Earle last week and worked the Old Gold Hour through WJSV. Program was staged in National Press Club Auditorium before audience of 1,000. Fee was $8 per man or $168 for total.

Cantor used the same set-up a month ago, but Rubinoff stayed in New York and the small band for Cantor's songs was local. Other acts playing the Capital have used station studios and didn't invite audience, so no cash outlay was asked.

Threatened with removal from the WGY program chart unless he could show, by letters, demand for continuance, Andrew F. Kelly, author and principal actor of the sketch, 'Horse Sense Philosophy,' made a personal appeal which brought forth 1,200 commendatory epistles and led NBC officials to decide that the feature should go on the network as a Sunday night sustainer. However, a local tobacco company came forward with an offer to sponsor.

'Philosophy' is now the only Sunday commercial WGY presents.

Amos 'n' Andy and NBC are feuding again over line charges. This time the blackface team is demanding the network foot the line bill entailed in picking them up from theatre dates.

A&A contend that the commissions they've paid NBC over a period of years should make the web willing to pick up the telephone tab when the boys go off for a split week or one-nighter located outside the Chicago or New York originating points.

St. Louis beer baron is ga-ga over theatrical celebs. His excessive friendliness has given many an actor the bright notion that when he eventually okays a radio program the headliner can't be anybody else.

But these particular actors have been something of a nuisance to network execs when insisting upon impressing them with the mythical 'in'. Several quite prominent performers have assured the networks that merely to mention their names to the baron will clinch any deal.

The New York 'Sun', among the dailies which have held out against the treatment of radio events as daily news, has about decided to give in. The 'Sun's' policy has been to limit the week day radio info to the program listings, and make up for it on Saturday with a two or three-page ether section.

The evening paper is now running a daily radio chattel column as part of a general expansion policy in regard to air coverage.

As a result of reports that Liggett & Meyers (Chesterfield) will split from the Newell & Emmett agency, bids for the large account are being entered by all major advertising firms. Who gets it in event of a break hasn't been determined.

In radio advertising alone L&M, on behalf of the Chesterfield brand, has spent around $250,000 in the past six months. This program's tentative return date to the air is June 5.

Backwash of the Associated Press tightening up on news going to chain stations is being felt by Los Angeles p. a.'s in their endeavor to plant photographic stuff with the picture services.

Heretofore, there was no complaint when the publicity boys planted mikes, on which are printed the station designations in the pictures. Now the designations are out on orders from New York headquarters, the camera hounds say.

Gilmore Oil Co., contract with Cliff Arquett and Red Corcoran, for the weekly Gilmore Circus over KFI, Los Angeles and coast NBC, prohibits the comics from using their names on other programs during the life of the ticket.

Comedians get $75 each for the broadcasts but are not excluded from appearing over other stations under different names.

Last Crosley report shows Eddie Cantor at 60.9, four points up, and Jack Pearl at 50, a drop of two points. Wynn, Vallee, Maxwell and Lombardos-Burns and Allen rated next, as named.

Inside Stuff—Pictures

(Continued from page 20)

Jenkins is another relatively obscure player who is suddenly developing a vogue.

Audiences around New York start laughing when he first comes on the screen, which is surprising, as he's from legit and only had two important film assignments with Warners, 'Blessed Event' and '42nd Street'. His work in 'Event' as a legit play got him his WB ticket.

Fact that the male lead's part in the Satevepost 'Tugboat Annie' stories was tailored to fit Wallace Beery gave the actor the lever necessary to cinch his salary demand during the bickering with Metro over his new deal with that company. Beery had already started with Marie Dressler in the waterfront opus.

Those six airdome theatres in New York which Lee Ochs has taken over were used by Local 306 during its battle with Empire and the TOCC last summer. Several of the open airs were in Ochs' own territory. Ochs was one of the first to swing over to Empire and then to roll back to 306.

Hays organization, while not making a drive for new members, is letting it be known that independent producers in good standing, who can meet their share of financial support, can join.

'Sign of the Cross' (Par) has proved the exception to the rule that makes worrying about censors internationally such a problem. Figured, when the film was made, that it was a sure trouble-maker in many spots. But it's gone through clean with no dissension whatever in every spot of the world except Singapore.

First film known to definitely have the name of a recognizable sales product in the title is 'L'Homme en Hispano' ('Man in a Hispano') made in France by Delac and Vandal from a stage play.

Universal or Educational may distribute Benny Zeidman's 'Samarang,' feature assembled by Ward Wing with the South Sea flavor.

Costing under $40,000, including distribution rights, sales, etc., 'Goona Goona' has already cleared for First Division in the neighborhood of $100,000.

Inside Stuff—Music

A practice, about which the other music publishers chided Jack Robbins and which created considerable antagonism in America against the English music publishers, Campbell-Connelly, has culminated in Robbins and Jimmy Campbell more or less splitting. A tiff on the Coast precipitated matters after both Robbins and Campbell had jointly made the trip to Hollywood. Robbins, as Metro's subsidized publisher, had to go to the studio on business and he took Campbell along.

With Campbell out there essaying to buld up a competitive cataog with writers such as Con Conrad, Gus Kahn and others, Robbins squawked at Campbell's intra-U. S. competition to the American publishers. Campbell has since returned to London. Robbins just got back to New York last week from Hollywood.

Campbell is continuing his international habit of importing songwriters to collaborate with him and Reg Connelly in London, thus giving the C-C firm the world's copyright rights, and then in turn subletting the U. and Canadian rights to American firms. Harry Woods, American tunesmith, is again sailing for London May 14 to fashion a flock of ditties with Campbell and Connelly. He did it once before when he and C-C turned out 24 songs, several of which have since become international hits, but with the world's copyright resting in London and not with some American firm.

The American pubs have expressed themselves in no uncertain terms at this practice which, while a shrewd stunt for C&C, doesn't help the American firms since the latter don't benefit from the ASCAP income on this angle as the technical copyrights are not theirs but are merely leased for certain restricted territory.

During the height of the anti-C&C feeling last fall, Bobby Crawford and other American tin pan alley leaders told Robbins and Campbell both, in vigorous terms, that it was an error to permit such 'invasion' of their home territory. Robbins at that time dismissed the situation as competitive enterprise for which Campbell might deserve some grudging admiration, but his viewpoint has since undergone a change.

Publisher-members of the American Society are refusing, with few exceptions, to turn into the organization information on their firm's incomes from sheet sales, phonograph records and other sources for the year's '25 to '32, inclusive. ASCAP is trying to collect this info as an added argument in its controversy with the radio interests to show how badly clipped music's revenue from these fields have been since the advent of broadcasting.

In a letter sent out by the society last week the reluctant publishers were rebuked for their attitude. Communication pointed out that the request was first made a month ago and that within that time only nine publishers out of a membership of 100 had responded. Letter further advised them that if as publishers they are not particularly interested in increasing the society's income 'then in simple justice to the composers and authors the information ought to be furnished so that their incomes may perhaps be increased.'

Pubs are also asked to tell what have been the total copies sold to date of the largest selling single song added to their catalogs for the years 1925 to 1932 inclusive.

American publishers who have their own Australian agents are being asked by the American Society if there's a possibility of confusion developing between the former parties, in the event ASCAP insists that the Australian Performing Rights Association remit to it the full share due American writers.

ASCAP is in process of negotiating representation in the Australian association and wants to make direct remittance for authors part of the APRA agreement. Practically all the American publishers with Australian agents collect their performing rights money direct through these publisher members of the APRA. Under the agreement being negotiated by ASCAP, American writers would be cut in for half of the Australian money.

Music publisher who could have 'taken a bath' and gotten rid cumulative obligations, such as royalties and other bills, has dodged doing that and instead is trying to get his business into shape for ultimate satisfaction of everything and everybody.

Creditors have been most understanding in view of this music man's standing, with arrangements made to spread the obligations over a period of two to three years and thus ease the immediate strain. The stock market figured chiefly in the situation. At one time something like $3,000,000 could have been cashed in. But then came October, '29.

Although the ASCAP board of directors has refused to accept his resignation, E. F. Bitter, head of Leo Feist, Inc., still declines to sit in on any of the meetings.

Burned by criticism leveled at the board by writer members attending the society's annual gathering last March, Bittner submitted his resignation. Following this action a committee representing the Songwriters' Protective Association called on him to apologize for the behavior of certain SPA members, but Bittner declared that nothing could make him change his decision.

To protect itself on the Par film, 'A Bedtime Story,' Famous Music has purchased and published an English tune of the same name written some time ago by Leo Towers, Harry Leon and Horatio Nichols. Title page dedicates the song to the Chevalier picture.

Famous figured it could do better by releasing the song itself instead of letting it fall into the hands of some other firm, where it would become opposition to the numbers from the picture. Originally it was planned to insert the song in the film, but suitable spot presented itself.

Peddling their songs book form has been so successful over WSM, Nashville, that the 'Vagabonds', male trio, is going out after the coin in the grass.

Boys are making a series of discs which will be distributed to country stations. Said discs contain plugs of their song book. Tunes are of their own composition. Just what arrangement will be made with the stations is not known but probably percentage.

Songs from 'Golddiggers of 1933', Warner film revue, released in advance of picture's opening, have been lined up for use on a total of 354 programs, mostly radio.

Balance of the songs from the musical will not be published until three or four weeks after the New York opening, which will be sometime next week or the week following.

Plays Out of Town

$25 AN HOUR

Philadelphia, May 8.

The newly-formed producers firm of two theatre veterans, Alfred Aarons and Thomas Mitchell, tried out their first play, '$25 an Hour' at the Garick here and the local consensus was to the effect that they have a likely piece.

The comedy, written by Gladys Unger and Leyla Georgie, with a program note adding that it is based on an outline by Erno Balogh, went very smoothly Monday night, but there seems to have too much 'fixing.' At least, caught toward the end of the week, the show didn't have the sparkle or the zip it had originally possessed.

Story concerns a young Roumanian opera singer who lost his nerve on the night of his big debut in a Continental opera house. Discouraged by this terrific attack of stage fright, he came to New York, and, befriended by an attractive blonde, Parisian modiste, became a singing teacher. When the play ends, he is shown as enormously successful and wealthy not so much because of his teaching as because the rich debs and matrons are crazy about him. In other words, he is a musical gigolo.

Germaine, the modiste, is still his mistress and a most jealous one. Required to leave New York on a business trip to Paris, she is afraid the susceptible Claude will misbehave during her absence. At all events, she finds a girl she thinks she can trust and leaves her behind as a combination chaperon and watch-dog.

The girl, however, proves to be anything but safe. The singing teacher starts off by detesting her, especially when she breaks up his tete-a-tete with another sweetie, but ends up by falling in love with her. She flutters around his studio, clad in blue pajamas, and just as they go into a clinch, Germaine returns. The result is that Act II ends in a rough-and-tumble between the two women.

Up to that time, '$25 an Hour' has been swell farce—quick, smooth and agreeable. Last act complications aren't so easy to take. It opens with the three, teacher and two girls, asleep on pianos, stools, etc. Big surprise comes when the girl turns out to be a big impresario who has known of the Roumanian singer's hoppo years before and wants to have him stage a comeback. When he gets her identity, he is cold, but in the end, after the two women have battled verbally for his love, Germaine goes off and all is well.

Last act was saved on opening night by quick tempo and excellent stage business. Later in the week it had slowed up and dragged badly.

George Metaxa is a striking singing-teacher and a good straight actor. His songs weren't missed the first night, and their later use did him no good. Olga Baclonova was properly tempestuous as the modiste and clicked solidly, but outstanding hit, and somewhat of a surprise, was Jean Arthur as the girl. She should score a real sensation—personality and acting both considered. Nice performances were contributed by Cyrena Smith and Catherine Field, who delivered an operatic solo in swell style early in the show.

Tommy Mitchell's direction was a high-light on the opening. Farce was emphasized and rightly. Afterward the management apparently decided that romance and sex should be stressed. Show wasn't the same—and not as good. Production is nice and whole thing deserves to be given the break in New York it had here the first night.

Waters.

FIDELITY INSURED

Pasadena, May 2.

Comedy in three acts and three scenes by Constance Bridges. Produced at the Community Playhouse. Directed by Ralph Freud. Cast: Ralph Bread, Margaret R. Clarke, Ron Steele, Joan Innes, Gerald Fielding and Charles Levison.

Given a good production by the Playhouse, 'Fidelity Insured' holds up nicely for two acts, but can't get over the third-act hurdle. If rewritten, the new play might have commercial possibilities, as it is ultra modern in thought, and based on a new sounding idea.

Widower, marrying a woman who has already divorced two husbands, has her fidelity insured secretly for $500,000. This takes all the burden of keeping her in the narrow path off his shoulders and places it upon the insurance company. Latter appoints a young salesman, close friend of the wife, to watch her and take up her spare time so she can't go wrong.

Salesman falls in love with her, and the two are about to run out on the husband, when the wife overhears her husband talking to another woman. Conversation indicates the two have had an affair, although they haven't, and that hubby is a bounder, which surprises the wife.

Gaining a renewed interest in the husband, who formerly bored her, she decides to stay, and climax has her asking for an insurance policy on her hubby's fidelity.

Ralph Freud, as the husband, and Charles Levison, as head of an insurance agency, are standouts in the cast. Rest of the company is weak. The one set is too garish, and when curtain goes up for the third act audience is audibly affected at having to look at the purple walls again.

WE, THE PEOPLE

Chicago, May 1.

Elmer Rice's sociological drama produced at the Jewish People's Institute, Chicago, for one week. Staged by Charles K. Freeman. Settings by Clive Rickabaugh.

Elmer Rice's bulky manuscript with its umpteen scenes and 48 actors was entrusted to Charles K. Freeman, who at first contemplated using the downtown Goodman theatre. Rice, however, preferred the theatre in the Jewish People's Institute, on the west side, as being a more appropriate setting for his stinging indictment than the austere Art Institute-affiliated Goodman.

This is probably the most pretentious undertaking the non-professional theatre of Chicago has ever swung. Rice had little prospect of a commercial presentation outside of New York because of the radicalism of his play and its failure to make money in Manhattan. Thus a play by an established dramatist was turned over to the little theatres for its first and only production in America's second largest City. All of the groups in this area participated. Majority of the bit players were from the Jewish Institute repertory company, but many of the principal roles were filled by players from distant neighborhoods.

All things considered, it proved to be an exceptionally able and meritorious production not far shy of professional standards in its best moments. Outstanders were Shalin del Khali, of imperfect English, as the girl radical; Marion Hoffman as the school teacher, Tom Upton as the cleric, Sydney Breese depending on make-up to add 30 years as the psuedo-liberal college president, Jules Rubin as the slow-to-accuse laborer, Hy Maurice Jackson as the odious reomer, Edward Zabriskie as the tycoon. To this list might be added six or seven others, difficult to correctly identify from so long a roster. One or two examples of miscasting due to youthfulness of players impersonating mature characters.

As for the play itself, its topical force is seemingly largely lost by the events since March 4. At least it sounded 'dated.' Thus rose-Shalin sociological plays become old-fashioned although Rice can, of course, argue that the evils are still uncorrected. Of course, in analysis Rice has said nothing but the obvious, has suggested no solutions. It's just a lengthy squawk against conditions by a dramatist who knows his tricks of the theatrical trade perhaps better than economics.

Land.

BED AN' BOARD

Baltimore, May 3.

Comedy in three acts and four scenes by H. H. Greene. Presented by George Nosreg, Inc. Staged by Edward Clarke Lilly and featuring Patricia Calvert, Millard McCoy and Roy Gordon. At the Maryland, Baltimore, May 1.

Stella	Ruth Chorpenning
Matilda	Patricia Calvert
Lucille Kittlesby	Mildred McCoy
Walter Norton	Porter Hall
John Wittlesby	Roy Gordon
William Portland	Dudley Hawley
Man	Percy Kilbride

Four weeks ago everybody was convinced that the present legit season was through and everybody was resigned to the fact. But along came George Nosreg, Inc., and rudely awakened the town to witness a new comedy by a new author. They should have let it rest.

Nosreg spells Gerson backward for some reason, and there's supposed to be a New York ticket broker also behind this attempt. Al Spenk did the negotiating for the Nosreg company and it's his own fault. Earlier proposal was to take the piece into New York and open it at the Hudson on Tuesday (9). Plan now revived. Play withdrawn for revision and proposed to start it again in the fall. On the showing here, decision is wise.

Story: The husband is jealous, always spying on wife. Wife wants to cure him, and figures that if the jealous husband's suspicions were true everything would be okay. In walks a guy whom she picks out to be the actuality-maker. But wife, who is tipsy, faints and the audience is given to believe that she is still faithful. Husband, however, bursts in to find man exiting from wife's bedroom, and proceeds to file suit for divorce.

Then wife comes to, doesn't want divorce. Tries to kill divorce action by luring husband into legal condonation. Husband resists. But next day tables are turned by a second divorce instituted, between the other man in the case and his wife, with the first jealous husband named as co-respondent. This makes jealous husband realize what jealousy means and asks for forgiveness. All ends well.

Most of the excitement revolves about the window across the courtyard, which has been used as the peeping post by the jealous husband, and which window belongs to the apartment of the other man's wife.

RETURN TO FOLLY

Chicago, May 3.

Comedy in three acts by Harlan Ware, featuring Irene Castle McLaughlin and for the benefit of her home for unhappy dogs. A presentation of the Workshop Teatre of Lake Forest, Illinois, at the Grand, Chicago, for one night, May 5, at $1.50 top. Directed by Melvin Wambold.

Violet	Virgilia Wambold
Mary Brandon Appley	Roberta Ellis
Roger Appley	Guy Stuart Bailey
Elisabeth	Marie Kilmer
Gertrude	Irene Castle McLaughlin
Jeff	Rankin Roberts IV
Madeline	Mary Lou McLernan
Sylvia	Enid Phillips
Junior	Harry Kinser
Albert Bernstein	Guernsey LePelley
Peter	Wallace Carr
Murphy	Gilbert Rayner
Comack	Darrell Ware
Swede	John Beals
Wilbur Burgess	Samuel Otis

Chicago and the country estate suburbs to the north are seeing 'Return to Folly' as a convenient highjinks for Irene Castle to raise money for that sanitarium for broken-down canines which she dotes upon. This fashionably gay sporting event in the name of sweet charity is, however, catching on so well because, as a matter of happy fact, Harlan Ware, himself a Chicagoan, has concocted an amusing lightweight comedy and the play is not just an effort on behalf of charity that calls for indulgent tolerance: 'Return to Folly' can stand on its own pins as bona fide entertainment.

There is little enough for Irene Castle (Mrs. Frederic McLaughlin) to do in the play. Her role is minor, her appearances brief, her lines not too many. This fact did not stop a boiled shirt audience from exercising their mitts at every chance. She was the star, regardless of the number of sides to her role and the fact the story really concerns other people. She remains a charming personality. Her carriage, as befits an ex-dancer, is notable. So notable, in fact, that when she floats from a divan to a French window it looks like the cue for music. She oozes that kind of ultra-musical comedy class in every stride and gesture. Her speaking voice is, of course, less well trained, but she negotiates her duties most successfully.

Although an amateur production in status, it was miles ahead of typical little theatre. Three or four of the actors—Guy Stuart Bailey and Guernsey LePelley among them—did excellently. In consequence it was possible to judge the laugh merits of the play and to guess how much better it will be with all-professional production. It is understood play is set for Manhattan next fall. Looks like it might be one of those enjoyable and frequently profitable intermediate successes with a Hollywood sale thereafter another lush probability. Only one set.

A literary mother forever mouthing her utter readiness to be interrupted for any family duty, yet actually miles adrift from her family, is the pivot of the narrative. The father is carrying the whole burden. There is a galaxy of adolescents, and from their remarks springs most of the humor. A bogus intellectual, Albert Beirnstein, who believes life and literature should both be full of odors, is a dandy satiracal character, not overdone. Play keeps going and interesting, and completes its journey without collapsing.

Land.

Cleve's Magyar Stock

Cleveland, May 8.

Hungarian musical stock company, called Magyar Szinhaz, is to be launched by Frank Cher at the Moreland Wednesday (10) with 'Betty, Don't Cry' in Hungarian.

Troupe to stage native light operettas and comedies twice weekly this month, renewing season next fall. Cher directing, with Gizella Moszaros as musical supervisor.

First time Hungarian stock has been tried out in Cleveland, but unusually large Hungarian population and presence of many locals in company is expected to guarantee it clicking.

Bainbridge Season Ends

Minneapolis, May 8.

The Bainbridge dramatic stock company ended its season this week with the presentation of a brand new play for the first time on any stage, 'Family Skeletons,' written by R. L. Smith, local attorney.

The author is a former assistant state attorney general and the son of the late E. E. Smith, Republican political boss in the state. It's a farce comedy.

Plays on Broadway

BEST SELLERS

Comedy in three acts and four scenes presented by Lee Shubert at the Morosco Theatre May 8. Adapted from Edouard Bourdet's 'Vient de Paraitre' by Dorothy Cheston Bennett; stars Peggy Wood and Ernest Truex; direction F. Cowles Strickland; sets, Rollo Wayne.

Ambrose	Joseph Allenton
Henri	Philip Cary Jones
Bragson	Alan Marshall
Mr. Feltz	Roman Bohnen
Fournier	Ernest Truex
Gilbert Marshal	Ian Keith
Julian Mosca	George Coulouris
Bourgine	Ralph Locke
Olivet	Frederick Voight
Jacqueline	Peggy Wood
Naomi	Karin Arnaud

Somebody somewhere once said that the longer you play comedy before bringing it in, the better it gets. That is certainly true as regards this play. Caught three nights after the regular New York opening, it was so much improved as to be almost a new play. And it had improved considerably, so 'tis said, by the first night's performance.

From which standpoint it's a shame the thing wasn't kept out of town another couple of weeks. It could have been an easy and definite hit. As it is 'Best Sellers' will depend on the draw of the two stars to keep it sticking for sufficient time for word-of-mouth to spread around that it's got a lot of good laughs, after which time it may be pushed across solidly. The least it should get is a moderate return, or fair.

From a critic's standpoint the plays greatest trouble lies in the first act. That first act is too good. The rest of the show is good, too, but can't stand up alongside of its start. Second act is weakish and has the disadvantage of having Miss Wood either handling a part she doesn't like or isn't familiar with. The writing here isn't bad, it's slower in tempo. But Miss Wood is definitely let down. By the third act she's back in form and everything's swell again.

Bourdet in this play still is a satirist, but he leans a bit more toward straight farce. He gets away from sex and society somewhat which Bourdet is something. His 'Sex Faible,' a finer play, was completely ruined in New York by bad adaptation. 'Best Sellers' is the first really good adaptation this year. It allows the subject to live, unrestrained and convincing, in its new language, and still sparkles.

Bourdet takes no business for a gentle ride in this one. The play is built around an energetic book publisher in Paris who has everything all set for his pet author to win the Zola Literary Prize. He's fixed the jury and has a lot of the books ready with bright new bands all printed announcing the winning. At the last minute he learns that his author has secretly signed a contract with another publisher, so he gets hold of the jury and tells them to vote for anybody else. So the jury picks a lad no one ever heard of. Bosca, the original publisher, quickly gets on the job, signs up the new man and all is well.

But the new man turns out to be a timid lad. He can't turn out a second book. So the publisher coaxes the writer's wife into simulating a love affair in order to give her husband a story to write. She simulates too well and falls in love. That's finally straightened out but with the result that both the authors plus a mutual friend who's a playwright rush off to write the whole thing into books and plays and scramble to get to the publisher first.

A lot of laughs in that and the pace is rapid. First act, as mentioned, is the best, which is too bad, because the thing, especially in the third act, is very much worth while. Miss Wood in that third act suddenly evolves. Up to that time she's been a shy, devoted wife fighting off her love for another man. In the third act she gets disgusted with the species of man known as 'writers' and gets her up. When she's scornful and fully womanish and hussyish, this Wood girl is something to see. Ernest Truex is in a made-to-order part for him as the poor little author struggling for an idea. George Coulouris as the publisher hands in a beautiful performance and Ian Keith is sufficiently handsome as the other man. Casting throughout is very good and staging is satisfactory. *Kauf.*

It Happened Tomorrow

Comedy in three acts by Leo A. Levy and D. Frank Marcus, and presented by Them at the Ritz, May 5; staged by Marcus.

Ronald Ramsbo	Frenco Bendston
Willa Weiss	Winifred Lenihan
Captain Boda Gardo	Grenna Sloane
General Edna Millraine	Judith Vosselli
Mrs. Suffra	Georgia Harvey
Mrs. Getts	Clara Farrell
Mrs. Femmy	Marjory Hays
Mehitabel Leoni	Helen Raymond
Colonel Dombo	Donald Reed
Ivy Leoni	Frances Sage
Eric Billodi	Alan Ward
Moda Rambo	Ann Delphton
Dr. Kurt Etsbo	Barry Townly
Mr. Lobb	Ashley Cooper
The Doctor's Assistant	Alfred Jenkin
The Robot	Egron Ivleps

The authors of his futuristic piece attempt to conceive what would happen if the 81st amendment to the Constitution were reached, with the result the play seemed as ridiculous as the idea is fantastic. 'It Happened Tomorrow' may be closed by now.

It all comes out within the classified chancellor's office of the dictatoress of the 'United Provinces of Mythica,' which would, according to the dialog, be the future of this U. S. A., ruled by a feminine Mussolini.

Madame whosis has decreed that there be no more male children, and any woman bearing one is called a 'baby-legger.' A chemically minded physician has worked out a formula that will guarantee only girl infants, the intent of the dictatress being to eliminate war by eliminating all men. The doc's stuff doesn't work out, and he himself is the father of two male twin babes born to the chancellor's wife, the kids being smuggled out of the country. The chancellor in addition to his undetermined sex, however, is the pop of a male kid whose mother is his secretary. She is caught and sent to the pen.

Mythica needs dough and the wine-growing adjacent country is willing to come across with certain provisions. So the femme leader modifies her decrees and it looks like everything will come back somewhere near normal.

There is chatter about the abolition of marriage and against the idea of matrimony. Also a number inhibitions are mentioned. Perhaps the script was amusing.

As a play it eliminates itself.

Ibee.

HILDA CASSIDY

Drama in three acts presented at the Martin Beck by Robert Stephens, Inc., May 4; written by Henry and Sylvia Lieferant. Staged by Mr. Stephens.

Tom Cassidy	Howard Phillips
Bartender	George Spelvin
Max Holman	Marc Loebell
Mrs. Kimmel	Josephine Deffry
Hilda Cassidy	Stella Adler
Mrs. O'Brien	Jeanne Wardley
Connie Dugan	Harry Hanlon
Nevins	Fred Knight
Mamie Kimmel	Sylvia Field
Francis Foley	Gregory Deane
Danny Sheridan	Charles Moyer
Herman Bauer	Max Beck
Mrs. Miller	Frieda Altman
Claire Cassidy (Act II)	Edna Hagan
Leo O'Brien (Act II)	Jackie Jordan
Marty O'Brien (Act II)	Jackie Clark
Marty O'Brien (Act III)	Edward Emerson
Claire Cassidy (Act III)	Margaret Barker
Leo O'Brien (Act III)	David Morris

There are splotches of color in this drama of the tenements, locale the east side of New York, but the general atmosphere of drabness mitigates against its story interest and the chances of success. As a production 'Hilda Cassidy' is creditable. Indications were that the theme went awry with a rather unsatisfactory result.

Play's central idea is a two women and one man triangle. Hilda Miller, of respectable German parentage, marries Tom Cassidy, although she knew there had been an intimacy between him and Mamie Kimmel, of an adjoining tenement and of same Teutonic background as Hilda's. Her parents had objected to the marriage, after which they sold their cigar store to Tom and moved to a small farm. Hilda's mother tells it all when, upon a visit, she says to Hilda, 'You made your bed, lie in it,' in German.

One of the four first act scenes is the cigar store back room, with a penny-ante game in session. Tom has pocketed a customer's bet and as the horse won, he owes the fellow $100. To make good he 'borrows' it from Hilda's savings, gleaned as a seamstress, pre-Cassidy. This section of the play is dated 1908. That Tom lied to her is important, also that he continues the affair with Mamie. But Hilda is to have a baby and believes that Tom will straighten out.

Ten years elapse, their daughter Claire is about to be confirmed. Tom has turned to other pursuits, principally selling adulterated booze to soldiers in the cantonments. He has established Mamie in an apartment, the affair still continuing. The girl demands more of his time and in a hysterical scene, witnessed by Hilda, he declares his love for his mistress.

Another 10 years brings the story up to 1928. Tom is about to be freed from Sing Sing, having been sent up for bootlegging. Their daughter, now grown, is about to slip off to Europe with a young racketeer who is to bring back Irish sweepstake tickets and who deals in slot machines. Cassidy greets that news with a show of authority, forbidding the girl to leave. But Hilda gives the couple her blessing regardless—an inversion, based on her own marital unhappiness.

What this play seeks to point out, if anything, seems to be that the lower social strata can be as immoral as the higher levels.

Stella Adler, of a noted stage family, gives another excellent performance and gains audience sympathy.

Revision might have made this play much better, for the last act writing seemed confused. *Ibee.*

(Taken off Saturday; four days; printed for the record.)

CHICAGO SEASON SUMMARY

Equity Alien Ban Seen as Assured, Ineligible, but Assessments Go On

Equity will bar all aliens from membership. British actors will be principally affected and the new changes in Equity's constitution strengthen the restrictions which have been in force for the past several years.

It is necessary for the members to ratify the changes but that is regarded as technical because there has always been a sentiment against alleged influences within Equity by aliens. For that reason there is little doubt but that the changes will be quickly agreed to at the annual meeting at the Astor June 2.

On the principle that Equity is essentially an American institution, Equity's leaders arrived at a delayed conclusion that none but citizens should be eligible, although Canadians have been and will continue to be eligible to membership. There is a group of actors within Equity who are classed as resident aliens, who have full membership privileges. While the new regulations are not retroactive, Equity wants to prevent increase of that type of member.

Old Rule Voided

What the constitutional change really means, is that the present regulation which permits aliens to become members upon playing over here for 100 weeks, will be nullified. Provision has been made to permit the entrance of two Englishmen who have played here 75 weeks, and when they have completed the century, they will be eligible. But after June 2 no alien will be able to join, unless he becomes a citizen. When there was some agitation against the foreign element in Equity some time ago, it was pointed out a number of Britishers had lived here most of their lives, but had refused to take out citizenship papers.

Hereafter all aliens will have Equity cards as such. They must pay initiation fees and dues the same as regular members and in addition must pay Equity 5% of their salaries weekly, the minimum being $10 weekly. Resident aliens however, are exempt from the latter payment.

Another change will permit the playing of legit performances on Sunday at Atlantic City. Because the resort is dependent on Saturdays and Sundays for the bulk of visitors, the resort Sunday matter has been favorably regarded for some time, it being figured in that way the spot would come back for legit shows. It is stipulated, however, that another day in the week shall be designed as a day of rest. There is no such restriction in the established Sunday stands, but one-eighth extra salary is paid.

There are other changes of less importance to be considered at the annual meeting, one giving the officers the power to act in emergencies, such as occurred during the moratorium.

No general election this year, because the officers elected for a three-year period, have one year more to act. There will, however, be an election of 10 members to the Council, which has 50 members, 10 of which are retired or re-elected annually.

Regular ticket for the councillors: Lee Baker, Leo Curley, Jay Fassett, Gertrude Fowler, Arthur Hohl, Alfred Kappeler, Earl Larimore, Donald MacDonald, Thomas Mitchell and Effie Shannon.

Wells Doing 'Scandals'

William K. Wells is to write the next 'Scandals' for George White production. Wells starts on the writing as soon as he returns from Hollywood.

He goes to the coast to write the musical for Jack Pearl's Metro pic.

YORKE BACK TO LONDON

Gus Yorke has been signed by Sidney Carroll, British producer for the leading role in 'If I Were You' slated for the London boards soon.

Yorke sails Wednesday (10) via the S. S. George Washington.

Chicago Failures

(1932-33)

'Cynara' (3 weeks).
'Another Language' (8 weeks).
'World Between' (4 weeks).
'Hamlet' (hoke) (3 weeks).
*'Merry Go Round' (2 weeks).
'There's Always Juliet' (3 weeks).
'Springtime for Henry' (5 weeks).
'Vanities' (2 weeks).
'Left Bank' (2 weeks).
'Play's the Thing' (2 weeks).
'Face the Music' (2 weeks).
*Civic Operetta Rep. (7 weeks).
*'Bride Retires' (10 days).
*'Red Robin' (2 weeks).
*'Riddle Me This' (current).
*'On the Make' (current).
'Shuffle Along' (current).

*Locally produced.

HUB DEBS, LIKE PLAIN FOLKS, YELL FOR PAY

Boston, May 8.

No pay, no play. But the Copley show goes on, only now t's in Judge John Duff's court, where 40 or more principals, comedians, dancers, chorines and ushers—most of the girls society debs, too—laid complaint that Lee Morrison and B. Wade Kirkpatrick had hired them but hadn't paid them in full. House had folded with 'No, No, Nanette,' last song being Edwina Phillips' singing of 'Pay Day Pauline.'

For more than a score of debs, it was their first sight of a courtroom They wore their best spring bib and tuckers, also. They were smiling, but looked severe when they said they wanted what was coming to them in cash. Inspector John Regan of the State Department of labor, was their prosecutor.

Dorothy Higginson of 'the' Higginsons of the Back Bay, said she was supposed to get $20 weekly, but $55 was owed her. Rose Stearns of Beacon Hill has $20 due. Sonia Johann, stunning Brookline deb, said she had demanded her money.

Big Pop Pope In

'No money, no show,' Morrison told her, she said; and she continued working as she wanted to be an actress. Said Morrison told her musicians and stage hands each night demanded and got day's pay before the overture would be started; he took money from box office, all there was, to pay them.

Next night, instead of keeping promise to pay her, the beauteous Sonia stated, house locked the door of her dressing room. She phoned her Dad, and he, former athlete standing 6 foot 3 in his socks, came in town, bought a ticket to get in, went backstage, busted down the door, and got the daughter's personal effects, she said. No body stopped him—'he was too big,' proudly said Sonia.

Judge Duff thereupon issued warrants against Morrison and Kirkpatrick returnable May 19.

Morrison has been in various theatrical enterprises up and down town, but never seemed to go big these past few years. Kirkpatrick is a lumberman from Tennessee, generally regarded as the Copley's angel this past season of light opera

MCKAY MORRIS HURT

McKay Morris is out of the Ethel Barrymore's 'An Amazing Career,' being under treatment for a knee injury ustained during appearances in the show. Action called for Morris descending and ascending a 40-foot iron ladder and he frequently barked the knee on the rungs.

Injury is a swelling known as a bursa. David Tearle replaced Morris.

40 ATTRACTIONS AND ONLY 7 HITS

Worst Legit Season Within Memory Closes with Disasters, Flops, Strandings, and Starvation Grosses More Memorable Than Handful of Hits and Near-Hits — Grosses Ranged from $800 to $29,000

CUT-RATES RESTORED

Chicago, May 8.

Including seven attractions booked for May and June the grand total of legitimate productions playing Chicago during 1932-33 is 40, a Skimpy booking total to divide among a possible 17 theatres. Admittedly there has never been a Chicago season so dull, uneventful, and consistently unprofitable as the one now coming to a close. Scrutiny of the list reveals:

7 Full-Fledged Hits
8 Intermediates
17 Flops or Near-flops
9 Chicago productions
7 Shows to Come
15 Musicals (7 revivals)
2 Repertory Engagements

Limited engagements were notable. Average run of the 33 attractions already opened has figured a decimal fraction over four weeks. Two weeks or less were chalked up by some 13 shows. In the summary the three productions 'Robin Hood,' 'Song of the Flame,' and 'Desert Song' which constituted the Civic Opera repertory enterprise have been considered as one unit. Similiarly the Abbey Players from Dublin, Ireland are listed as one dramatic unit although presenting some half dozen or more pieces.

Prevailing price during 1932-33 has been $2.20, especially for non-musicals. 'Another Language' at the start of the season quickly proved the folly of a higher top. Couple of musicals asked $3.85 but $3.30 was pegged as nearer the public mood. Balcony seats were at a premium throughout 'Of Thee I Sing's' 11 weeks while the lower floor demand did the shrinking. That was true generally of all the hits and near-hits.

Debatable Listings

One of two shows listed as failures because of local factors of their engagements might make out a case for inclusion as 'intermediates' while such of this latter classification as 'Blossom Time' and 'Student Prince' might on a basis of grosses go into the flop division except for their favorable cheap hook-ups.

High money for the season belongs to 'Of Thee I Sing' with several weeks around $29,000. 'Reunion' in Vienna' took the biggest non-musical money, around $20,000. Irish Players' seven weeks at the Harris was remarkably steady and distinctly profitable, grooved around $12,000 weekly.

Against these lush grosses can be placed in juxtaposition some of the saddest intakes ever registered at legit box offices. Billy Bryant in the Cort with his hoke 'Hamlet' which is hardly worthy the dignity of classification as a legit took as little as $800 weekly. There have been several shows that saw the starvation side of $2,000 while with two-for-ones again rampant after the first virtuous abstinence early in the season grosses of $3,500 to $6,000 have been common. Several shows stranded here.

Long Run Record

Long run record of the season goes to 'Family Upstairs' ideally hooked-up at the Cort to make money at moderate grosses and smartly exploited. Two actors, Leonard Doyle and Gilbert Morgan will wind up the season with nice bankrolls on the profits therefrom.

Grent Northern, Studebaker, Playhouse, Selwyn, Illinois, Princess were unoccupied all year although the last three were lighted finally at the season's tail end. Majestic, Playhouse and Adelphi are now devoted to motion pictures. Garrick has had everything from pictures to straight vaude, television and burlesque and is now back in the legit column.

Peggy's Pledged Ice Clears 'Supper'; Wife Blames Blumey for Holdout

Chicago Successes

(1932-33)

'Of Thee I Sing' (11 weeks).
'Cyrano de Bergerac' (1 week).
'Reunion Vienna' (3 weeks).
'Laugh Parade' (17 weeks).
'Cat and Fiddle' (8 weeks).
*'Family Upstairs' (15 weeks-plus).
Abbey Repertory (7 weeks).

Intermediate

'Whistling Dark' (3 weeks).
'Good Earth' (3 weeks).
'Merry Widow' (2 weeks).
'Show Boat' (4 weeks).
'Blossom Time' (2 weeks).
*'Dixie on Parade' (7 weeks).
'Student Prince' (2 weeks).
'When Ladies Meet' (3 weeks).
'Yoshe Kalb' (17 days).

Still to Come

'Caponsacchi'-'Hamlet.'
'An Amazing Career.'
'Pigeons and People.'
'Peggy Be Careful.'
'Alien Corn.'
The Piccoli.
'Dinner at Eight.'

*Locally produced.

After two weeks of frantic cablegrams, which plus overseas telephone conversations burnt up about $1,000, the jammed finances of 'Champagne Supper' were straightened out last week and the show will open there at the Globe on Wednesday (10). Irst reports that the matter was okay, proved incorrect.

Peggy Fears who produced show and then elected to open in London instead of on Broadway, is reported having borrowed money on her jewels in order to meet the guarantee requirements set by Andre Charlot who is presenting the show over there. Time limit set was last Friday (5), and the money was cabled on that date. It was the last remittance that completed the $10,000 originally agreed on.

Hangs It On Blumey

Instead of her husband A. C. Blumenthal having 'bought 'Supper' out of a London hole,' he put the show in the hole, according to Miss Fears, who blamed his delay in sending funds to Charlot for the plight that threatened to strand the company. Blumey and Peggy have been quarreling for several months and their contacts are made through attorneys.

Blumey declared early last week that everything was all right and that the money had been sent. It appears, however, that Blumey's two remittances amounting to about $4,000 were not sufficient and Charlot declared he would walk out unless. Up to Friday it was stated the scenery and production had not been taken out of bond, lack of funds being the reason. Miss Fears' personal remittance is said to have been $2,000. Prior to that money having been sent, word from the cast in London was to the effect that the players faced hardship if the show was called off. One cable put it: 'This stalling is daily adding to the penses.'

'Supper' production and other expenditures totaled $40,000. Miss Fears stated she had personally invested $20,000 which put the show on the boards in Phila. Blumey paid the other half and when it was decided to ship 'Supper' to England, he guaranteed to finance the venture. Theory was that the business chances for 'Supper' would be better in London at this time, than in New York.

Blumey is said to have insisted that Miss Fears go abroad for the premiere. Because of their differences Miss Fears insisted that he put that as a request in writing, which Blumey refused to do. One of the acts which also riled Miss Fears is the removal of her name as the presenter of 'Music in the Air,' her musical success, now playing at the 44th Street, New York.

LEGAL CLASH ON FILM AND PLAY 'LIL OL' BOY'

Having been retained by Albert Bein, author of 'Lil Ol' Boy,' which closed quickly at the Playhouse, New York, in the middle of last week, Julian T. Abeles, attorney for the playwright, has been requested by Warner Bros. to send them the script of the play and a copy of the book, 'Youth in Hell,' from which Bein adapted his play. His complaint is that Warners' forthcoming 'Road Out of Hell' (Cagney) picture is an unauthorized version of the play. Bein had made a demand on Warners.

Ed Chodorov, Warner Bros. scenarist, did the Cagney 'Hell' story, and was also, allegedly, familiar with Bein's 'Lil Ol' Boy' play in that the script had been previously optioned to Jed Harris, who planned producing the play, providing Chodorov fixed it up. Bein had okayed that and agreed to a 25% royalty cut to his collaborator, but subsequently Ben Hecht and Charlie MacArthur optioned it, as did Abbott & Dunning and Arthur Hopkins. Abbott & Dunning had approached Cagney to star in the stage version. However, it was John Henry Hammond, Jr., who finally mounted Bein's original stage version, sans Chodorov's collaborative contributions at the Playhouse, but it lasted only a short time.

Bein, who is only 27, is minus one leg. Other leg was accidentally cut off by a freight train as he was vagabonding across the country. His play is based on his two years' incarceration from 1918-1920 in the State Training and Agricultural School for Boys, Jordonia, Tenn., a reform school, following which he wrote 'Youth in Hell,' which Jonathan Cape & Harrison Smith published in 1930.

His play, 'Lil Ol' Boy' is based on that book. Bein was for 10 weeks on the United Artists lot trying to fashion the same story for a Roland West production, but it didn't jell. From Hollywood he went to Carmel, Calif., the artists' colony near Frisco, where he wrote his play.

Coast Stager Cables Fritsch 'Music' Offer

Los Angeles, May 8.

Belasco & Curran are after Willy Fritsch to play in 'Music in the Air,' to follow the current 'Dinner at Eight' at the Belasco. Ada Mae Weeks is already set for the production and is due here this week.

B & C through their agent, Willian S. Gill, and also through Lilian Harvey, have cabled him an offer in Berlin. No guarantee mentioned.

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Plays Abroad

HOW D'YOU DO?

London, April 26.

Andre Charlot's revue; book and lyrics by Arthur Macrae; music by Ord Hamilton; additional sketches and lyrics by Douglas Byng, Herbert Farjeon, Peter Gregory, Leslie Landau, Harold Plumptre, Ord Hamilton; dances and ensembles by Tony Smythe; ballets by Frederick Ashton and Suzanne Stone. In the cast: Frances Day, Douglas Byng, Edward Chapman, Arthur Macrae, Tony Sympson, Anna Roth, Queenie Leonard, Iris March, Edward Cooper, Doris de Roy, John Ralph, Walter Gore. Produced by Andre Charlot at the Comedy theatre, April 25.

Andre Charlot has once more given us a revue patterned along the lines which he made familiar some years ago, and with which he startled New York when he sent over the combination headed by Jack Buchanan, Gertrude Lawrence and Beatrice Lillie.

Revues are more built than written. It becomes more a matter of selection of a greater quantity of skits and specialists than would make for an evening's entertainment, working them out and deleting the weak sisters.

In due course new artists are discovered or potential talent develops, whereupon the authors and composers contribute specially written material for them.

The combination sent to New York by Charlot was headed by the three stars aforesaid, who had served for years under the Charlot banner and built up for themselves stellar reputations. The skits and numbers were selected from more than a score of Charlot revue productions, so that the artists were not only familiar with them, but had the confidence that they were surefire.

Having been out of this style of production for a few years, Charlot is now compelled to begin all over again assembling authors, composers, potential stars and other promising material.

Judging by this production he has made a good start. The outstanding performers are Douglas Byng, famous in night restaurants here for perpetrating double-meaning ditties; Frances Day, a platinum blonde American girl, first seen here in the chorus at Prince's cabaret, and who scored a hit last year at the London Hippodrome in a Julian Wylie show; and Edward Chapman, a Yorkshire character actor who made a hit in the stage production here of 'The Good Companions.'

There was about the entire production a certain quality of decadence, which was accentuated at the premiere by more than a sprinkling of 'ultra moderns' in the audience. It is almost certain to enjoy the loyal patronage of its devotees.

There are enough good numbers, sketches, ballets and so on to promise success for the venture. By the time the patronage of the 'ultra mcderns' has exhausted itself the show will probably be whipped into shape and speeded up to a point where the general public will want to see it. When that occurs, Charlot will have gathered additional material in preparation for a new edition, and these editions should go on indefinitely. *Jolo.*

Mille et Une Merveilles

(Million and One Paris Marvels)

London, April 28.

New revue produced by Jack Taylor (by arrangement with Non-Stop Productions, Ltd.) at the Prince of Wales theatre April 27. Have Morris, Glovanni, Fredericaire, Lucienne and Ashur, Grip, Gansser, Mitzi and Danilo, Pichel, etc.

Jack Taylor, provincial revue producer, has been operating this house for 12 weeks, in conjunction with Charles Clore, the lessee, and has outstayed most of the other producers here since the house went continuous.

To gauge the possibilities of the theatre, Taylor led off with some of his old touring shows, interspersed with vaudeville acts and plenty of undrape, always keeping the cost to around $1,500. Idea clicked from the start.

Current show is the most ambitious yet attempted here under this regime, with arrangements somewhat modified. Clore gets 40%, with Taylor getting the bigger end, which he in turn splits with Max Weldy, the French dress designer, who supplies the costumes and scenes, and as far as these are concerned Weldy has been very lavish in his contributions.

Outstanding scenes are an Indo-China setting, a cathedral scene, very lavishly done, and a big mirror scene titled 'Stars of the Night,' already seen in America in the last Earl Carroll show.

The sinking of a big liner in the 'Atlantic' scene is from the Palladium show, but it justifies its inclusion here as it was originally borrowed by George Black from Taylor, who acquired the rights from the Folies Bergere, Paris.

Specialties are mostly imported, including Grip, Gansser, Mitzi and Danilo, adagiolists from Paris. Grip was originally with Florence.

Lucienne and Ashur, a couple of youthful burlesque apache dancers, who specialize in some very realistic falls. Act is doubling from the Palladium, which again indicates friendship between Taylor and Black.

Pichel, described as 'French Eccentrique,' speaks uncommonly good English, with the best bit being 'the one man wrestler, a la Deszo Retter.'

Giovanni, the pickpocket, took up more time than necessary, becoming boresome toward the finish.

Dave Morris, the comedian of the show, has a provincial reputation, and in funny in spots. Morris is being replaced by Oswald Waller, another provincial, who gets $40 to the others $200.

Frederique, the singer in the show, is a local girl who once replaced Nora Williams in the Dave Apollon act.

Show as a whole can be described as sight show, with plenty of coloring and plenty of undress, but little comedy. What there is is of very early vintage.

Expenditure entailed in staging show is around $8,000, with Taylor confident of a six weeks' run. Opening day, show grossed $1,600, and looks like doing $8,000 per for first few weeks.

LUNDI 8 HEURES

('Dinner at Eight')

Paris, April 28.

Play in three acts and 11 tableaux, adapted by Jacques Deval from 'Dinner at Eight,' by George Kaufman and Edna Ferber. Staged by Jacques Baumer. Sets by Bertin. Opened at the Ambassadeurs, April 26.

Mme. Jourdan	Jeanne Cheirel
Lulu Trlex	Betty. Daussmond
Fanchon Belange	Mauloy
Josette Jourdan	Jeanine Crispin
Louise	Claudle de Sivry
Mlle. Rolande	Martha Mallot
Yvonne	Madeleine Geoffroy
Mme. Cachan	Simone d'Arche
Triex	MM. Pauley
Patrice Rochelle	oger Gaillard
M. Jourdan	Mauloy
Docteur Cachan	Jacques Varennes
Maricat	Marie de L'Isle
Edouard	Ravenne

M. Jacques Deval merits the highest praise for his excellent adaptation of this popular American play, and judging from the genuine enthusiasm which has greeted the first performances, the French version is destined to have a long and successful run in Paris. The epigrammatic dialogue has been so adroitly translated that no impression of artificiality is given, and the rather flamboyant American idiosyncracies of the characters have been equally cleverly handled. Few plays have suffered less by being transferred from the stage and psychology of one country to another.

Jeanne Cheirel, as the warm-hearted, lion-hunting society hostess whose dinner party forms the starting and finishing points of the story developed in eleven scenes, is thoroughly natural and delightful in her role and handles delicate shades of comedy and sentiment with great subtlety. Mauloy, who plays her husband, brings dignity and conviction to the interpretation of a worthy business man on the brink of ruin. As the once great actor, now at the zenith of his decadence brought on by cocaine and drink, Roger Gaillard is tremendous. Pauley's Falstaffian financier, Triex, and his marital quarrels with Betty Daussmond, as his none-too-virtuous wife, are so hilariously funny that they throw the audiences into convulsions of laughter. Daussmond is perfectly delightful in her petulant tantrums with her maid. Jacques Varennes as the elegant and amorous Dr. Cachan gives a very smooth performance and Mlle. Jeanne Crispin, who in the part of the daughter of Cheirel and Mauloy, is madly in love with the actor, is outstanding not only because of her great personal charm, but for a finished and understanding handling of her role.

The staging of the play is on a par with the general excellence of the adaptation and personnel.

OVERTURE

London, April 25.

Drama by Sutton Vane, presented by the People's National Theatre Company at the Little theatre, April 24

Mrs. Bagleigh	lizabeth Maude
Mr. Justice Plush	Allan Jeayes
Youth	Beryl Laverick
Mrs. Bagleigh	Nancy Price
Joe	Arthur Pusey
Miss Prudence	Louise Hampton
Mr. Thorn, Jr.	George Thirlwell
A. Cockney	Hay Petrie
Elsie Bagleigh	Betty Hardy
James Bagleigh	David Horne
Mr. Sinclair	Randolph McLeod

About 10 years ago, Sutton-Vane, actor, author, stage manager, had his play 'Outward Bound' produced and it created a sensation. Eight years ago his 'Overture', somewhat along the same lines, was given a tryout at the Everyman theatre in Hampstead ,and little or nothing was heard of it until produced at the Little theatre the other night.

At the commencement we are shown half-a-dozen unborn people talking over what they expect from life. The central portion of the play shows them in actual life. At the finish these half-dozen characters are shown once more as only too willing to return to the land of the unborn.

Soldier and Gentlewoman

London, April 26.

Drama in three acts by Dorothy Massingham and Laurier Lister, from the novel by Hilda Vaughan. Presented by Geoffrey Hope and Vivian Palmer at the Vaudeville theatre, April 19. Play produced by Tyrone Guthrie and James Morgan.

Cicely Elnon-Thomas	Margaret Emden
Frances Blake	Griselda Hervey
Annie	Diana Morgan
Doctor Rokeby	Frederick Leister
Gwenillan Elnon-Thomas	Dorothy Dix
Dick	Maurice Evans
Major Stansbury	Eric Maturin
Isaac	Bromber Wills
Philip Vaughan	Ian Fleming
Hospital Nurse	Pamela Roy

The minority of theatre-goers who enjoy psychological drama with fine character studies excellently delineated, will appreciate the 'Soldier and the Gentlewoman.'

The plot, generally speaking, resembles Eden Phillpotts' novel, 'Bred in the Bone.'

A 36-year-old woman lives with her sister and aunt on an old Welsh estate in their family for generations, but which passes into the hands of a distant male cousin. This spinster is strong-minded, and her overweening obsession is the retention of the estate in the name of the family.

The new heir is amiable but weak, and two months later finds himself unable to manage the household, so when the strong female cousin comes in and sets things to rights, he obviously has no choice but to ask her to marry him and let her take charge.

At the end of the first year they are occupying separate bedrooms, at which time it looks as if the weakling husband will dispose of the property. His wife dresses herself up in one of her honeymoon gowns and lures him back, and we see them the following year with a son and heir.

But the wife is still strong and masterful and, in a violent outburst, the husband declares the property is his and his alone and that he proposes to sell it. Possessing a weak heart as an inheritance from the war, he has a severe attack and is put to bed, where he is nursed in his wife. When he has passed through the crisis, the doctor tells her he will recover, but warns her that he must not be raised from his bed, as it might be too great a strain on his weak heart. After the doctor goes, she deliberately props her husband up with the aid of pillows, until he passes away in a spasm.

The last scene is the bedroom where the husband died. The wife rings for the maid and tells her to have the nurse move her son down to the bedroom formerly occupied by his father, as he is now the master of the estate.

There are a series of fine character drawings with transcendent bits by Dorothy Dix as the wife and Maurice Evans as the husband; each in its way is effective and true. Whatever your admiration or disapproval of these two characters, you realize they are living and vital and that you are witnessing a slice of life that makes for drama. But it is the form of drama that lends itself to the printed page rather than the stage. *Jolo.*

A KEK LAMPAS

('The Blue Lantern')

Budapest, April 22.

Romantic operetta in three acts, at the Royal Szinhaz, Budapest. Book by Laszlo Szilagyi and Imre Harmath; music by Miklos Brodszky; decorations by Miklos Gyarfas. In the cast: Hannah Honthy, Emmy Kosary, Nador, Kertesz, Kabos, etc.

Is operetta dead or can it still be revived? 'The Blue Lantern' seems to prove the latter probability, for both book and score are in the style of pre-war romantic musicals, with intrigue, Balkan politics, high society and court circles, two couples mutually inter-jealous of each other, night club scene and the wrong Duchess walking in by the right bedroom door and a resulting happy end.

Be it said at the outset that it's all very well done with an honestly constructed plot and an ambitious score, and although it has struck this reviewer as being rather old-fashioned and slow-moving, b. o. response goes to prove that the public has not yet grown tired of this style.

Setting is immediately before the war, when Captain Szilassy, of an Austrian Hussar regiment, is sent to Odessa, a worm out some Russian military secrets. He's to go disguised as an American ballad singer, and mustn't tell Elly, his fiancee, anything about it. The girl suspects he has gone for the sake of a night club dancer, and follows him. She finds him making love, against his inclinations, to a Grand Duchess, who is using the handsome pseudo-ballad-singer to be revenged on her lover, Count Ostrowski, who, in his turn, has been spying on the Austrians.

Everything is cleared up in the end, after several hairbreadth escapes, Russian dances, Viennese waltzes and jealousy tangos, and Russia and Austria can go ahead and make war on each other.

Very attractively staged, 'Blue Lantern' almost gives one the illusion of being back in the heroic age of Viennese operetta, but those were the days of originality, which this play lacks. It is slightly second-hand, but almost as good as new. There certainly is dramatic tension at certain points of the plot, which is said to be based on a scenario by Laszlo Fodor, whose name, however, does not appear on the bill.

Pre-war illusion is also prevalent if one glances over the names of the cast. All the principals are old-timers, but the production is none the worse for that—on the contrary. For serious acting as well as for singing parts that call for cultivated voices, the producers had to fall back upon the more mature generation.

Emmy Kosary, who was in the Shubert production of 'Hotel Imperial' and toured the United States with Hungarian companies, looks and sings with a fascination that belies a rather long career. Hannah Honthy gives the complete illusion of a young girl, and even Nador, rather elderly for a gallant captain of hussars and ladykilling ballad singer, gets away well with his part.

LIDERC

('Will-o'-the Wisp')

Budapest, April 22.

A play in four acts, by Geza Voinovich, at the National theatre, Budapest; with Gizi Bajor, Arpad Odry, Tivadar Uray, Anna Fuzess, Aranka Hettyey, etc.

A depressingly verbose and out-of-date play, based on the life of Shakespeare, the Bard of Avon and the Dark Lady of the Sonnets being the central figures, with Queen Elizabeth and Essex figuring as well.

It shows Shakespeare, no longer young, falling in love with Mistress Mary Fitton, the Dark Lady to whom he has to write love sonnets to the order of Lord Pembroke, who is also in love with her. The coquettish Dark Lady makes both happy for a while, but the downfall of Essex and the disgrace into which falls his friend, Pembroke, bring out her true feelings in favor of the younger man, and Shakespeare retires in resignation to his cottage and the circle of his illiterate family at Stratford-on-Avon.

Mr. Voinovich, a distinguished and learned literary gentleman and critic, has Shakespearean background and atmosphere at his finger-tips, but he can't interpret genius or conjure up illusion.

'Will-o'-the Wisp' is like a lecture on the history of literature. The play, carefully and artistically written, might make good reading, but it has nothing to do with the stage.

Odry, in the part of Shakespeare, was hopelessly dry and passive. To do him justice, he had an impossible job. Miss Hettyey, as Queen Elizabeth, acted her part well, and Gizi Bajor, a very pretty Dark Lady, was the only human being on the stage.

Inside Stuff—Legit

On his trip to Europe, Martin Herman got a sample early in April of Nazi stuff in Berlin. He had quit the country for London just before the Hitler regime came in, but returned for the excitement.

A gang of young brown shirts invaded a restaurant where Herman was one of a party including the journalistic Niely (Cornelius) Vanderbilt. They yanked the table-cloth off and spilled dishes and wine upon the floor. The Americans were steamed up and refused to accede to the proprietor's request to leave the place.

But they changed their minds when a second gang of Nazis entered and sent word that unless the party withdrew they would be forcibly removed.

'You might think I was a menace to benefits,' yelled Jimmy the Durante, waving a letter from the management of the Alvin (N.Y.) theatre. Note requested the Schnozzle to kick in with $35 for damage to a piano lid and stool while Jimmy was appearing, 'with much fervor,' in a benefit at the house.

'Did I burn up,' continued the guy with the big smellier. Asked details, the Schnoz went on: 'Yeh, I busted the piano cover, but it was loose. They want $20, plus $15 for the stool. Why, I can buy all the piano stools in the world for four bucks each.' Replying to the complaint, Jimmy's message was:

'All I ask is to be barred from playing benefits.'

There are several unknowns in the cast of 'It Happened Tomorrow' which opened at the Ritz, N. Y., last week. Among them is Frances Sage, who does well for a first appearance. She is the daughter of Bert Satz, who conducted a jewelry store roadway next to the Rivoli theatre.

Ann Deighton was formerly known as Marga La Rubio, who appeared in 'Scotland Yard'. She was married to the manager of the Princess theatre, London, who is a brother of the author, Benn Levy. Show is said to be co-op. It was presented by Leo A. Levy, of Pittsburgh, and D. Frank Marcus.

Robert Stephens, Inc., the technical presenter of 'Hilda Cassidy', which opened at the Beck, N. Y., last week, is said to have Harold Stone and Boris Kaplan principally interested. Kaplan was formerly chief aide to Arch Selwyn. Same duo made their bow earlier this season with 'Honeymoon'.

William Jourdan Rapp was a collaborator with Henry and Sylvia Ieferent on 'Hilda', but prior to the premiere, he withdrew and his name did not appear on the program. Understood a difference of opinion over how the theme was worked out, was the reason. Show abruptly closed Saturday (6).

Dorothy Cheston Bennett, who adapted 'Best Sellers' from Edouar Bourdet's play, 'Vient de Paraitre', is the widow of Arnold Bennett, British novelist. Piece was staged by F. Cowles Strickland, who staged it first at the Stockbridge summer Playhouse in Connecticut last year. About 15 minutes were cut out of the play between the Stockbridge showing and New York and about 20 more minutes between the first and third days' showing in New York, at the Morosco.

'Little Ol' Boy' closed at the Playhouse last Wednesday (3). Show played one week and a half.

Cast received two weeks' salary. Rehearsals lasted three days beyond the Equity limit, which explains the mid-week stop. Attendance so weak management did not care to go beyond the minimum expenditure requirements.

The Lambs club date the National, Washington, April 30 was just about an even break. Club expected to make several thousand, but attendance at the Gambol was under capacity. Gross was $3,200, but could have topped $5,000.

WILD JUSTICE

London, April 26.

Drama in three acts by James Dale, presented by A. R. Whatmore at the Lyric, Hammersmith, April 24, in association with Sir Nigel Playfair.

Tommy Read	Roy Graham
Mrs. Read	Margaret Rutherford
William Read	Alfred Atkins
Doctor Summers	Frederick Piper
Constable Parkes	Campbell Logan
Inspector White	John Boxer
Mildred Perry	Helen Vayne
Godfrey Perry	Reginald Beckwith
Ferris	Daphne Scorer
Gabriel Perry	Henry Oscar
Mr. Fletcher	Alec Finter
Clara Perry	Barbara Cooper
Sir Patrick Trull	Ronald Simpson
Barker	Arnold Pilbeam
James Redbuddy	Stuart Bull
Mr. Justice Coystrill	Edward Irwin

This is the first of a series of new plays to be tried out under a new combination, which has just taken over the lease of this outer London house. Productions will have a short run but, if of outstanding merit, will be transferred to the West End. This had a single performance by the Repertory Players one Sunday night in February last, and was chosen as being sufficiently full-blooded to open up this season.

The theme is fear—the fear of a woman who goes in terror of her life in the knowledge that her husband is a murderer and that she and her children will be the next victims if she gives him away.

The curtain rises on the discovery of the murdered body of an old woman shopkeeper. The half-witted assistant is flustered by police questioning and runs away.

In the comfortable home of a respected family man of the town, the wife discovers the murderer is her husband.

Through weeks of horror the wife is kept a prisoner by the man who watches her every move. News finally comes that the half-witted boy has been found and arrested. The murderer's wife turns on the

(Continued on page 54)

Philly Critics Like '$25 an Hour,' But $4,500 No Incentive to Stay

Philadelphia, May 8.

Philly, which has been starving as far as legit is concerned, suddenly finds itself, at this late spring date, with four houses open.

Original booking for this week was 'Dinner at Eight,' scheduled for two weeks at the Forrest. Then 'Hi-De-Ho,' negro revue, was booked into the Chestnut, opening night being advanced to avoid conflict.

Then along came the Theatre Guild's 'Both Your Houses,' fifth and last play of the American Theatre Society's second subscription series of the year. 'Hi-De-Ho' being at the Chestnut, Guild piece was booked at the Shubert and figured as pretty much of a question mark with the dramatic opposition. Then it won the Pulitzer Prize and became a potential hit. Advance here is fine and two weeks, with subscription basis, ought to be big.

Fourth and final booking was 'Riddle Me This' with Taylor Holmes at the Garrick. This is for one week only and is reported as being arranged to fulfill obligations house management (indie) has with unions who insisted on a guarantee of a certain number of weeks.

First three offerings are in for two weeks each, 'Hi-De-Ho's engagement being more or less indefinite. It is aimed for Chicago. Notices were lukewarm.

Several of the first-string critics went to New York to see 'Dinner at Eight' because of conflict of this Ferber-Kaufman, play and 'Both Your Houses.'

Only booking mentioned to follow is Katharine Cornell's 'Alien Corn' (one week only) at the Forrest on May 29. Perhaps another one or two shows may happen along, but not more than that. Rumor has the Garrick dickering with summer repertory devoted to try-outs of plays intended for Broadway in fall. Nothing tangible yet.

Estimates for Last Week

'$25 an Hour (Garrick, one week only). Fine notices with one exception, but not much biz. Should have built, but only $4,500, and wasn't held in.

'Board,' Bust in Balto., $2,000, Season at End

Baltimore, May 8.

'Bed an' Board,' the new comedy presented here last week by George Nosreg, Inc., came and went, and now all legitters are shuttered and nothing in the offing until next season. Ford's had few shows in this season, ending badly after starting like a winner, Maryland and Auditorium, out of receivership finally and operated under the management of Leonard McLaughlin, surprised the town by grabbing many shows.

Maryland reopened for 'Bed and Board,' but it didn't do any good. Panned brutally and finished to less than $2,000 at $2.20 top.

Suit Over Note Sequel To Angeling of 'Affair'

Jack Bregman, general manager of Robbins Music Corp., invested with Benjamin David, David Productions, Inc., and Stanley R. Koenigsberg in an ill-fated legit try, 'An Affair of State,' and later co-endorsed an additional note for $2,000, allegedly necessary to keep the show going, although, as it eventuated, the show didn't go far. As a result, Bregman was sued by Joseph Levy for the two grand, but Judge Davis in City Court decided for Bregman and awarded $88 costs against Levy.

Levy is Ben David's brother and was affiliated in the show venture. Bregman, through Julian T. Abeles, his attorney, argued that he was solely being proceeded against in the belief that he was the only responsible party, although there were other co-endorsers.

Stock at Hanna

Cleveland, May 8.

Harland Fend, press agent for the Indie Allen, and George Fox, former stock director for Robert McLaughlin, are merging to form a summer dramatic stock company, the only one Cleveland will probably have this season.

Team is now in New York after up plays and actors, with plans of getting company under way around June 4 at the Hanna. Opening date is still tentative, as theatre has Lenore Ulric's 'Hard-Boiled Angel' penciled for May 18 besides several other shows.

Minneapolis Opposish Legits Do but Fairly

Minneapolis, May 8.

performances by Walter Hampden, two nights and two matinees, with 'Caponsacchi' and 'Hamlet,' grossed a disappointing $4,000 at the Metropolitan. The takings were considerably under those garnered by the same actor in 'Cyrano' a year ago, but probably yielded a profit.

Paul Whiteman, Jack Pearl and revue, including Paul Whiteman's orchestra and the Boswell Sisters, playing a matinee and night at the RKO Orpheum, with the evening top $2.75, drew around $4,200.

The Bainbridge dramatic stock company reviving 'Welcome Stranger,' with John Dilson featured, grossed a meagre $2,000. The company concludes its season this week.

$1.10 Tax on 'Special Courtesy' in Chicago; 'Ladies Meet,' $9,000

Chicago, May .

Walter Hampden, who did big business the opening of the season, when one-week-standing with 'Cyrano de Bergerac,' returns at the tail end of the season to split a week at the Grand between 'Hamlet' and 'Caponsacchi.'

Ethel Barrymore, generally popular here, has her new vehicle, 'An Amazing Career,' on view at the Harris from tonight onward. Attraction is scaled at $2.75, which has been too high for most non-musicals this season.

Marionette entertainment, 'The Piccoli,' advertised simply as 'the most astonishing musical revue on earth,' comes in May 15.

Estimates for Last Week

'Family Upstairs,' Cort (C-1,100; $2.20) (15th week). Ads tagged 'last weeks,' but no scramming date set yet. Still profitable. Last week around $3,600.

'On the Make,' Garrick (F-1,276; $2.20) (3d week). No telling how long this commonwealth attraction can stick. Takings light, along with rest of loop. Relying on cutrates. Socking $1.10 'tax' on 'special courtesy' passes, and balcony seats at that.

'Riddle Me This,' Princess (D-958; $2.20) (4th week). Reported going out. Lots of bad weather and deserted end of the loop not helping. Around $3,000.

'Shuffle Along of 1933,' Illinois (R-1,335; $2.20) (2d week). Negro revue well papered, like the rest. Good opening, but critics panned, and pace slow since. Some adverse word-of-mouth comment that actors don' know their lines. Limited two-week booking. Esimated around $6,000.

'When Ladies Meet,' Erlanger (C-1,318; $2.20) (3d week). Last of the subscription-supported Dramatic League offerings. Nucleus of patronage suggests $9,000-$10,000.

'Yoshe Kalb,' Apollo (D-1,500; $2.20) (3d week). Tendency has been to gradually rescale house, pushing the top price seats to a smaller and smaller section as the cheap demand for Yiddish drama continued strong. Last week $8,000 or so.

'Tales' for B'way After Three More Road Weeks

Detroit, May 8.

Leo Fitzgerald in on 'Tattle Tales' is taking the show into New York in three weeks. Making cast changes and adding to the present line with Lonergan staging new musical numbers. Adding new music.

Show is in Cleveland this week with three days in Buffalo, two in Rochester, two in Syracuse, two in Utica and three in Pittsburgh before going into New York. Show wants the Music Box in New York.

Show about broke even here with around $8,000 at a $2 top.

JEANNE GORDON ILL

Toronto, May 4.

Suffering from a nervous breakdown, Jeanne Gordon, Metropolitan Opera singer, has been admitted to the Homewood Sanitarium, it was learned here today.

The Canadian-born singer was taken from her estate at Cedar Springs to the sanitarium. Doctors reported Miss Gordon as not dangerously ill.

Shows in Rehearsal

'Shady Lady' (Harry Meyer), Alvin.

'It's a Wise Child' (Wee and Leventhal), Hudson.

'June Moon' (Thos. Kilpatrick), Ambassador.

'DINNER,' 'LAW,' L. A., GET 13G

Los Angeles, May 8.

No complaints from the legits last week. All, with the exception of the co-operative 'Privilege Car,' at the Hollywood Playhouse, got good results. 'Dinner at Eight' did a neat $7,300, slightly under the previous week. 'Counsellor at Law' was holding strong with $6,000. George K. Arthur's 'I Am So Sorry' closed at the Music Box Wednesday (3), with $1,100 for the last four performances.

Arthur opened another co-oper, 'The Middle Watch,' with an all-English cast, Thursday. Opening night was half papered, but got $340. Cast is in on 40% from the first dollar. 'Privilege' did slightly under $1,000, with the cast getting about $350 for its share. Two-bit service tickets keeping the piece alive.

Thursday saw the weather break, with the heat coming on, auguring dipping box-offices from now on.

Estimates for Last Week

'Counsellor at Law,' El Capitan, (3rd week) (CD-1,571-$1.65). Strong at $6,000 with indications that the attraction will be a banner draw for the house.

'Dinner at Eight,' Belasco (5th week) (CD-1,103-$2.75). Still the town's champ with an estimated $7,300. Downstairs getting the big play with the balcony light.

'Privilege Car,' Hollywood Playhouse (5th week) (CD-1,152-$1.65). About petered out at $950 on the week, with the cast being paid off in nickels.

'Middle Watch,' Music Box (Last four performances) (C-966). Close to $1,200 gathered. Oke for this co-oper, with smiles all over the house.

Piccoli, $11,000, Finds Pittsburgh Just Fair

Pittsburgh, May 8.

Despite addition of three extra matinees and subscription auspices of American Theatre Society, 'The Piccoli,' last week at Nixon, couldn't get going, winding up a disappointment at $11,000. Rave notices all along the line for this one, but passed up the puppets.

'Pigeons and People,' current, was supposed to have wound up local legit season, but a couple of last-minute bookings bring in Lenore Ulric in 'Hard-Boiled Angel' Monday (15) for three nights and one matinee, while Walter Hampden makes a two-day stop here May 24.

Wind-up will give Nixon 30 weeks in all, five of them with road-show attractions, for the lengthiest season in past few years.

PAYTON IN JAMAICA

Jamaica, Long Island, May 8.

Corse Payton's stock opened Sat at the Carlton, which has housed almost everything since it was opened several years ago. Prices will be 10-20-30 cents.

House will run vaude on Sundays.

'Career' So-So in Columbus

Columbus, May 8.

Ethel Barrymore, here for a two-day, three-show stand last week, got good notices, but no crowds. Total gross take for the three performances of 'An Amazing Career' was slightly under the $2,500 mark.

George G. Whitehead, who booked her in here, is bringing Walter Hampden in May 24 and 25 for two shows. Hampden will play at one of the high schools.

Successes Leaving B'way, Trailers See Hope in Scant List of Shows

Broadway's fading season, marked by numerous closings, still offers 24 shows, inclusive of revivals. Fact that most of the best money getters are definitely closing gives hope to the managers of moderate gross shows that the latter will be benefitted as the list narrows down. But there is no change in the slim summer outlook.

About 10 attractions on Broadway are drawing between $3,000 and $5,000 weekly, but they claim to be bettering an even break, indicating that managers and actors have revised their ideas about profits and salaries. Seems an odd situation, therefore, that the successes should be on their way out.

'Design For Living' will stop after another week, at which time it will have completed 18 weeks to an average of better than $25,000 weekly, probably a record for a drama. The other leader, musical, 'Strike Me Pink,' is due out after another month because of contractual obligations. Both shows would have easly spanned the summer. 'Dinner at Eight' has already gone and with 'Alien Corn' bowing out this week, the number of leading grossers will soon be depleted.

In addition, the closing list includes: 'The Comic Artist,' which moved to the Empire last week; 'Little Ol' Boy,' which folded last Wednesday (3) at the Playhouse; 'As Husbands Go,' Forrest.

Another quick fold-up was 'Hilda Cassidy,' which opened last Thursday (4) at the Beck. 'It Happened Tomorrow,' a Friday (5) premiere at the Ritz, is given little chance. 'Best Sellers' did fair trade at the Morosco and may stick. First full week of 'Nine Pine Street,' Longacre, about $4,000, which is claimed better than an even break.

Three new shows this week, but next week's incoming card was limited to repeats up to Monday. 'Of Thee I Sing' returns, spotted at the Imperial at $2.20 top; 'Counsellor-at-Law' returns to the 46th Street with a similar scale; 'When Ladies Meet' returns to the Royale at $1.10 top, and 'It's a Wise Child' will be revived at the Hudson under the cheap coupon or pass system.

Estimates for Last Week

'Alien Corn,' Belasco (12th week) (D-1,000-$3.30). Final week; goes on tour with Chicago the summer objective; profitable though curtailed engagement here; $11,000 last week more than doubled most spring grosses.

'Best Sellers,'' Morosco (2nd week) (C-830-$3.30) Looks better than other spring attractions; got about $5,000 in first seven performances and figured to have chance.

'Biography,' Avon (32nd week) (C-830-$3.30). While grosses remained as is last week, this show moved upward somewhat with the gross around $9,000; indefinite.

'Design for Living, Barrymore (16th week) (D-1,090-$4.40). Last two weeks for stand-out dramatic gross getter; $25,000, with only the musical 'Strike Me Pink' any higher.

'Forsaking All Others,' Times Square (11th week) (D-1,057-$3.30). May play out month; dependent on even break this week; last week dipped under $5,000. Saturday's rain affecting most shows.

'Gay Divorce,' Shubert (24th week) (M-1,395-$3.30). Looks like severe summer holdover; grosses not big, but consistently profitable; average $14,000.

'Goodbye Again,' Plymouth (20th week) (C-1,042-$3.30). Business held up after switching from nearby Masque and the takings approximated $5,000; enough for this one.

'Hilda Cassidy,' Beck. Opened last Thursday, taken off Saturday; played four performances.

'It Happened Tomorrow,' Ritz (2nd week) (C-945-$2.75). Opened late last week; drew reviewers panning; no chance.

'Little Ol' Boy,' layhouse. Taken off Wednesday (3) last week; played week and half; house dark.

'Mask and the Face,' Guild (1st week) (C-914-$3.30). Presented by Theatre Guild; adapted by W. Somerset Maugham from original of Luigi Chiarelli; opened Monday.

'Music in the Air,' 44th St. (25th week) (M-1,395-$3.30). At $14,000 this musical makes some profit; not decided on holding over after this month.

'Nine Pine Street,' Longacre (3d week) (D-1,019-$3.30). Got about $4,000 on first full week; claimed show can better even break at that pace.

'One Sunday Afternoon,' 48th St. (12th week) (F-969-$3.30). Modest hookup accounts for good profit at limited grosses; about $5,500 last week.

'Run Little Chillun,' Lyric (11th week) (D-1,406-$2.20). Colored cast drama something of novelty; bettering even break with takings around $6,000.

'Strike Me Pink,' Majestic (10th week) (R-1,700-$3.85). Could easily stay through summer, but engagement looks limited to another month; over $25,000.

'Take a Chance,' Apollo (24th week) (M-1,720-$3.30). Continuance into summer to be decided after Olson and Johnson join show; gross around $18,000 or under last week.

'The Comic Artist,' Empire. Stopped last Saturday after moving from Morosco; less than three weeks.

'They All Come to Moscow,' Lyceum (1st week) (C-957-$2.75). Presented independently (Wm. J. O'Neil); written by John Noble Washburne and Ruth Kennell; opens Thursday (11).

'Three Cornered Moon,' Cort (9th week) (C-1,043-$2.75). Continuance after this month doubtful; under $5,000, but even break.

'25 an Hour,' Masque (1st week) (C-700-$3.30). Presented by Alfred E. Aarons and Thomas Mitchell; written by Leyla Georgie and Gladys Unger; opens Wednesday (10).

'Twentieth Century,' Broadhurst (19th week) (C-1,118-$3.30). Due to call it a season after another two weeks; paced around $7,000 to limited profit.

Other Attractions

'Another Language,' Waldorf; repeat engagement; opened Monday.

'Pinafore' and 'Trial by Jury,' St. James (Erlanger's); revived Monday.

'Springtime for Henry,' Ambassador; revival.

'As Husbands Go,' Forrest; revival; final week.

Shakespeare theatre (Jolson's); Shakespearean revivals.

'Around the Corner,' Chanin auditorium; stopped suddenly last week.

Future Plays

'Petticoat Influence,' by Nell Grant, is in rehearsal at the Pasadena, Calif., Community playhouse, with no opening date set. Dorothy Libaire and Arthur Pierson lead the cast.

'Low and Behold,' revue, opens at the Pasadena, Calif., Community Playhouse, May 16. Directed by Leonard Sillman. With Margaret Namara, Rocky Twins, Billy Griffith, June and Leonard Sillman, Kay Thompson, Mae Madison, Helen Warford, Teddy Hart, Lois January, Mindret Lord, Charles Walters, Jack Thomas, Peggy Lou Neary, Betzi Beaton, Monte Collins, Tyrone Power, Jr., June Schaffer, Don Rox, Dorothy Dee, Larry Armstrong, Dianna Dunn, William Burns, Jeanne Hart, Rosemary Conway, Tom Berlin.

'Woopsy-Daisy,' comedy by Donald Blackwell and Wm. Miles, who wrote the original script for 'Nine Pine Street', will be put into early production by Lee Shubert.

'The Countess and the Conductor,' by Sam and Bella Spewack, goes to a trial at the Hedgerow theatre with a fall staging on B'way in prospect.

'The Red Tiger,' Don Skene's novel of the prize ring, is being done into a play by the author and Willard Keefe. Jed Harris may present it next season.

Follow Prof. Baker

New Haven, May 8.

Policies of the Yale Dept. of Drama, as instituted by Prof. Baker, will remain the same when Prof. Baker is succeeded next fall by Prof. Allardyce Nicoll of London.

Lee Wilson Dodd will follow the Baker methods in carrying on the course in playwriting. Alexander Dean, at present assistant department head, will be in charge of productions next year. Prof. Nicoll will teach a number of courses himself.

Current Road Shows

Week of May 8

'An Amazing Career,' Harris, Chicago.

'Both Your Houses,' Shubert, Philadelphia.

'Caponsacchi' and 'Hamlet,' Grand Opera House, Chicago.

'Counsellor at Law,' Shubert, Newark.

'Dinner at Eight,' , Philadelphia.

'Family Upstairs,' Cort, Chicago.

'Green Pastures,' Majestic, Williamsport, Pa., May 8-9; Majestic, Harrisburg, 10-11; Orpheum, Easton, 12-13.

'Hard-Boiled Angel,' Capitol, Albany, May 9; Strand, Ithaca, 10; Erlanger, Buffalo, 11-12-13.

'Her Majesty,' Los Angeles, Biltmore.

'Hi- Philadelphia.

'Of Thee I Sing,' Shubert, Boston.

'Piccoli,' Shubert, Cincinnati.

'Pigeons and People,' Nixon, Pittsburg.

'Riddle Me This,' Garrick, Phila.

'Tattle Tales,' Hanna, Cleveland.

'When Ladies Meet,' Erlanger, Chicago.

'Yoshe Kalb,' Apollo, Chicago.

London Show World

London, April 30.

'Crazy Season' Ends Soon

Second edition of 'Crazy Season' at the Palladium looks like folding much earlier than intended. It was expected the thing would last till the end of June, but it looks like the end of May will see it out. George Black and Val Parnell have already sent out an SOS to agents to scout for new novelties for the house.

Parnell went over to see Ramon Novarro at the Alhambra, Paris, where he opened April 21 for a fortnight. Reports here that Novarro drew enormously.

Endor, Farrell Do Well

Chic Endor and Charles Farrell opened at the Cafe de Paris, April 24, receiving a very enthusiastic reception. Team is in for six weeks, two of which they double at the London Pavilion.

Roach's English Team

The new film company, Hal Roach Productions, Ltd., a producing concern for Metro, will immediately get busy under Roach himself with two local comedians named Douglas Wakefield and Billy Nelson in an endeavor to build them up.

'Kong' Big at Coliseum

'King Kong' continues to be a film sensation. Its pre-release run at the Coliseum is holding up to capacity audiences four times daily, and is doing a record business of $27,000 a week.

Sir Oswald Stoll, when other theatres offered to take the picture at 31½% stepped in with a flat offer of—50-50, yielding the Coliseum a nice profit with no investment.

When the stockholders' meeting of the Stoll Theatres Corporation was held April 25 the antagonistic shareholders had difficulty in laughing that one off.

Laughton Sailing June 2

Charles Laughton burned with some of the press boys who, he says, distorted his remarks about his gesture in playing the 'Old Vic' for $100. Boys took this to mean he would rather do that than play in Hollywood. What Laughton actually said was that he liked to play at the 'Old Vic,' and it was only on account of the healthy bankroll he extracted from Hollywood that he was able to make this gesture.

Laughton states he is definitely sailing for America June 2 on the 'Bremen,' and is due on the Paramount lot the 12th.

Leicester Square theatre, week of April 24, has one important newcomer, Yvonne Vallee, who last played here nearly seven years ago, in Lew Leslie's flop, 'White Birds.' This trip she is attracting more attention on account of her marital split with Chevalier.

A cheering audience greeted Marie Tempest in the Rachel Crothers play, 'When Ladies Meet,' produced at the Lyric, April 26. It is considered light fare, bordering on the old-fashioned, but was warmly welcomed for its deft writing and splendid acting. Owen Nares and Cecil Ramage did full justice to the men's roles, while Ann Todd and Mary Newcomb were superb in their great 'meeting' scene as the wife and mistress. Marie Tempest imbued her 'wise friend' part with her own special charm. A propitious opening.

The apartment of Sam Eckman, Jr., in Devonshire House, was broken into while Eckman and his wife were out and Mrs. Eckman's jewel case, containing valuables worth $20,000, was stolen.

Prefer Canadian Accent For 'Streets of Paris'

Chicago, May 8.

Because few Frenchmen from overseas, but many from Quebec, Canada, are expected at the World's Fair, it is understood the 'Streets of Paris' concession, which has been seeking French-speaking employes, will give preference to Canadians.

This policy has brought forth snorts of derision from Parisians because of the 'Canuck' rench spoken in Quebec. Auspices are probably aware of the incongruity, but feel that people from Quebec will appreciate the dialect they are accustomed to.

Mussolini, Playwright Gives Away Royalties

Berli , April 27.

Mussoli i's Vienna debut as a playwright was a success. Play is the Napoleon story, 'The Hundred Days', and it is to have a Berlin production before long.

Werner Krauss plays lead in the Vienna show, the royalties of which Mussolini is turning over to the Austrian actors, out of work.

Poe Plays Wilde Role In New Rostand Piece

April 28.

Maurice Rostand has completed a play on the life of Oscar Wilde which will be produced by Pauiette next October. M. Lugne Poe, celebrated for his interpretations of Ibsen, Strinberg, Shaw and Hauptmann roles in French adaptations, has been signed for the role of Wilde.

Play is based on authentic events in the famous trial of the poet-novelist-playwright and will also depict Lord Alfred Douglas, and other famous characters of the artistic group of the 1890's.

Rostand, who was badly injured in an automobile accident, April 23, near Dijon, while en route for Paris, is rapidly recuperating and expected here early in May.

FLOCK O' LONDON DATES FOR AMERICAN TURNS

Herb Williams goes to London for two weeks at the Palladium, opening July 20. He was set through Dick Henry of the Curtis & Allen office.

Other Henry placements for variety theatres on the other side, with opening dates, are: Emil Boreo, two weeks, Manchester, June 19; Carr Bros. and Betty, two weeks, doubling Palladium and Savoy hotel, Aug. 7; Harry and Dan Downing, two weeks, Leicester Sq., June 19; Yates and Lawley, six weeks, opening Palladium July 31.

Biblical Play, Modern Idiom Good in London

London, May 8.

'Caesar's Friend,' new play at the Piccadilly, is a drama built around Pontius Pilate and the crucifixion written in modern language.

Piece was well received by the first night audience and seems headed towards success.

Diva Vanishes, Called Just Publicity Stunt

Berlin, April 27.

There's been a lot of noise here about the disappearance for three days of Charlotte Boerner, out of work German opera singer who had star parts last year with the Chicago Opera Co.

Reappearing again, Miss Boerner said she had meant to commit suicide, feeling neglected in this country.

Incidentally she kept making wild accusations against Tiedtgens, State opera chief, and others. In some opera circles here, Boerner's behavior is considered just a publicity stunt.

4-Hour 'Sacred Opera' To Be Done in Mons

russels, April 28.

'The Prince of Peace,' an 'evangelical opera' in 11 tableaux, taking four hours to perform, will be given its premiere at Theatre Royal, Mons, May 21.

Composers are Belgians, Paul de Nory and Paul Daulle, whose last work, 'The Triumph of the Lamb,' presented in 1925, has been performed 25 times since.

Lehar Honored

Paris, April 28.

Franz Lehar has been promoted to the rank of Commander of the Legion of Honor, as a tribute to his accomplishments in musical comedy and light operettas.

Lehar will shortly begin direction of rehearsals of his latest work, 'Frasquita,' at the Opera-Comique.

ANTWERP LIKES 'BOSS'

Brussels, April 25.

'De Baas in Huis' ('Boss of the House'), translation of a three-act comedy by Martin Flavin, American author, presented at the Royal Flemish theatre, Antwerp, was a smash.

Theatre is being run for a short period by a group of actors and it looks as if they will finish their season with the comedy.

Salzburg Ignores Nazi Personal Appearance Of German Expatriates

Vienna, April 27.

'Neue Zuericher Zeitung' (New Zurich Daily) in an article on the Salzburg Festival dwells on the possibility of a cancellation of this year's Salzburg Festival season.

The paper continues that it would be a thorn in the eye of Bavaria to have so close to its borders a festival in which boycotted artists such as Max Reinhardt and Bruno Walter would appear, amid the 'likely' applause of an international audience.

According to the article cited the German government will feel induced to take bold steps to overthrow the peaceful character of what is to them a provoking festivity, and to lay special obstacles in the way of not permitting German citizens to cross the frontier to attend the Salzburg season.

As a result of the article rumors circulated that the Salzburg festival was likely to be cancelled. The atmosphere was cleared by a firm word of Herr Preiss, vice mayor of Salzburg who assured interviewers that the Festival will be held definitely, and that all the scheduled offerings will be given.

South Africa

By H. Hanson

Capetown, April 9.

Weather prophets say we will have an early winter and a cold one.

Business around the shows still down, with one or two doing a little, due to extra attractions involving high costs.

Phyllis Bedells, English dancer, arrived in Capetown April 3 from England as official examiner of the Association of Operatic Dancing of Great Britain.

Against Bible Scenes

The Dutch Synod over here urge the banning of Biblical scenes in films, contending the Bible was not written for pleasure, and episodes displayed on the screen were detrimental to the teachings of the book.

African Consolidated Theatres say they are going to build a new theatre in Durban (Natal) to be called 'The Playhouse.' A few months ago this concern stated the new theatre for Durban was off, due to depression and other causes. The lease of the present theatre was renewed for a further five years by African Consolidated Theatres when the decision not to build was made.

Clyde Chastain, American heavyweight, got the decision over Dave Carstens, South African heavyweight, at the City Hall, Johannesburg, April 1, after a gruelling fight, with a big percentage of the crowd thinking Carstens was the winner. Both men put up a great battle, with first-class boxing and clever footwork.

Cinema Auctioned

The big Carlton Cinema, Johannesburg, was put up for auction, but was withdrawn at the highest bid of 26,600 pounds.

Conditions attached to the sale prohibit the place being used as a cinema or any entertainment. The house was handled by African Theatres, and closed down.

'Grand Hotel' Goes Big

MGM's fine theatre, The Metro, Johannesburg, has scored a record for South Africa, with 35,000 paid admissions in seven days to see this picture.

Another Mad Freak

Percy Cary, of Lorenco Marques, Portuguese African territory, who recently put over an alleged record of 61 hours continuous piano playing, and had that record challenged, has now started an attempt to play for 100 hours.

Oldest School in New World May Go Drama

Mexico City, May 5.

National University of Mexico here, America's oldest seat of learning, founded in 1553, is again giving attention to a proposition for establishing a dramatic school.

Proposition last year was given consideration and then tabled because of lack of funds.

Now, it seems, university is in better financial shape and 'tis reported that it will found the school.

engelberg In Holland

The Hague, April 28.

To commemorate centenary of birth of the famous German composed Brahms, the Concertgebouw at Amsterdam is giving a series of concerts dedicated to works of this master.

They are conducted by Dr. William Mengelberg.

Catch-Penny Patriotism Flops on Berlin Stages

Berlin, April 29.

Flops seem to be the result of managers trying to exploit current patriotic excitement for quick dough. 'Hias' (a soldier's play reviving trench atmosphere of the last war), although doubtless a sincere effort of its author, failed to interest audiences.

Same holds good for 'Ewiges Volk,' patriotic history play which was put on in a hurry in the Deutsches theatre, with the result that there were less than 50 paying visitors in the third night and the show had to be taken off within a week.

The former Reinhardt production (Hoffmannsthal's 'Grosses Welttheatre') was quickly substituted once more.

Cardini Gets Berlin Trimming Under Nazis

London, April 27.

First American act to get a raw deal in Berlin since the Nazis have taken possession of Germany is Cardini.

Cardini was originally booked at the Scala, Berlin, for the month of April, by Julius Marx, who, scenting trouble in Germany, leased him to the Kabaret der Komiker, operated by Kurt Robischeck. Card manipulator opened, and the first week was given his full week's salary. But after that things began to happen, and Cardini had to make regular trips to the box office where he was paid a few marks on account with promises his salary would eventually be paid.

This state of affairs dragged on till a few days before the termination of his engagement when he was told Robischeck had fled the country and he would not be paid. When Cardini began to ask questions about the 'gate money,' which was considerable, as they had been playing to good business, he was told the Government had taken the receipts for back taxes.

For the next four days of his engagement, he was asked by the acts on the bill to stay over, as otherwise the attendance would fall to nothing. This he agreed to do, and for the last four days he was given 150 marks, less 4% government tax.

In all, Cardini is minus 4,000 marks on his first German trip, which he intends to be his last.

The International Artists' Lodge in Berlin have the matter in hand.

Going Places

(Continued from page 12)

is her passion for her current sweetheart. She listens, instead of telling all. When she does say something, it's cryptic whether the words are mystic or not. Her make-up does not stop at accenting her features — it goes beyond that, heightening her best points, increasing the illusion of almond shape about her eyes, stressing the soft petal quality of her mouth. Her blonde bob is most certainly not neat—it puts no beware signs in the way of a fond one who might be inclined to rumple it. Her costumes are spun of fragile, flattering materials. She is pliant, yet soft-contained. Her allure flowers from her mystery. Miss Stevens, firm and forthright, puts herself on an equal basis with her associates, and so leaves nothing to wonder about.

Closed Car Menace

For those interested in seeing how a young wanton discovers she is just that and what she does about it, Miriam Hopkins in 'The Story of Temple Drake' makes it all too pitifully clear.

Miss Hopkins shows deep understanding of the character she is asked to play. She treats her sincerely, refuses, in her honesty, to soften the shock, refuses, too, to descend to tawdry sensationalism. There is no hey-hey flaming youth about Miss Hopkins' 'Temple'; she is the pretty and unaffectedly ingratiating young girl in demure party dresses who goes to country club dances, but not to dance. The row of parked cars is her objective, she herself scarcely realizes why. Temple's subsequent adventures, though a special case history, are not incompatible with the early manifestations of her temperament. What happens to her in particular and her response, for all its unpleasantness, is the logical outgrowth of the particular circumstances. A soft spoken Southern miss who tarries aware and content in a house of questionable repute, who agrees to its flashy negligees and cheaply lush surroundings, is not pretty to contemplate—but it could be true. She is real enough—Miss Hopkins appreciates that. Whether or no she is a theme for screen entertainment is not up to Miss Hopkins to decide.

ioks Better Than Boots

'Hello Sister' leaves the why of Boots Mallory as a picture lead—the why indeed of 'Boots'—still the same dulcet enigma. Long golden hair unloosed about her shoulders at the drop of a hat, pretty white teeth good for smiling, nice regular features—yes, but does she feel, can she grasp what the girls she plays are supposed to be thinking, what they're supposed to express? Miss Mallory won't tell.

She learns the words of her lines very proficiently—and stops there. The moods, the emotions that evoke those lines she'll have nothing to do with. So girls cry, do they—Miss Mallory makes crying sounds. They're glad? Miss Mallory smiles dutifully. Sometimes they're lonely? Miss Mallory hangs her head, if she's waiting at the marriage license bureau, drops on her bed and buries her head in the pillows, if she's home. There's really nothing to acting, Boots Mallory style. And that's just the way it comes out on the screen. Beyond doubt Miss Mallory is pretty—but is she Art?

Sometimes Miss Mallory is better than other times, in fairness. Sometimes she poses a sort of healthy agreeableness, a robust young sincerity. But 'Hello Sister' does for Zasu Pitts, licks Minna Gombel; if it can flatten two such experienced troupers, Miss Mallory should be credited with good behavior and given one more chance.

VIENNA FEST. MAY 28-JUNE 18

Vienna, April 27.

The annual Vienna Festival is scheduled this year from May 28—June 18.

Actually the Festival will start earlier with the Brahms Centenary beginning on May 16 leading up to the official Festival opening on May 28 with the usual speeches, horn concerts and open air ballets at the Town Hall square, facing the Burg theatre.

D'Albert's one-act opera, 'Departure,' will be done May 27 at the Redouten, and 'Magic Flute,' newly mounted, will be the first official donation toward the Festival on behalf of the State's Opera on May 28. This Mozart will be followed up by an ambitious Wagner Cyclus comprising all works of this Teuton composer from Rienzi up to Parsifal.

Klemens Krauss, Robert Heger, Bruno Walter, and in all probability Ettore Panizza (Milan), Ruhlmann (Paris) and Dusolina Gianini will share honors of the baton between them.

Open air concerts and ballets will be held nightly at the Burg-Garten, serenade nights on May 30 and June 9 at the Josefs Platz while mammoth concerts with more than 1,000 artists will do a special Strauss program at the Stadium. Another mammoth choir concert with 6,000 singers is scheduled there.

The Philharmonic orchestra under Klemperer will devote a special program to Hungarian music with Bela Bartok at the piano.

Historic serenade evenings will be arranged at the Belvedere castle, at the old Kreuzenstein fortress, while the Saengerknaben will add their share to the Festival at the picturesque Laxenburg Castle.

The music Festival is to include, furthermore, piano concerts of Alfredo Casellas, a Trio Evening of Elly Ney, and military band concerts at the Helden Square.

The International Competition for voice and piano with about 100 artists from all over the world participating is to coincide with the music festival.

The legitimate and musical comedy stage have not yet settled definitely on their repertoire. It is likely to include Richard Duschinsky's successful 'Emperor Francis Joseph' at the Volktheatre; Sean O'Casey's 'Juno and the Paycock' or 'The Plough and the Stars,' at Reinhardt's; Frederick Lonsdale's 'Never Come Back' at the Kammerspiele; 'Mourning Becomes Electra,' 'Man and Superman.'

TWO L. A. SHOWS 100 P. C. CO-OP

Casts of both 'Privelege Car' at the Hollywood Playhouse and 'The Middle Watch' at the Music Box are working on a co-op basis from the first dollar taken, of the former is getting 35% of the take. Latter troupe gets 40%.

'Privilege' players received around $350 for their end from Paul Trebitsch, the producer, last week. 'Watch' players got a better break, pulling around $450 for the four performances.

Equity has a representative at the b. o. of both houses to see that the players get the proper accounting.

LUPE GIVES WAY; 'PINK' SALARY CUT UNANIMOUS

Lupe Velez's squawking against the 25% cut on 'Strike Me Pink' was overcome by the management telling the tempestuous Mexican star that her holding out would force the show's closing, as the cut thing must be unanimous. Miss Velez was made to see that if that eventuated it wouldn't reflect favorably on her, as an American show troupe might find itself without employment, due chiefly to the hold-out of a foreign actress.

The cut was okayed as a result.

As co-star with Jimmie Durante and Hope Williams, Miss Velez is said to be top salary in the show, even over Schnozzle who, for 10 weeks, got a little less, chiefly as a favor to his managerial pals. From now on, however, he's participating in a 25% share of the net profits.

Wilbur Replaces Tearle In 'Dinner' After May 27

inner at Eight,' which ended its run at the Music Box, N. Y. last Saturday and opened in Philadelphia Monday (8), is limited to five stands outside of New York. Brooklyn is the next date, with Boston, Detroit and Chicago following.

Loop date starts June 19 and is indefinite, dependent on business drawn from the world's fair crowds. Indications are that 'Dinner' will have completed playing prior to October, when Metro proposes releasing the picture version. Contracted release date is Jan. 1.

Conway Tearle will be out of the cast May 27, when his run of the play contract expires. He will be replaced by Crane Wilbur. Last Friday June Wyatt replaced Margaret Sullavan, latter having joined the show when Marguerite Churchill went abroad recently. Miss Wyatt appeared in 'For Services Rendered,' also a Sam H. Harris attraction, which was taken off at the Booth after a brief engagement.

'Biography' Epidemic

Illness last week of three players in the short cast 'Biography,' at the Avon, N. Y., brought on two understudies. Ina Claire was out for several performances and Ruth Weston, the general understudy, went on. Upon Miss Claire's return, Helen Sallinger playing the part of the plump maid, became ill and again Miss Weston subbed, a feat.

Saturday Earl Larimore was out with the mumps, Norman Stewart replacing him.

Blaney East for Plays

Hollywood, May 8.

Harry Clay Blaney, ast play broker, leaves May 15 for his annual New York jaunt.

He'll remain away at least three weeks, and may double his stay by hopping over to London to eye some plays there.

'Counsellor' Back to B'way

'Counsellor-at-Law' comes back to York Monday (15) for a third

Paul Muni is still heading the cast and show will be spotted at the Forty-sixth St.

House will be scaled at $2 top for the run.

CHICKEN OR FEATHERS

Minneapolis Either Has No Legits or Rivals Clash

The strange pranks of coincidence that have invariably brought the few road attractions to play the city here simultaneously, or virtually so, still are in evidence.

Walter Hampden was at the Metropolitan for four performances on Thursday and Friday, while the Jack Pearl revue played the Orpheum on Saturday. A few weeks ago 'Of Thee I Sing' and the Eddie Cantor review opposed each other at the Metropolitan and Orpheum.

In past seasons New York Theatre Guild attractions and Shubert shows invariably opposed each other at the Lyceum and Metropolitan, rival houses.

FREDERICK FOR FRISCO IN FACE OF UNION JAM

San Francisco, May 8.

Frisco remains on a legit fast with all houses dark following notice to musicians that no theatres will operate except without orchestras.

In the face of this ultimatum, however, Columbia is announcing Pauline Frederick in a week of 'Her Majesty, the Widow' and 'Amber,' beginning May 15.

Meanwhile that house, Alcazar, Curran and Geary are dark, latter after two weeks of 'Hand in the Fog' which Louis Macloon produced and which took a bad beating from stench bombers, when latter had a non-union stage crew and no orchestra.

Hartford Tryout for B'way Producer Group

Hartford, May 8.

Certain New York producers are inaugurating a plan to use this city as a base for testing and reaction, according to announcements made here. The Select Theatres Corporation, understood to be a consolidated group of producers emanating out of New York, announce that, starting May 15, a series of 10 new plays destined for Broadway will be presented at Parson's theatre, a former Shubert house here, by William Caryl, director and producer.

Among the names included in the various casts are found Dorothy Gish, Montagu Love, John Buckley, Nancy Sheriden and others. The first play to be presented is 'Justified Murder,' current in the Haymarket theatre, London, Eng.; the second play will be a farce, 'Going Gay,' starring Dorothy Gish. The two succeeding plays are 'Etienne' and the 'Poor Little Thing.' Dates are week each.

Hartford, which has lacked consistent legit presentations for more than four years, now finds itself with two theatres, Parsons and Palace, which, starting on May 8 (yesterday), went stock with the James Thatcher Players, starring Barbara Weeks and others.

Both houses are booked for 50 cents top for evening performances and 35 cents top for matinees.

Court Orders Macloon Not to Molest Wife

Los Angeles, May 8.

Superior Judge Dudley Valentine last week issued a temporary restraining order to Lillian Albertson, prohibiting her estranged husband, Louis O. Macloon, from telephoning, writing or communicating with her. Legit producer must not molest or annoy Miss Albertson, who has a divorce suit pending.

Macloon must appear for hearing May 15 to show cause why the restraining order should not be made permanent.

Attempt by Macloon to gain possession of furniture in the home of Miss Albertson's mother in Beverly Hillls, which had been leased to Gary Cooper, inspired the plea for the restraining order.

'PASTURES' '33 TOUR ENDS

A slight change in bookings brings the fourth season of 'The Green Pastures' to a close at Easton, Pa., Saturday (13). Show has been out since September for a total of 34 weeks.

Next season 'Pastures' will tour the South and after the following season in split week time, is due back on Broadway—in 1936.

RELIEF SEEKS HANDLAN CASH AS SUMMER NEED

That co-operation in the disbursement of the surprise $40,000 legacy left to the needy of show business through the will of the late Eugene Handlan, would be effected was indicated by further communication from St. Louis where the Handlan fund is being handled.

The administrator requested the opinion of the Stage Relief Fund as to whether the money should be expended at this time or conserved in a trust fund and disbursed over a period of years. It has been suggested to the administrator that at least a portion of the Handlan money be assigned to the Relief Fund, to be segregated from the general money and expended by and with assent from the St. Louis court, which is to pass on all payments under the terms of the will.

The Handlan money would greatly aid the Relief Fund which faces the summer with diminishing chances of benefit performance proceeds. Present cash balance of $15,728, it is felt, must be bolstered. During the past week the city's general unemployment fund was paid its share of the 'Design For Living' first night money, while the musicians relief fund was given 10% of the socialites' Metropolitan benefit in March. Payment was made over the objection that while individual stagehands at the Met received wages for working the benefit, the musicians' money went into the union's general relief fund. Additional money from the Met affair is accounted for in the weekly financial statement up to last Friday (5):

Previous contributions	$55,640
Met. benefit	1,091
'Biography' Benefit	512
Ina T. E. Kirkins	10
Agnes C. Cottrell	10
Other contribs	420
Total	$57,685
Gross expenditures	41,956
Balance	$15,728

'Bed and Board' Pulled Off Till Next Season

'Bed an' Board,' which opened in Baltimore last week, was brought back for script revision. Show was presented by Ralph Watkins, new as a manager, under the corporate title of Nosreg. Company was virtually stranded, Equity stepping in with money for hotels and transportation when it was learned the manager had left town.

Withdrawal leaves the Hudson, N. Y., dark. 'Riddle Me This,' revival, closed there Saturday. 'Bed' is now slated for next season.

Anti-Probe Org.

(Continued from page 5)

ernment's side of the cost the industry points out it would suffer in this manner.

General Ill Effects

'It would interfere with the operation of many thousands of theatres in the United States, interfere with the theatre owners in the need of financing, delay the production for the coming season, cause a curtailment of product and cause irreparable loss to thousands of our business men throughout the whole United States, not connected with the motion picture industry, for the reason that wherever a motion picture theatre is affected the merchants in that locality become affected.

'Then after we have spent the taxpayers' money on this useless investigation, caused a chaotic condition throughout the motion picture industry, closed a few thousand theatres, then—we will take the report of our committee and refer it to the Federal Trade Commission or the Department of Justice. If the allegations in this resolution are founded on facts in possession of the author they should be placed in the hands of the Commissioner of the Federal Trade Commission or the Attorney General. If the author does not have the facts, we should not permit any fishing expedition into the affairs of such a mammoth industry as the motion picture industry, or, for that matter, any other industry in the United States.'

'LADIES' BACK ON B'WAY

Scaled at $1 First N. Y. Legit at Price in Generation

'When Ladies Meet' returns to the Royale, New York, from the road next week, with the ticket scale ranging from 25 cents to $1.10. First time for a dollar legit show on Broadway within a generation.

Understood that most of the original cast will appear, it being hoped to span the summer.

FRIARS' HOME SALE UP BUT THEY WILL STAY

The Friars clubhouse on West 48th street, N. Y., will be auctioned off in foreclosure proceedings May 22. The chief and probably the only bidder is expected to be the Bank for Savings, which holds the first mortgage, amounting to $200,000. If the bank takes over the property it is quite likely the Friars will rent the club, it also being proposed that the clubmen buy back the property.

Friars situation, however, is complicated. There are prior liens such as taxes which amount to about $55,000, also interest charges which will probably push the bid up to $300,000. Successful bidder must assume the tax liens. There are bonds amounting to about $80,000 outstanding, mostly held by members. The bonds will be valueless if the bank bids in the property.

Another debit item is that of $43,000 owed the City National Bank on notes.

Frisco Embassy Folds, Stranding 'Jig Saw' Co.

San Francisco, May 8.

Dan Markowitz's Embassy went dark last Wednesday night (3) and the revue 'Jig Saws' folded, too, leaving the cast without dough or jobs, and the house dark.

Show was playing for 65% of the gross, coming in after a week at the legit Curran. Wednesday night there was around $3,500 in the house, but by time union help was paid off there was left but $108 for the cast which included Eddie Lambert, John T. Murray, Vivien Oakland, Ruth Gillette, a line of girls and other principals. All are still around town.

Number of attachments were slapped down on Markowitz and the house, including one on the marquee's neon letters. Operator has been trying burlesque, musical tab and whatnot in the theatre with but little success. 'Jig Saws' was the best to date.

Lambert and the co-op cast are trying to book 'Saws' in out of town houses but nothing's set yet.

Olson, Johnson's 'Chance,' Erlanger, Chi, July 3

'Take a Chance's' out of town opening, which marks the advent of Olson and Johnson's partnership in the musical through a 40% buyin-, will be July 3 at the Erlanger, Chicago. It closes in New York July 1.

Ethel Merman, on a guarantee and percentage basis, and Jack Whiting will be the only original principals remaining. Barbara Newberry replaces June Knight for the road. Along with their piece of the show, Olson and Johnson get the Jack Haley-Sid Silvers roles.

DENVER LEGIT TEST

Denver, May 8.

Arthur M. Oberfelder has booked the following shows for the Broadway for the near future: 'Her Majesty, the Widow,' 'Amber,' 'Jig Saws,' 'Dinner at Eight,' 'Music in the Air,' Jack Pearl-Paul Whiteman-Boswell Sisters and Amos 'n' Andy in person.

Oberfelder seeks to find out if Denver really wants legit. If supported, he says he will bring in plenty of attractions.

Strengthening 'Tales'

Edith Evans and Ray Mayer have been added to the cast of Frank Fay's and Barbara Stanwyck's 'Tattle Tales' to strengthen for the New York run.

Due in a couple of weeks.

'Houses' Pulitzer Winner, but Ends Its New York Run

Your Houses' as the winner of the Pulitzer prize for the season of 1932-33 provoked some surprise, although the Maxwell Anderson play, a protest against machine politics, was mentioned as a leading contender.

Announcement of the award and the prizes in letters, was sent to the dailies marked for release last Friday (5). The N. Y. 'Daily News,' however, broke the release on Wednesday (3) announcing that 'Houses' was the drama winner, over a 'tintype' of Anderson by Sid Skolsky.

No comment on the ethical angle of tab's action was officially made by the committee. Once previously the same paper ignored the committee's request for a general release of the Pulitzer winner. The prizes were formally announced at a function held by the Friends of the Princeton Library at the Plaza hotel Thursday night.

'Both Your Houses,' presented by the Theatre Guild at the Royale, N. Y., was withdrawn Saturday (6), show getting the meager benefit of the publicity, playing but three performances after the award. Its engagement lasted nine weeks. The Guild stated the show may return following a two weeks' date in Philadelphia, explaining that booking could not be cancelled because of subscription obligations.

Business for 'Houses' Friday night improved about 300% over that of the preceding evening. Both Saturday performances were excellently attended. Show had received a fair critical break at the opening, but business after the five week subscription period was moderate. It was generally reported that the Guild held the show in at the Royale in the hope of it winning the prize, but the prompt closing thereafter followed regardless.

Anderson was an editorial writer on the former 'Morning World.' He gained prominence in collaborating in the writing of 'What Price, Glory?' with Laurence Stallings, at the time book reviewer on the same paper. Anderson showed versatility in writing 'Saturday's Children' and 'Elizabeth the Queen,' both clicks. He also wrote 'Night Over Taos' and 'Gipsy,' collaborating in writing 'Gods of the Lightning,' 'White Desert' and 'The Buccaneer.'

MACLOON SHORTS PAY, BUT SATISFIES HOTEL

San Francisco, May 8.

Louis O. Macloon's 'Hand in the Fog' folded here Saturday (29) without paying off the cast or crew although Macloon produced enough money to pay off their hotel bills. Show did sour business due to the producer's fight with the stagehands and musicians unions.

Because he refused to hire eight musicians at $540 weekly, union stagehands refused to service the house.

Macloon is back in Los trying to raise enough money produce the piece at the Mayan.

Shea Co. Quits Waukegan After 42 Wks. at 35c

May 8.

John Ludwig is discontinuing vaudeville at the Main Street, Racine, Wis., in order to give 35-cent dramatic stock a whirl. Stock has been playing half-weeks, dividing with the Majestic, Waukegan, where it has been operating about 42 weeks on a commonwealth basis. Oscar O. Shea is producer.

Sam Trinz is taking over the Waukegan house for straight pix.

P. Takes to Politics

Pittsburgh, May 8.

Helen Donnelly, for years a legit p.a. around here, has given up publicity work to take a state position with the Workmen's Compensation Bureau in Harrisburg.

She assumed her new duties last week.

Plays Abroad

WILD JUSTICE

(Continued from page 50)

husband and says if he doesn't give himself up, she will. She informs the police, but word comes that the young boy has committed suicide. This points strongly to his guilt, and the real murderer goes free.

The last scene is the family dining room, with the return of the respected citizen. His wife is terrified. He attacks her, she swoons and while he is in the act of drawing the knife across her throat, the poor father of the accused boy, in a desire for vengeance, comes to settle his debt.

The acting of this lurid drama is well-nigh perfect. Henry Oscar as the suave villain; Barbara Couper as the terrified wife; Helen Cayne as the daughter, and a special mention for the brief appearance of Roy Graham as the half-witted, for his portrayal of the nerve-racking experience of finding a murdered body.

Very good start for this new producing combination.

Dame Auf Titelblatt

('Woman On Front Page')

Vienna, April 21.

Comedy in three acts, written by Messrs. Arthur Mac Kellington and William Morris, first produced at the Kammerspiele, directed by Erich Altendorff, with Walter Rilla, Fried Czepa and Else Rambausek playing leads.

This is an unpretentious comedy of supposed American origin with a smart first act, an amusing second, and a rather flat third act. The sound of the author's name made your correspondent a little skeptical and when making pretty firm insinuations to the effect that this piece is in reality Austrian made, he was told politely that there is a heavy fine for the theatre if the real names of the authors were divulged. In all fairness to the theatre let it be said that no one connected with the house gave away the real names of the authors. The correspondent set out to find out for himself. As a result it is a pretty fair guess to say that Willy Staerk and Hans Demetz are responsible for this 'American' tomfoolery.

And tomfoolery indeed it is. Toddy Pogson, the leading character, is a successful short story writer whose fame has been built up by Bill Barry, his manager pal. To keep Toddy's reputation as a writer going he first makes him a reputation as a roue, because he discovered that notoriety of the luscious order increases the sale of his works. Thus his house is filled from garret to cellar with beautiful girls specially engaged for the purpose of 'make-believe.' Toddy leaves this 'business' side entirely to his friend and just gets annoyed on odd occasions when faked orgies interfere with his privacy.

Tod breaks the news to his friend that he has fallen in love with the photo of a young woman on the front page of a magazine.

Bill advertises in a dozen papers that the famous Toddy Pogson is prepared to marry the young lady on the front page whoever she may be.

Two girls arrive both claiming to be the Front-Page Woman. It soon appears that the front-page woman is a composite picture of one girl's head and the other's body. The serious question crops up in the mind of Toddy whether it is the body or the head he preferred in the photograph and in reality.

Also the struggle of the two young women to win the heart of Toddy sets in.

The intimate stage of the Kammerspiele offered a becoming frame for this very amusing bit of foolishness and from the advance bookings the play is likely to settle for quite a while.

PEAU D'ESPAGNE

('Spanish Flesh')

Paris, April 24.

Comedy in 4 acts by Jean Sarment. Produced by Deval. At the Athenee, Paris.

Lord Arthue Cowley	Jean Sarment
Charlie	M. Lagrenee
Canrobert	Raoul Marco
Soledad	Suzy Prim
Renee	Renee Veller
Eddy	Clara Tambour

The author of 'Most Beautiful Eyes,' 'The Cardboard Crown' and other plays, seems to have missed fire in his latest comedy which is lacking in action and over-abundant in neme too clever dialog. Sarment, who has the principal role, shows up better as an actor than a writer this time.

The action grows out of love intrigue between Soledad, a girl from Montmartre, who passes herself off as Spanish, and Charlie, a romantic Frenchman, whose ardour and jealousy are inflamed by the idea that the girl's 'protector' is a distinguished British aristocrat. But the English peer turns out to be an ex-shirtmaker and quite as French as the spurious Andalusian maiden.

The scenes take place on the Basque coast where all of the characters, away from home, see things as they imagine and want them to be, rather than the way they are in reality. This premise is not without interest and good possibilities for a screen short but as the central theme of four acts it is tiresome.

Sarment plays the British imposter with 'vrai chic anglais' and gusto. Suzy Prim is satisfactorily Spanish in looks and gesture and Lagrenee as Charlie, the deluded French countryman, gives a good performance. Rene Veller, hitherto only known to the screen, makes her stage debut in a minor part. Clara Tambour does all she can with an episodic role of a professional beauty. Courtesy likely to keep the play on for a month to six weeks.

THE BRONTES

London, April 21.

A chronicle play on the lives of the sister novelists by Alfred Sangster, presented at the Royalty theatre, April 20.

The Rev. Patrick Bronte	Alfred Sangster
Charlotte Bronte	Lydia Sherwood
Emily Bronte	Dorothy Black
Anne Bronte	Helena Pickard
Branwell Bronte	Dawye Blakelock
Miss Branwell	Marion Fawcett
Tabitha	Dorothy Dewhurst
Constantin Heger	Leo Britt
Madame Heger	Jehanne Palli
G. H. Lewes	Brian Oulton
George Smith	Robert Eddison
W. S. Williams	Cecil Bevan
William Makepeace Thackery	Henry Wolston
The Rev. William Weightman	John Teed
The Rev. Arthur Bell Nicholls	Alan Webb
Office Boy	Leslie Simmons
Miss Wooler	Pauline Lacey

This latest play about classic writer is but the beginning of a batch promised this season on the lives of the sisters of Charlotte and Emily Bronte of 'Jane Eyre' and 'Wuthering Heights' fame.

Diana Wynward, just off the boat from Hollywood, was an interested spectator at the premiere, as she is to play the role of Charlotte in the forthcoming production of 'Wild Decembers' by Clemence Dane.

The author appears in the play in the role of the father, a clergyman, and all the family characters herded up in the gloomy vicarage, are faithfully portrayed. As with most dramas of this kind, too many characters, and too much detail is crowded into the play, necessitating constant change of scend, which is apt to slacken interest.

The two sisters who achieve fame and independence are splendidly acted by Lydia Sherwood and Dorothy Black, who skilfully depict the strong contrasts of character.

Generally accepted a good play, but whether strong enough to stand up against the imminent onslaughts of the same theme; or whether this, being the first in the field, will kill the others, is question.

BEGGARS IN HELL

London, April 24.

Military drama in three acts by George Cuddon and Patrick Turnbull, produced at the Garrick theatre April 17 by Leon M. Lion.

Mrs. Young	Mary MacOwan
Mrs. Henderson	Ellen Pollock
Peter Randall	Jack Minster
Nadine Browning	Elizabeth Montagu
Miss Cathcart	Leueen MacGrath
Anderson	Harry Wilcoxon
Mr. Headley	Ronald Kerr
Mrs. Marriott	Leonora Corbett
Mr. Colquhoun	Roddy Rede
Mr. Williamson	Peter Haring
Khytmagar	Michael Barry
Jaggat Singh	Leon M. Lion
Richard Boyd	Geoffrey Gomer
John Boyd	Frank Harker
Frank Marryat	Norman MacOwan
Arthur Winter	Louis Hayward
Sergeant Mead	Matthew Forsyth
Yadunath Singh	Leo Genn

This play of the northwest frontier of India is by two new authors. If we are to judge them by their first effort, there is not much to look forward to.

It is a somewhat obvious melodrama of British soldiers in India, with good robust acting, chiefly by Leon M. Lion, whose production gave his own part as much point as possible. The actual development is somewhat marred by an insistence on the conventional idea of the English officers upholding prestige when on foreign duty.

The plot rotates round a hold on the British regiment by a native money-lender, who is creditor of many of the English officers, graduates from a swell English military academy, who deport themselves in the fashion demanded by plays of the English officer.

The main strength of the show is the acting of Lion, whose work as the native money-lender, eventually killed, is a very virile piece of melodrama. Leonora Corbett, who has been in a number of films, plays the feminine lead acceptably. *Jolo.*

KONFLIKT

(Conflict)

Berlin, April 21.

Seven scenes by Max Alsberg, produced by Karl Heinz Martin at the Theater in der Stresemannstrasse, starring Albert Bassermann and Tilla Durieux, featuring Jacob Tiedtke, Elsa Bassermann, etc. Going on tour with original cast, except A. Bassermann.

This play was originally scheduled for the Deutsches Theatre, to be personally produced by Max Reinhardt. Owing to the change of managership in the Deutsches Theatre, play had to be transferred to another house, K. H. Martin producing instead of the professor.

Play and production had splendid notices and a more consistent b.o. success than any other legit show here this season.

The author is a leading German attorney and the hero of his play is sort of a self-portrayal, admirably represented by Albert Bassermann, the grand old man of the German stage. Alsberg's theme is, Should an attorney take a criminal case if he knows his client to be guilty? Story shows a woman in an extremely unhappy marriage with a drunkard who torments her young son (from a former marriage) and stops his career as an artist.

With certain legal difficulties for a divorce, the woman seeks advice of this famous attorney who seems just about to win the difficult case and free the woman, when, in a fit of hysterics, she kills the man. Again, the attorney is persuaded to take the case, and in spite of his knowledge to the contrary he secures a verdict of 'not guilty'. There is a love interest between the attorney and the woman.

In spite of being somewhat overloaded with legal technicalities, this is a well constructed drama and thrilling from end to end. Tilla Durieux is a fitting co-star for Bassermann and the rest of the cast is as excellent.

CRIME ON THE HILL

London, April 25.

New thriller in three acts by Jack De Leon and Jack Celestin, presented by Basil Foster at the Shaftesbury theatre, April 24. Production by Sinclair Hill.

Olive Burgess	Millicent Wolf
Mr. Bennett	Zoe Palmer
Geoffrey Heron	Basil Foster
Dabbs	Henry Thompson
Mrs. Meredith	Fewlass Llewellyn
Inspector Grover	John Laurie
Susan	Joan Hickson
Anthony Field	Francis James
Ruby Hopkins	Dorothy Black
Coroner	Nigel Playfair
Monuica Riston	arjorie Playfair
Patrick M. Leary	Drusilla Wills
Jonathan	Edward Harben
Mrs. Brodrick	Renee de Vaux
Sir Godfrey Sale, K.	Oliver Gordon
Brown	Victor Lewisohn

Who killed Arthur Hambden? That is the premise for this play and there are 15 characters. It is an even money chance that if you had 10 guesses, you wouldn't spot the murderer. While the plot is machine-made, the denouement is ingenious.

A wealthy bachelor is found dead in his armchair from poison. The doctor is his life-long friend and had prescribed infinitesmal doses of poison for indigestion. The chief beneficiary under his will is his niece. His solicitor and his butler would also benefit modestly under the will. A woman friend announces that deceased had secretly married her and spent a fortnight on a honeymoon. The marriage would upset the will, and the widow would benefit 100%.

The dance gives himself away, revealing he had borrowed from a moneylender on the strength of his expectation that he would marry the niece who would benefit so heavily under her uncle's will. There are further complications leading to the surprise solution.

Lots of comedy, good cumulative construction, ingeniously interpolation of motion picture tricks for effects, the whole thing makes for good melodramatic entertainment. *Jolo.*

LE BONHEUR

('Happiness')

Paris, April 24.

Drama in three acts by Henry Bernstein. Opened at the Gymnase April 5. Stage decoration by Paul Colin and Drian.

Philippe Lutcher	Charles Boyer
Noel Malplas	Michel Simon
Geoffroy, Prince of Choppe	Debucourt
Balbant	J. Gretillat
President Worms	Berthier
Colomb, the lawyer	Dumesnil
Clara Stuart	Yvonne Printemps
Valentine	Maria Fromet
Louise	Simone Renant
Mlle. Sulamini-Galambier	Lucy Leger

Easily listed among the most important plays of the new season. Again Bernstein lives up to his reputation as a master craftsman and one of the most intellectual of the French playwrights. He has chosen the same title as the recently presented play (already reviewed in 'Variety') by the Danish author, Mme. Karen Bramson, but nothing could be wider apart than the two stories.

Bernstein's heroine, Clara Stuart, is a beautiful screen star married to the prince of Choppe. Her beauty, popularity and strong hold on an international public, symbolize in the eyes of Philippe Lutcher, an anarchist of the intellectual type, all the crass imbecility which governs our age and according to his views, is responsible for most of our social evils.

With no particular personal grievance against Clara, but as a gesture of denunciation of all the things she represents, Philippe shoots at the idol of the hour. But instead of killing her, the shot merely penetrates her shoulder. Clara falls madly in love with her handsome would-be assassin and pleads for his pardon in one of the most interesting of trial scenes.

After the militant anarchist's release from prison, Clara receives him in her home and uses all the arts known to woman to stir some response from the strange, wild ascetic, who has captured her imagination. She paints alluring pictures of their future happiness together but Philippe can only find happiness in remaining true to his convictions and goes away to continue his individual war on the social organization. Throughout the drama, Bernstein's chief idea is to show the conflict between those who are born to win in this life and those who are born—and satisfied—to lose.

Yvonne Printemps plays the fascinating, coddled film actress with deep insight. She is particularly charming in the scene where she sings a song called 'Happiness' to her unmanageable lover who promptly falls asleep. Charles Boyer has an exceedingly difficult role as the singular anarchist, but is thoroughly equal to the demands of the part. Michel Simon is amusing as a picture director and Debucourt as the husband of the cinema artiste, is very good. The production and settings are on a par with the excellence of the cast.

Bernstein is always certain of a substantial run in France and despite the somewhat pessimistic theme, play is sufficient dramatic entertainment to appeal to limited intelligentsia audience of other countries.

Par's Perplexed Policies

(Continued from page 5)

the general idea being that Nathanson or Walker, or both, can run the theatres. Walker, so far, has been principally a lawyer for the MPTOA and the Comerford people, outside of his political connections on the Democratic side. He is a nephew of Mike Comerford. Nathanson's experience has been limited to Canadian properties.

The bankers who succeeded in putting off this plan can't see Nathanson, for anything but Canada, nor do they consider Walker a theatre operator. They have no objection, however, to his taking hold as treasurer if he is willing and if it will not complicate the company politically.

There is the latent fear that with Walker in, as well as Charles D. Hilles, who is a prominent Republican, the Par company may become a political football.

Hays, Otterson's Moves

It is no industry secret either that the Will Hays influence, plus that of J. E. Otterson, of Electrical Research (AT&T subsid), is back of Frank Walker. Otterson is known to have been committed to a Walker nomination as trustee of Par over a month ago. The idea, at that time, was to have Walker in with Hilles for Hays' protection, plus the Nathan Burkan creditors' committee.

The whole thing has the downtown bankers worried, in view of the imminent bankers' and banks' investigations in Washington.

Certain downtown interests, not allied with the present sponsors of the new setup as outlined, are said to suspect that the Walker putsch is being engineered by Hays and Otterson to give Hays an administration ally in Washington. They are investigating, or have been stated to be doing so, because of the recent furore about an industry investigation such as the Sirovich bill, which apparently has been calmed and which they do not wish to become revived.

Jesse Jones of R.F.C.

The downtown inquiry would have Jesse Jones involved, from accounts. He is chairman of the Reconstruction Finance Corp. Jones owns certain theatres in Texas which are operated by Par, or have been, and on which Jones has been drawing something like $200,000 annually in rentals. It has been hinted from banker sources that Walker's coming into Par is gauged to serve as an aid to the Prudence Co.

What further worries the bankers, downtown, is whether President Roosevelt will stand for Walker's entrance into the picture in view of the complications that may arise, even though only slightly, over the reports that are around. Those who feel they know Pres. Roosevelt think that Walker's connections with Par won't impress him at all, so far as making a company or an industry contact with the White House.

The set-up presently looks to be dictated mostly by Hays and Otterson, particularly Otterson. All of which would serve to show that ERPI or the American Telephone & Telegraph Company is now aiming to take unofficial control through executive stooges of Paramount. Thus A.T.&T. would have an active finger right in the operating pie of the industry. This is in addition to whatever plans ERPI may have about Loew's. ERPI is interested in Loew stock through Film Securities Corp.

Eugene Leake, president of Film Securities, is one of the Par trustees, and may thus be cited as an ERPI representative, already in Par.

Attorney Burkan is counsel for the creditors' committee through which ERPI carries its present Par influence, outside of Leake. Burkan also is stated to be counsel for Nathanson, besides J. R. Grainger. Only last week, Burkan negotiated a settlement with Fox Film on Grainger's contract with that company where he formerly had been general sales manager, until S. R. Kent took hold.

That Nathanson believes he will become boss over all, is indicated by reports that have had the Canadian already planning Par studio changes and is stated to have talked them over with executives of Loew's. This may lead to certain Loew tendencies into the Par situation outside of Leake and Otterson.

None of the interests which would retain Zukor as active operating head of Par are affiliated with the Hays-Otterson-Burkan-Walker group.

In the meantime, observers see the receivership and bankruptcy costs mounting until it may be feared that such costs will over-reach beyond any depreciation limits of the company's assets, with the biggest bounties eventually going in fees to the trustees and the lawyers who are presently involved in the situation, representing various sides.

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MAJESTIC THEATRE
NEW YORK

Liveright Co. Bust

Liveright, Inc., with which Horace Liveright is no longer connected, was thrown into bankruptcy last week by three creditors whose claims total only $3,474. These are Herman Scott Chalfant, Inc., which claims $3,150; Composing Room, Inc., for $146, and Ace Paper Co., $178.

Attempt is being made to reorganize the company with Horace Liveright back in as boss. He's been out of the picture and book business in general since 1930.

Liveright founded the company with the two Boni boys who later split away from him and started A. & C. Boni Inc. His company had one of the strongest list of new authors in the country including Sherwood Anderson, Theodore Dreiser, Eugene O'Neill, etc., and built up a considerable reputation on those lines. Then Liveright decided to mix books with legit production and managed the two okay. But in 1930 he got the movie yen so bad he quit the book business entirely. Donald Friede, his chief aide, also left and started his own house, Covici-Friede. Tommy Smith became active editor, although for many years an editorial mainstay of the company's. Arthur Pell, treasurer of the company, became president. Pell, upon heading into the book biz depression, sold out the Modern Library to Bennett Cerf, latter since making considerable money with it, although Pell had been afraid it was heading for a fall. With Paramount, and later with Pathe, Liveright didn't do so well. And in New York Pell didn't do so well with Liveright Inc. Company has been groggy for some time, only recent best sellers being the two 'Washington Merry Go Round' books and the O'Neill play, 'Strange Interlude.'

Understanding is that the company still has name authors and background enough to be able to pull through without trouble, although a shakeup is called for.

Smith Crew Walks

Latest development in the affairs of the bankrupt Long & Smith book concern is the resignation of the entire staff, following that of Richard R. Smith. Smith, who was asked to remain at his post in lieu of a receiver, resigned because he didn't care for the terms imposed. Entire staff walked out with him, and the book house is now being operated by a receiver's committee.

Smith now confining himself solely to his literary newspaper, 'The American Spectator.' That sheet not affected by the bankruptcy action as it was and is Smith's personal property.

Incidentally, Richard Smith's son, Edison Smith, emulating his dad by turning publisher. He will get out and personally edit a mag, 'The Greenwich Villager,' to appear every other month.

Steeger's New Co.

Henry Steeger, who gets out a number of pulp mags under the name of Popular Publications, is making plans to expand his publishing activities. Steeger has formed a new concern, the Travelers Publishing Co., to take in his new enterprise, and will quarter it with his other mags, which include 'Battle Aces,' 'Daredevil Aces' and 'Dime Detective Magazine.'

Steeger not yet ready to divulge the nature of his new publishing affiliate, but more than likely it will comprise a new mag or two.

Jones Finds Gold

Grover Jones has sold his second short story in four weeks to 'Colliers.' Jones has been writing the yarns for years, but has never bothered to submit them to magazines. Only when his writing partner, William Slavens McNutt, submitted his first to the magazine, which accepted it, did Jones realize they were worth money. First brought him $500. His latest, 'Props,' a motion picture short-short story, brought $300. Both prices are high for a beginner in that field.

In the Raw

Although in the third issue of its second volume, the May issue of 'The Nudist,' printed by the Outdoor Pub. Co., is the first to make a news-stand drive, though it has been on quiet sale previously. Apparently it was the idea that spring was an auspicious time for a drive for the cult.

Issue is 32 pages, including cover, on coated paper and does full justice to the many illustrations, in most of which the models do not turn their backs to the camera, though some of the shots have been slightly retouched.

Some of the pictures were loaned one of the tabloids for a publicity drive, and naturally enough the tab played it up strong. On display on most stands, with an arresting front page nude, and getting a play that may exhaust the edtion before John S. Sumner can get around to it.

Concern acts as sales agent for nudist literature, advertising seven titles at from $2 to $5.

Ropes' Second

Very wisely Bradford Ropes does not attempt to make his second book, 'Stage Mother' another '42nd Street.' Instead of following closely the pattern which brought him initial recognition, he works a change of pace and offers a follow up that's just as real, but entirely different save in the keen picturization of a phase of stage life. It's not as rowdy as the graphic story of a stage production, but it's just as true a picture and has the same tang of the footlights.

His heroine is Kitty Lorraine, a trouper who marries a young chap of a good Boston family. When the husband is executed for murder of a man who resented his predatory instincts, Kitty goes to live with his narrow, bigoted sister. There is the inevitable conflict and she goes back to New York, leaving the child. When the latter grows up the mother claims her, and from then on it's the miserable chapter that is being written day after day in the lodging houses off Broadway; the scheming, chiseling fight for the kid who can be developed into a meal ticket.

After a real love affair which the mother frustrated by blackmailing the boy's parent, she has a season with the playboy Mayor of a town, distinctly stated not to be New York, and when his political opponents force him to drop the girl, she goes to Europe on the payoff and marries a title, coldly giving the gate to Kitty when she finds her mother is a detriment. It's an acrid ending to a sordid but gripping story and the best depiction of a stage mother since Beth Brown penned her glamorous sketch in 'Applause.' But 'Stage Mother' runs truer to the type and Ropes' ears will burn when innumerable stage parents read his volume. He hasn't missed a trick. Published by Alfred King.

Young Scribes Souring

To a large number of young writers in Hollywood, the studios are no longer a goal. This group, connected indirectly with films, are making no effort to sell stories to the studios, figuring it is more profitable in the long run to concentrate on building up reputations in magazines and with books.

Small salaries paid to unknown film scribes, and the heartaches attendant upon conforming to studio systems by youngsters still having an illusion left, has made them go sour on studio work and pay checks, according to certain writers.

This group will accept studio work when convenient mag and book efforts come first.

May Be Weekly

Much activity in the sports publishing field this year, the latest enterprise of this type being a bi-monthly newspaper for the metropolitan fishing fan and hunter, called 'The Sport Fisherman and Hunter.' Publisher is K. Williams, and Arthur Ransom Willcox is the editor. Sells for a nickel a copy, and tells everything there is to be known about fishing and hunting in New York and its environs.

Publisher's idea is to make the sheet a weekly in event it catches on.

'Smart Set' Cold

Project to revive 'The Smart Set' after the manner in which H. L. Mencken and George Jean Nathan conducted the mag, has fallen through. Reason is that the proposed backer, an oil man and sometime scribbler, backed out.

Proposal was to buy or lease the title from William Randolph Hearst, to whom it reverted from the late James R. Quirk. Hearst, who has had the 'Smart Set' title for some time now, has shown no inclination to revive the mag himself.

Air Move

National Aeronautic Magazine, a monthly, has been switched from Washington to New York. Mag has been published by the National Aeronautic Association, of which ex-Senator Hiram Bingham is president. He called in Stuart Gayness, New York advertising man, and handed the editorship over to him with the understanding the paper will be pumped up and plugged into bigger circulation.

Best Sellers

Best Sellers for the week ending May 6, as reported by the American News Co., Inc.

Fiction

'As the Earth Turns' ($2.50) .....By Gladys Hasty Carroll
'White Collar Girl' ($2.00) .....By Faith Baldwin
'Rain in the Doorway' ($2.00) .....By Thorne Smith
'Stalking Horse' ($2.00) .....By Rafael Sabatini
'Path of True Love' ($2.00) .....By Margaret Culkin Banning
'Ann Vickers' ($2.50) .....By Sinclair Lewis

Non-Fiction

'Marie Antoinette' ($3.50) .....By Stefan Zweig
'British Agent' ($2.75) ..... Bruce Lockhart
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Life Begins at Forty' ($1.50) .....By Walter B. Pitkin
'Looking Forward' ($2.50) .....By Franklin D. Roosevelt
'House of Exile' ($3.00) .....By Nora Wain

Tupper Licks Film Ji

How to be happy though a scenarist, as it applies to well known authors, has been solved by Tristram Tupper in his contract with Monogram, the Trem Carr film organization.

Hupper gets his screeds on the screen precisely as he writes them, without the slightest meddling or change. And he is probably the only author in Hollywood who does.

Pictures found Tristram Tupper in the backwoods of North Carolina two years ago, where, hidden away in an abandoned poor house, he was turning out his 'Satevepost' fiction and novels. Winfield Sheehan, of Fox, tracked him down and made him a long distance offer to come to Fox under alluring conditions. Tupper hesitated, saying, 'You don't want me. I don't know anything about making pictures.' Sheehan replied that was just why he wanted him.

Author thought, finally, had done a perfect script. But when it was given to several others to rewrite, he quit in disgust. Then Bill Lackey, associate producer for Monogram, got hold of him and assured him his stories would be accepted absolutely as written at the Trem Carr plant. Tupper was almost pathetically pleased to see just this happen on first two scripts he did for Monogram. And the company was just as pleased.

Now the novelist-scenarist who has by turn been civil engineer, reporter, lawyer and fiction writer, has a four-picture contract with Monogram, and is paid more than any other writer ever got from an indie.

L. A. 'Times' Goes Wet

Conservative L. A. 'Times,' which in the past has editorially sponsored everything of a reform nature, came out for repeal of the Gandier law, the city's prohibition regulatory statute. Daily opposed the repeal of the Wright law, the state's little Volstead act, and as a result did not share in the advertising campaign last November to wipe this law off the books. Law was eliminated at the polls by an over-whelming vote.

As a result of its stand, 'Times' is said to have suffered in circulation, although beer in Calif. has since been legalized.

In the last remaining days before the L. A. vote on repeal of the Gandier law (2), 'Times' advocated burying the prohi measure. Result was a $300 advertising appropriation from the Southern California Business Men's association, which is sponsorng repeal.

While It's Hot

Almost on the heels of the Pulitzer award comes the announcement from Samuel French of a pamphlet 'Maxwell Anderson, the Man and His Plays.' Sells for 35c.

Prompt appearance suggests that the script or even the type must have been held in readiness, perhaps with similar material for other likely winners.

'Bad Girl' for Medicos

The American Medical Association has included Vina Delmar's 'Bad Girl' in its list of handbooks for physicians. Association feels that the chapter in the tome describing the girl's reaction to the birth of her baby is good woman psychology, and worthy of study by physicians.

Hoss Daily

A new daily racing newspaper will make its initial appearance this week, called the 'Daily Racing Tab,' and piloted by Mike Casale, former handicapper for the 'Graphic' and 'World.' Previous intention was to call it the 'Daily Racing Post,' but possible confusion with the similarly-named the change.

To compete with the new opposition, the 'Morning Telegraph' has already reduced its price from 15 cents to a dime. 'Tab' will, however, sell for a nickel. Publication will be six days a week.

Doubling Up

Inez Sebartian, who authored 'Men Call It Love' and 'Don't Call It Love,' is out with 'A Wife On Leave' which Macauley is publishing. The book follows the basic plot of Peggy Joyce's 'Transatlantic Wife' which Macauley produced last month, though in this case the wife remains home while the husband goes to South America with his girl secretary.

She moves into an apartment, has an affair with a newspaper man, who commits suicide when she tosses him over because he did not tell her that he was also intimate with the previous occupant of the same apartment, and then quarrels with her woman chum who offers her a lesbian to take her mind off her trouble. She's generally an impossible and irritating person. In the end she goes back to her husband just as the wife in the Joyce book. Briskly and intimately told, but it does not hold the interest because of the chief character.

One in: Three Due

Joseph F. Dineen, Boston newspaper man, flowers forth as a novelist. Boston 'Daily Record' is publishing serially his 'In Sin and Splendor,' inspired by his observations when as reporter he accompanied dignitaries abroad. Opening chapters indicate plenty of action.

'Record' announces Joe has three other novels, soon to be published: 'Gargoyle and Lorelei,' 'Beginning Again,' and 'Portrait of a Politician.'

A. R. Sauer Dies

A. R. Sauer, 82, newspaper man, died May 3 in San Diego from old age. Sauer, former managing editor of the Omaha 'Bee' and for the past 36 years editor of the San Diego 'Herald,' gained prominence out of the widely circulated article which concerned the disappearance and reappearance of Aimee Semple McPherson Hutton, several years ago. Deceased is survived by his widow and two children.

Regular Customers

Oddity of the American sales figures of G. B. Stern's three books is that in spite of their generous number they don't vary more than 200 copies. Her first book over here, 'The Shortest Night,' sold 13,500 copies. Second, 'Thunderstorm,' went to 13,700 copies, and third, 'The Rueful Mating,' 13,400.

A cinch that Alfred A. Knopf won't print more or less than 13,500 copies of Miss Stern's new book, 'Long Lost Father.'

Flat Rate—$6

Another author-mag publisher is Harry Stephen Keeler. Keeler, who is under contract to Dutton for at least two mystery novels a year, publishes a sexy mag out of Chicago, called 'Ten Story Book.'

Rate of payment on the Keeler mag is $6 a story, irrespective of size—and on publication. Keeler undoubtedly does better than that for himself, from Dutton.

Cheap Payoff

'Plain Talk,' the debunking mag, is paying contributors in desk fountain pen sets. The mag has a graded lot of the pen sets on hand, and pays in sets approximating the value of each literary piece accepted for publication. Sets are those turned out by one of the leading manufacturers. Morris A. Bealle is the mag's editor. The pen mightier than the check?

Mrs. Roosevelt Too

While President Roosevelt's Washington press conferences are much like those he held in Albany, there is a great deal of difference between Mrs. Roosevelt's press meetings in the nation's capital and those conducted by her in New York State's capital, 'Mrs. R's' Albany contacts with newspaper women were informal; she received them, usually individually, whenever the femme scribes dropped in at the Executive Mansion. There was no set hour or day for these chats; if Mrs. Roosevelt was unusually busy at the time a woman reporter called, she fixed an hour later in the day. Mrs. Roosevelt met the ladies of the press upstairs, after they had made contact with her secretary, Grace Tully, in the first-floor office.

In Washington, Mrs. Roosevelt has broken a tradition of long standing by making herself available to newspaper women at definite times each week at the White House. About 30 women usually attend the confabs. They gather in the green room for a check-up by Chief Usher Isaac Hoover, only those whose names are on the official list of Washington correspondents, or are certified by Stephen Early, the President's press secretary, being admitted. Mrs. Roosevelt receives the femme writers in an upstairs sitting room. Her secretary, Miss Malvina Thompson, takes a stenographic report of the First Lady's remarks, to avoid any misunderstanding. Mrs. Roosevelt can not be quoted directly without her permission as was the case in Albany, questions of a political nature are barred.

In her own way, Mrs. Roosevelt is just as skillful in handling newspaper and magazine writers as is the President.

A Breach

Walter Winchell essayed to square himself for breaching confidences on the Pulitzer prize awards, as Columbia University's faculty gives out the information in advance as a courtesy to papers to enable them to gather the usual biographical matter on the prize winners. Several papers in the hinterland called Winchell to task for this.

Winchell, on his radio broadcast Sunday (7), commented on the papers panning him as those 'whose circulation runs way up into the hundreds,' as a sarcastic minimization of their purported unimportance.

Maedchen in Covers

'Maedchen in Uniform' is reversing its form in this country. In Europe it was first a novel, then a film, then a play. Here the process is opposite it having come to American attention first as a film, then as a play and now the book is about to be published. Book was written by Christa Winslow, otherwise the Baroness Hatvany, and is being rushed through by Farrar & Rinehart.

More Poetry

A new poetry mag will make its appearance in June or July, called the 'American Poetry Journal.' Publisher and editor will be Frances Frost, prominent in poetic circles around town, and who has had a couple of volumes of books published. Gilbert Maxwell will also serve in an editorial capacity. Policy will be to print original poems only.

Penalizing a Mag Writer

Because of his yarn about Mae West and her manager, James Timony, in 'Screen Book,' which raised Miss West's wrath, studio credentials of Bob Moak, freelance magazine writer, were cancelled by the studio publicity chiefs at their Hays' office conference last week.

Cliff Robinson of 'The Cast' was reinstated.

Markham Lecturi

Edwin Markham, 81, poet, now lecturing and reciting. Autographs copies of his 'The Man With a Hoe' and 'Lincoln: The Man of the People,' at $1 per, explaining to audiences that the money goes to 'my charities.'

Newark 'Call's' New Critic

C. W. Singer is the new motion picture editor of the Newark 'Sunday Call,' succeeding Robert C. Ring, promoted in the news department for which he has done much work. Singer has long written reviews for the 'Call.'

Two Gun's Novel

William S. Hart has not been idling in his retirement from the screen. Noted star of the gun

(Continued on page 58)

A Drummer's Lament

By Burton Crane

Yamagata Hotel, Tokyo, Aug. 16.
Dear Sam:

All cut up about the cable I received today that Molly has sailed for Japan. Doesn't the girl realize that I'm only getting $35 a week and board? And that board is for one. If she thinks I can support her, or that she can get a job here, she's nuts. Of course, I'd be glad to have her to play around with, Sam, but marriage is out of the question, and whatever she may do about the present, that's what's in Molly's mind for the future. And, Sam, the more I see of women around the world, the less I want to settle down to be meal ticket for any of ' However, as they say in Japan, shikata ga nai, she's sailed and I'll have to handle her when she gets here.

This Nakamura girl is really on my mind. The poor kid is up against

This morning, just before your cable came saying that Molly had sailed, I met her in the corridor. She lives right down the hall from me.

' ,' said, taking hold of my coat lapels, 'can you do me a really big favor?'

'Let's go in your room and talk about it,' says I.

'No, Eddie,' says she, 'this is a real friendly favor and I don't want you to do it if you think I'm ing to look at it that way.'

When a girl puts it up to you that way, Sam, I guess all the old chivalry doesn't come out, what? So I said of course, I was only kidding and what was it? It seems that she thinks she's got a chance with these Shochiku people only she's absolutely broke, hasn't even got enough money to go down to see them in a taxi. And she's got to have a good cab, to impress them.

It didn't take me long to catch on. She wanted some more coin, and, of course, Sam, there wasn't anything that could have made me happier.

'Any time, little lady,' I tells her. 'Just any time at all. You've got a real friend in me, dear, and I'll go the whole way for you.' So I peels 40 yen ($20) off the old roll—leaving two yen left—and gives her the money.

She was awful grateful. Grabbed me around the neck and gave me one of those kisses you dream about —100% and no kiddin. Then she skipped off down the hall, leaving me wondering who first said you had to be good to go to heaven.

But this sure is a borrowing crowd, Sam. Guess you've got to be mighty careful over here about the way you pass out money. Terris and Rounds both tried to touch me tonight. The way some fellows can go through money just gets me. No wonder musicians never seem to get ahead!

Well, it's late, old boy. I didn't have any money so I sat around the hotel playing rummy with a couple of the boys and then sat down to write this letter to you.

Be good if it pays,
Ed Mansfield

Yamagata Hotel, Tokyo, Aug. 20.
Dear Sir,

You know I really do think a lot of Molly, and I'm ashamed to confess it, but if it weren't for the

(Conti

An Old Favorite—Deservedly
EARL BURTNETT
Who with his orchestra makes merry music at Los Angeles' Ballyhoo Restaurant. He features: "HOLD ME" "LOVE SONGS OF THE NILE" "SWEETHEART DARLIN'" "REMEMBER ME" "I'M THRU SAYING I'M THRU" "WE'RE TOGETHER AGAIN"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

FILMS FORCE SPRINT

Columbia Phonograph Pushes Up To 6 Discs Fortnightly

To keep itself covered on songs from screen musicals Columbia Phonograph has increased its list from four to six platters every two weeks. Advancing of general release dates on several pictures has, says the recording firm, made this move imperative.

Columbia has four ditties from 'Gold Diggers of 1933' (WB) and at least three from 'The Bavarian' (M-G) with Ramon Novarro. Firm had figured on holding over the Navarro numbers for the next list but Metro's pushing up of the film's release decided the recorder on giving them quick waxing.

JUDGE GREASES RUDY; HE'S MUSICIAN HIMSELF

ittsburgh, May

Although local newspapers have been none too kind to Rudy Vallee in the past, it took a local magistrate, in open court, to deliver the unkindest cut at all. Four youths, plastering the sidewalks with posters announcing Vallee's two-day engagement at Duquesne Garden over the week-end, were picked up by policemen for violating a city ordinance and hauled before Magistrate T. D. Jones, of Morals Court.

After fining each of the boys $5, Magistrate Jones stepped out of character long enough to air his views on visiting musicians in general and Vallee in particular. Among other things, he told a crowded courtroom:

'This fellow isn't so hot anyway. In fact, he's just another saxaphone player with a good press agent. We have better musicians right here in Pittsburgh. The trouble is that outsiders are employed to come here and take the jobs of our musicians and take the money out of town. I know what I'm talking about, because I happen to be a musician myself.'

Other St. Paul Niteries Battling Caverns' Draw

St. Paul, May 8.

With local nite clubs hit as a result of the hefty play Twin Citians are giving the Mystic Caverns, they're falling all over each other trying to steal some of the play away.

One spot, Gilbert's Spa nite club, advertises 'Dance Free, Beer 10 cents.' The Hotel Lowry's Terrace cafe has brought in Don Bigelow's ork and given the new band plenty of linage in the dailies.

Mystic Caverns, playing direct to the elite, is getting the clerks as well, as the price scale is within bounds. No cover or minimum chage except on Saturdays, when the latter is $1.50 per head.

BUSSE-WEAVER'S DATE

New Haven, May 8.

Henry Busse and Eddie Weaver, organist, leave here this week for Buffalo where they open at Shea's May 19.

Busse was director of the local Paramount theatre band. Weaver has been engaged in local commercial advertising.

Minn. Club Closes

Minneapolis, May 8.

First of the casualties among local night clubs is the Club Ballyhoo, one of the more pretentious of loop spots.

Announces it is closing for the summer.

Meyer Davis replaces Vinc Lopez at the St. Regis, New York, May 19. Lopez moves back to the Congress, Chicago.

ASK TO BE UPPED

3 Publishers Request Higher Society Ratings

Three publishers appeared before the classification committee of the American Society last Thursday (4) to protest against their ratings. Those asking that they be upped were Joe Morris, E. B. Marks and Bibo-Lang.

Both Marks and Morris petitioned that they be lifted from class BB to A ranking, while Bibo-Lang argued that several click songs in recent months merits better than a G rating.

His Dog's Entitled to At Least One Bite, on The Cuff, Sez Lombardo

Guy Lombardo's defense a $3,000 damage suit, over his dog allegedly snapping at Anne Snyder, is that the courts have held that a dog is entitled to one nip a human being, least, before it's proven that animal is vicious. That's the premise necessary to establish such charge.

Hence Mrs. claim of viciousness legally being counted, holds the maestro, and nobody asked Mrs. Snyder to stick her hand throug the window of Lombardo's parked car and pet his dog. Having undertaken to do so, with the terrier snapping at her, it's alleged to be negligence on her part, no matter how affectionate her intentions may have been.

It all occurred while the car was parked on 48th and Broadway when Mrs. Lombardo was shopping. Julian T. Abeles acting for Lombardo.

PALMER HOUSE

hicago, May 5.

Hardly three or four places in all Chicago combine refined environment with good food plus dancing plus a distinguished floor show. The Palmer House is new to the dine-dance-see field, but with its first grandoise gesture it merged all the the elements needed to become a leader in swanky night life. Prediction is not rash if it hints that under the circumstances the Empire Room will make a barrel of money during the World's Fair.

It is inexpensive elegance, too. With a swell $2 dinner, and no cover charge, goes a foot-tingling dance orchestra directed by Richard Cole, in tails, gardenia, and easy manner; a floor show more to be expected in New York than Chicago, a beautiful setting, and the politest colored waiters this side of the Penn railroad. It's really something.

Veloz and Yolanda are the supertwinklers of the entertainment. Even Cole's exuberant introduction didn't seem too much after this velvety pair had ended all arguments by showing 'em just how the waltz, tango, and rumba. There wasn't a dissenting vote.

Richard Bennett is the name of a young acrobatic tap dancer, not new around Chicago, but becoming increasingly capable of inducing electrical response. Ella Logan exudes personality when purveying a popular song and a chap named Paul Cadleux steps out of the orchestra to show that a saxophone also develops the lungs. And then there are the Merriell Abbott Continental girls, 12 solo-quality dancers combined into a ballet that has zip, versatility and eclat.

All of the foregoing is no cheap cafe show. The Palmer House has taken the elastic off the roll and spent. Empire Room itself attests that fact. Premises have been radically altered to accommodate the dance floor, spotlights, and band stand. *Land.*

Zahler Again Spotted

Hollywood, May 8.

Lee Zahler is writing the score for the Mascot picture, 'I'll Be Hanged If I Do.'

Zahler just completed scoring a previous Mascot serial, 'The Three Musketeers.'

ERPI MAKES GOOD PAR'S SHARE OF SETTLEMENT

ERPI is making good Paramount's share of the balance due on the $825,000 settlement of the 'bootleg' seat suit made with the Music Publishers' Protective Association. Paramount notes returned protested by the bank are in each instance being replaced by the electric with certified checks from its own account.

In settling the $1,125,000 suit brought by the publishers ERPI, acting as agent for the picture producers, paid $500,000 and for the balance issued 90-day notes signatured by the various producers involved and indorsed by the electric itself. But rather than let the matter go to litigation ERPI has elected to pay off the Paramount notes as they fall due. Under the agreement with the publishers involving the settlement, ERPI assumed responsibility for the payment to the MPPA of the entire $850,000 obligation.

Bernie Sues Par-Pub For That Salary Cut

Ben Bernie is suing Paramount Publix theatres for $1,625, the difference between his contracted salary of $6,500 a week each at the New York and Brookiyn Pars and $4,875, which he received when at the Brooklyn Paramount. He was paid in full at the N. Y. house. The $1,625 diff represents a 25% cut, which was instituted on the hold-over week when Bernie and Walter Winchell moved from the N. Y. to Brooklyn at the Paramounts.

Bernie had been negotiating with Par to accept the 25% cut personally, i.e., on the $2,500 he gets out of the act for himself, but he argued he couldn't ask his orchestra to take the cut, and Par, allegedely, was amenable to exercising the cut only on Bernie's own share. However, at the conclusion of the engagement, only $4,875 was forthcoming from the Crescent Theatres Corp., which is the subsid firm of Par covering these houses. The cut had been effected on the salary in full.

Par's defense is that Bernie never had a contract. The angle on this is that Bernie, in regulation manner, had signed all contracts, in triplicate, and returned them to Par, per usual, whereupon Par signs its contracts and remits one to the act. Thus, Bernie never got his contract back, but his attorney, Julian T. Abeles, contends that Par's retention of all contracts was sufficient confirmation of the salary agreements.

CARPENTER-DELMONICO'S

Earl Carpenter's orchestra looks set for the new Delmonico's in Times Square on the site of the old Monte Carlo cabaret. Louis Delmonico, who owns the Epicure, is lending his name to this new venture which was formerly Will Oakland's. Latter abandoned the Monte Carlo and now controls the Chateau Internationale.

Delmonico's opens around May 18. Carpenter currently is in the Loew's Orpheum, N. Y., pit.

NEW PAR ORGANISTS

Organs may begin to play again at the New York Paramount, both of them.

Elsie Thompson, who was over at the Par Brooklyn, and Mrs. Jesse Crawford are being considered for dual organ spot. Mrs. Crawford formerly doubled with her husband at the New York house. He is now in London.

Joe Morris-Fletcher

Joe Morris and his partner, Archie Fletcher, sail with Mrs. Fletcher for Europe May 27 on the Ile de France.

They plan to stay abroad a month.

DONALDSON WB WRITING DEAL

Walter Donaldson left Coast yesterday (Monday) under a three months' writing assignment for Warner Brothers. Contract calls for $750 a week, with release of the Donaldson numbers to go through Witmark, part of the WB publishing group.

Donaldson's WB connection will not affect his stock ownership in the Donaldson, Douglas & Gumble publishing firm. Understanding with his partners is that if after the Warner contract he ties with another picture company which has no publishing subsidiary, the agreement is to carry a clause giving DD&G first call on the Donaldson compositions.

Walter Donaldson's contract with DD&G expired May 5.

Walter Douglas has an idea to become a sort of an agent for songwriters whom he proposes to sell to studios, in anticipation of the renewed screen musical vogue, but that prospect looms slim as the songwriter has been one who never dealt with a middle-man. The studios always signed them direct; besides, there's never enough in it to warrant any commish kickback. It might only affect the Gershwin-Berlin - Youmans - Donaldson - Kern type of writer, and they make their own deals, for important money, also on a direct contact basis.

This would leave Mose Gumble, veteran music man, to operate the firm, but split it three ways, as Donaldson and Douglas have proprietary interest in it. In view of conditions, that's not regarded as practical, making the entire DD&G picture somewhat of a hazy proposition as it stands.

Jack Robbins claims priority on Walter Donaldson for a Metro film musical, allegedly corroborated by trans-continental phone to Jack Chertok, Metro's head of music at the Culver City studio. Witnesses who purposely listened in for verification purposes are held by Robbins to be in position to affirm an oral contract for Donaldson to go to the Coast at $500 a week, plus $250 against his royalties, making $750 in all.

Robbins has turned the matter over to his firm's attorney for handling.

Moss-Davis Split

Joe Moss has split with the Meyer Davis organization. He is setting up his own band booking office.

Moss' connection with the Davis orchestra business dates back over 10 years. As a partner in the Davis enterprise Moss carried the title of v.p.

SALKIN SETS MEROFF

Chicago, May 8.

Leo Salkin has placed Benny Meroff orchestra in the Schroeder hotel, Milwaukee, following Jack Denny, who returns to the Waldorf-Astoria.

MCA will again book the Schroeder later in the summer when Wayne King, holder of the tavern's money record, is due to return for an engagement.

Edgemont Spots Martin

lim Martin goes into the Edgemont Club on the Boulevard this week with a 12 piece band.

Possible that Martin, upon completion of his stay here, will return to Pantages, when house re-opens, to head pit band and function as m. c.

Jarrett's Extra Four

Los Angeles, May 8.

Arthur Jarrett, who has been with Phil Harris at the Ambassador hotel for eight weeks, stays on for an additional four.

Jarrett was brought west by Leo Morrison.

WE HAVE MOVED OUR NEW HIT
"IN THE VALLEY OF THE MOON"
TO OUR NEW OFFICES
1619 BROADWAY
JOE MORRIS MUSIC CO. NEW YORK

Straight Yanked from World's Fair By Petrillo for Under-Scaling

Chicago, May 8.

Charley Straight's orchestra was yanked out of the Eitel Brothers 'Old Heidelberg,' a restaurant at the Century of Progress Exposition Saturday (6). Musicians Union charged him with working under scale, Straight denies the charge but is out nevertheless.

James Petrillo, president of the union, has been tightening up on rumors of under-scaling and bearing down hard. Straight has been playing weekends at Id Heidelberg' pending full time operation there when the Expo opens. Straight has the right to ask for a trial at the union if he likes.

Relations between Petrillo and Col. Robert Isham Randolph, in charge of the labor end at the World's Fair, are reported by Petrillo to be 'extremely cordial.' They have amicably adjusted all differences. It was reported some months ago that the Exposition and the musicians' union were at loggerheads. Since then, Petrillo and Randolph have been much together and everything is apparently okay.

As a concession to the World's Fair, Petrillo is relaxing the union's one-day-off-in-seven rule which called for the use of substitute orchestras on the extra day. Starting June 1, orchestras may play a full week without using substitutes. They will pay an extra 2% tax into the union treasury for the privilege.

Best Sellers

Six best sheet sellers for the week ending May 5, as reported by jobbers and syndicate stores in the east, were as follows:

'In the Valley of the Moon' (Morris).

'Shuffle Off to Buffalo' (Witmark).

'Have You Ever Been Lone-' (Shapiro- Bernstein).

'Try A Little Tenderness' (Robbins).

'Farewell rms' (Keit-Engel).

'Hold Me' (Robbins).

1-Niters for Bands Okay if Guarantee And Admish Right

-nighters for combos have been slightly on the upgrade the past three or four weeks, say bookers in this field. Units which have done well are those adjusting admish scales and guarantees to the levels of the communities.

Hence, the summer outlook for traveling attractions looks promising, say the routers, unless the dance promoters overload themselves with big money combos. The average small town, in the opinion of the bookers, cannot afford more than one high-priced band a week. Practice of forcing a group of bands for consecutively close dates has been extremely detrimental, declare these bookers.

With few exceptions, a lowered gate has upped attendance sufficiently to be satisfactory all around. The average promoter will not take a chance now on dropping the toll if the guarantee is a stiff one.

Guy Lombardo, whose touring entry fee used to range at $1.50 or $2, is now playing to average taps of $1, and the band has been doing well since it went out several weeks ago. Mal Hallet's recent swing through New England and Pennsylvania met with similar results. Same also happened to the Casa Loma unit during its trip over the Pennsylvania route.

ROBBINS TO GO ON MG PAYROLL; CUTS N. Y. END

Jack Robbins on a flying visit to New York from the coast, and planning to return to settle in California and engage primarily in connection with Metro studio production activities, is shaking up his home office professional staff. Mack Goldman is the new professional manager with Elmore White as radio contact man. Joe Santly is also added. Latter is one of three Santly Bros. founding the music pub firm of that name, but leaving it through disagreement with Henry and Lester Santly.

Arthur Piantadosi, Jimmy Rule, his erstwhile asst., and Al Porgie, radio act lander, are among the cutees.

Goldman comes from Donaldson, Douglas & Gumble, where he was prof. mgr.

In anticipation of his going into the Metro studio organization, at a starting salary reported to be around $500 or $1,000 a week, Robbins offered to cut his music publishing salary in half as executive v. p. and general manager of Robbins Music Corp. This firm is 51% owned by Metro, hence Robbins' studio hookup.

Robbins propositioned Rocco Vocco, a director and the general prof. mgr. of Leo Feist, Inc., to take over his (Robbins) top spot in the Robbins organization, but no deal was made. Vocco has been too long associated with Feist's leave, besides having a partnership interest.

With the musical vogue now on again in Hollywood, Louis B. Mayer wants Robbins to sit in on MGM musical productions, hence Robbins trip east to move his family to the coast.

Dismissal of Standing Men Jams Up NBC with AFM

NBC's dismissal of standing studio orchestras in stations outside of New York under its direct operation has jammed the network up with the musicians' union in those cities. Appeal against the chain's action has been taken by the Schenectady, Pittsburgh and Cleveland locals to the American Federation of Musicians, with that body now trying to adjust the situation with NBC.

Affected by this move, through which the network had figured on saving around $250,000 a year in musicians' salaries, are WGY, Schenectady; KDKA, Pittsburgh, and WTAM, Cleveland. NBC last week dispatched George McClelland, one of its v.p.'s, over to the federation to discuss the complications with Joe Weber after the Schenectady local had issued an ultimatum to the effect that if at least 12 men weren't put back on the station's regular payroll, WGY would be declared as unfair to organized labor. Committee from the Schenectady local is due in New York this week to arbitrate the matter through Weber.

In Cleveland the posting of notice occurred after the musicians' union advised the local stations that it was about to introduce a new scalo based on the power of the respective transmitters. WTAM, under instructions from the NBC home office, followed up the notice with an announcement that thereafter the musicians it used would be put on an hourly arrangement.

MDS Is Eliminated In Geo. Whiting's Suit

On a motion by the plaintiff, Justice Black in the New York Supreme Court, last week, eliminated the Music Dealers Service, Inc., as a party to the suit brought against the publishing firm of Nattress-Schenck, Inc., brought by George Whiting over alleged non-payment of royalties on his song, 'Three Kisses.' Composer Whiting had originally asked that the MDS be restrained from distributing the sheet version of the song in dispute.

In the complaint filed with the court Whiting claimed that Nattress-Schenck obtained the song on an assignment of contract from Sterling Songs, Inc., and has at no time since paid him any royalties on it or given him an accounting of the copies sold.

Morris' First Call On All C&C Tunes

Joe Morris Music Co. has worked out a deal with Campbell-Connelly, English publishers, whereby it gets first call on the American release of all C-C numbers. First of the songs Morris brings out under this arrangement is 'Can't We Meet Again,' authored by Reg Connelly and Bud Flannagan.

Previously the bulk of Campbell-Connelly tunes have cleared through Robbins Music Corp.

LEW-RAY SPLIT WILL FINAL A FAMED TRIO

When and if the split of Lew Brown and Ray Henderson eventuates—and it's likely to happen within a few months—it will mean the final disintegration of one of the greatest songwriting triumvirates in the annals of popular music. Buddy De Sylva was the other member. The split is slated to occur after Brown and Henderson complete their chore for Metro in writing some songs for an MGM musical.

B. G. (Buddy) DeSylva first broke away from his former partners while they were jointly on the Fox lot, DeSylva remaining as a Fox associate producer until coming back to Broadway for his 'Take a Chance' legit entry with Laurence Schwab. He has since gone back to Hollywood for Fox.

Brown and Henderson also clicked with a Broadway musical, 'Strike Me Pink,' but likewise contemplate going their separate professional ways. Their Metro chore is an obligation to the studio as a consideration for MGM having granted an extended leave of absence to Jimmie Durante for 'Pink.' This accounts for Robbins publishing the Brown and Henderson songs, made necessary through Robbins being a Metro subsid. Brown and Henderson are said to be receiving only their expenses from Metro.

The same element figured in Rodgers and Hart's songs for a Metro musical being issued under a Robbins imprint, although Rodgers and Hart have their own music publishing company, Rodart, affiliated with Harms. Likewise the Elar Co., the initials of Lew Brown and Ray Henderson, services these writers, and also under Harms' patronage.

When the threesome's split final occurs it will leave the curious anomaly of DeSylva, Brown & Henderson, Inc., functioning without any of its members interested. That's so, even now, as Robert Crawford originally put the trio together some time ago. DeSylva and Brown and Henderson both are now publishing their show tunes under their own copyrights via a Harms distribution. Crawford meantime has organized the Crawford Music Corp., but that's chiefly a standard catalog with the popular business still under DeS., B. & H., Inc.

Foreign Society Files 2 Infringement Suits

Society of European Stage Authors and Composers, representing a group of foreign publishers and writers in America and Canada, filed a couple of infringement suits in the U. S. District Court, New York, last week. One complaint names Harold Stern and Herman Bernie, Stern's manager, and the other the Marcus Loew Booking Agency, Inc., as operator of station WHN.

Stern and his orchestra are alleged to have played a foxtrot arrangement of Franz Lehar's 'Paganini' last February without first obtaining permission, and WHN is accused of broadcasting Franz Baumann's vocal version of a German composition, 'Sag Ja,' without SESAC approval. Copyright law allows for the imposition of a $250 penalty for infringements.

Same society of European authors and composers the week before brought suit for $250,000 against Gene Buck and the ASCAP, alleging that the latter had frustrated a copyright deal that the SESAC was on the verge of consummating with the Columbia network.

Old Heidelberg Has Big Weekends; Bands Get Set for Chicago Expo

Chicago, May 8.

Id Heidelberg, cream job, for the summer is already playing Saturdays and Sundays pending the official opening of the Expo. Business has been terrific, a happy advance omen for the Expo's other dine dance spots as well.

Influx of orchestra for summer engagements around Chicago starts May 18 when Guy Lombardo starts at the Dells which this year, with expanded outdoor dining facilities, will have a capacity of 2,200. Lombardo will not play for the show, a marimba outfit assuming that duty. After six weeks Ted Lewis will follow Lombardo for six weeks with Lombardo, meanwhile, due for a whirl on the Exposition grounds at the Pabst Blue Ribbon Casino

Ben Bernie opens the Blue Ribbon Casino June 1, or possibly a few days previous since the Fair is now scheduled to open May 27 so that President Roosevelt can attend. Ted Weems goes into the Lincoln Tavern for the entire summer starting May 25. Vincent Lopez returns to the Congress Hotel May 28 but with a new band of all-Chicago musicians.

Getting Set

Mark Fisher will have 20 men when reappearing for the summer at the Edgewater Beach hotel. He will displace Don Pedro who goes downtown to reopen the remodeled Terrace Gardens. Hal Kemp stays on at the Blackhawk but Art Kassel will not be at the Bismarck, having accepted a booking at the Olsen Club, Los Angeles. Ace Brigode is a hot prospect for a dancehall soon to open on the Fair grounds. Johnny Hamp will open at the Lasalle hotel roof in a week or two.

Other orchestra changes already made are Ivan Eppinoff for the College Inn, replacing the Frank Libuse-Phil Levant set-up; Charlie Pierce for the Club Royale, and Joe Roberts going into the Auditorium hotel which is adopting a dime dance policy for the first time in 20 years.

Tough Picking

Hollywood, May 8.

During the first musical film flood writers were fairly accurate in predicting which of their songs in a picture would click. With the new cycle, however, the hit-picking knack seems to be more elusive.

Al Dubin and Harry Warren thought that 'You're Getting to Be a Habit' and 'Young and Healthy' would be the two top sellers from '42d St.' (WB). But the theme number and 'Shuffle Off to Buffalo' have been topping throughout the country. On 'Bedtime Story' (Par), Leo Robin and Ralph Rainger figured that 'In the Spring' was the logical outstander. So far, 'Look What I've Got' is in the lead. Tremendous number of pop songs on the air is responsible for the twist in taste to different types of tunes, according to the writers.

Renewal of Probe By Dept. of Justice Not Worrying Soc.

Reopening of its investigation of the American Society of Composers, Authors and Publishers by the Department of Justice has caused no concern among the ASCAP directorate. Even with the assignment of a new and different batch of agents to the inquiry the society's board of directors feels certain that the second spurt of activity on the part of the federal probers will accomplish no more and last no longer than did the first.

As a result of complaints from the broadcasters, charging the society with restraint of trade and monopolistic behavior, the department started its investigation at the tail end of the Hoover administration. It quickly petered out and the broadcasters prevailed upon the new attorney general, Homer Cummings, to revive the digging.

Music men base their prediction that nothing material will come of this new move on the proposal voiced last week by President Roosevelt of modifying the anti-trust laws so that this legislation will not be in the way of general economic reconstruction.

Vet Vaude Leader's Big Band for Expo

Lincoln, May 8.

Art Babich, vet vaude orchestra leader, has built himself a unit show, backed by a boy's band of 70 pieces, which he is grooming to take to the World's Fair. Due to the size of the band, outfit has the backing of some of the best pocketbooks in this burg. They're all hopped up about making the band a municipal representative at Chicago.

Babich plans an immediate minstrel performance to help raise some of the dough. He has the signatures of the Lt. Gov. of the state, May Pershing, the General's sister, the mayor and the chief of police to help in civic promotion.

EATERIES' SPOT MUSIC

Los Angeles, May 8.

Phil isher and his six-piece combo follow Milton Harris into the Rathskeller, formerly Coffee Dan's.

Across the street is Perry's Buffet lunch, counter hole-in-the-wall, (for many years operated by Carl anl Lil Muller) which has spotted Frank Miller and Harry Powers to entertain the customers.

Chapelle-Rayner i

Los Angeles May 8.

Chapelle and Rayner booked Into the Paris Inn for an indefinite run.

Dance team recently completed an eastern tour.

Disc Royalty for '33's 1st Quarter Lowest in History

Music publishers declare that their royalty statements from the mechanicals for the first quarter of 1933 dropped to the lowest level in the history of the phonograph industry. Figures, the pubs say, indicate that disk sales during this period saw their biggest marginal slump since the record business started on its decline.

One publisher who had a hit number recorded three different ways received a total of $54 from a major phonograph firm. Song had been stenciled by a name dance band and a radio vocalist, each on a 75c platter, and by a combo of minor importance on one of the firm's lower priced labels.

Band Balks at Working Under Imported Leader

Salt Lake, May 8.

The RKO Orpheum, going into vaudeville-revue policy, signed Owen Sweeten, west coast figure as leader. On night before opening, regular stage band under Curg Peterson walked out with its director leading the way, refusing to work under the imported attraction.

Some fast phone work obtained Jerry Beesley and his unit, which was playing at Ogden near here. Rehearsals were conducted until the middle of the morning with all cast on hand.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Pearl Buck, who authored 'Good Earth,' quits the Presbyterian mission service.

Duchess d'Andria in City court to ask that the Duke Fabio Carafa d'Andria be compelled to give up $2,884 which she claims she spent on the honeymoon because he outfumbled her when it came to paying the bills. Married in 1927 and she sluffed him in 1930. She's Lucille Nehring, former Mack Sennett bathing girl. Court no can see her pleas.

Clubhouse of Brooklyn Elks, which cost $6,000,000 bid in by Manufacturers' Trust for $50,000 on a first mortgage foreclosure. Mortgage was for $2,600,000.

Vera McDermott married to Frank McDonnell in Brooklyn, April 26. She and McDonnell were in a smashup with Louis J. Ehret, Jr., when he drove his car into a tree and Eileen Wenzel was so badly scarred about the face that she says she is prevented from continuance of her stage career.

American Theatre society will not be disbanded but will operate in only five cities next season, according to Theatre Guild announcement. Towns are Boston, Phila., Washington, Pittsburgh and Chicago.

Shuberts will try out 10 new plays at Parsons theatre, Hartford, commencing May 15. New one each week, with New York casts.

Sinclair Lewis violently denies rumor of divorce from Dorothy Thompson. Says she's coming home from Europe soon.

Brooklyn brewery is using short wave radio to direct beer shipments after trucks leave plant. Similar to police cars.

Straus receivership granted last week beats the picture instances. Order covers bonds valued at $350,000,000. On various hotel and office properties.

Leopold Stokowski, of Philadelphia orchestra, recently told he was going to Turkey to study Byzantine musical scripts. Now it's announced he is to spend the summer improving moving pictures.

Elizabeth Meihl plans to hire a theatre, probably in New Jersey, and try out six plays this summer.

Involuntary petition in bankruptcy filed against Liveright, Inc., pubs, by Ace Paper Co., $178; Composing Room, Inc., $148, and Herman Scott Chalfont, Inc., $3,150.

Fire in the Penn-Astor restaurant in n.e. corner of the Hotel Astor Thursday evening, kinked traffic on Broadway for half an hour, but did little damage.

Mel Budd, of Yonkers, winner in this district in the semi-finals of the RKO vaude contest. She will compete in the finals for that six months' vaude route.

Elmer Rice tells the Pulitzer prize committee that 'realty racketeers' have choked the theatre. Too much attention to the realty and too little to the drama.

Conspiracy charge against Sam Kaplan of 306, and other indicted with him, dropped and bail discharged. District attorney's office feels that the sentence for coercion covers their activities.

Mark Linder has done the book for a revue, 'Attention, Forward March.' Score by Hugh W. Schubert.

Will of late James J. Corbett leaves entire estate to his widow. Conventional valuation of 'over $5,000.'

Ina Claire breaks her record when illness takes her from the cast of 'Biography' May 2. First time she ever missed through being sick. Toothache.

Otis Skinner is to be Tom in The Players' presentation of 'Uncle Tom's Cabin.'

Florence Reed, playing her original part in 'The Shanghai Gesture' with a stock in Newark, fainted at the end of the big speech in the second act, May 3. Was able to complete the play and go on for the night show.

Surrogate orders sale of the effects of the late A. L. Erlanger to save storage costs. Exception made to articles claimed by Charlotte Fixel, his common-law wife.

Tullio Carminati out of the cast of 'Music in the Air' when his throat acted up. Frank Coletti, the stage manager, finished up the show Wednesday (3), actor back in cast.

Broadway told that Anne Seymour and Denis Du Four were split in Cleveland April 21. She shucked Henry Santrey three years ago.

Sara Allen gets a jury verdict for $500 for a beating she says Moe E. Herman gave her in May, 1928. His defense was that she came to his apartment intoxicated, demanded $200 and that he merely edged her out.

Players Theatre announces it has been staked by Dora E. McCann, of Albany, and that five or six productions are assured next season.

Howard Smith, scenario editor for Joe Schenck's new 20th Century Pic Co., comes to town looking for scripts.

Four more Americans added to the Met. roster.

Helen Morgan and Arthur Loew back from Europe on the same ship, but they deny they are married or even engaged.

Police Commissioner Bolan appealed to by indie theatre owners to stop picketing by operators. Told them he could do nothing, but promised to prosecute any guilty of molestation.

Report of Actors' Dinner Club gives 23,370 free dinners served since they moved to the Great Northern, Feb. 6.

John S. Sumner has the Viking Press in Yorkville court Tuesday (2) for publishing 'God's Little Acre.' Judge Greenspan accepted a marked copy from the agent of the Vice Society and one unmarked, offered by the pubs. Will give a decision May 23.

Halwyn Drazdowski, who is also known as Drake, held for the Grand Jury in Newark on complaint of Peggy Wisknowski. Girl alleges that the man told her he was a motion picture director and got $1,800 from her on plea he would put her in pictures.

Traffic court collects $25 from Charles Winniger, of 'Showboat' broadcast.

Evelyn Nesbitt Thaw in an Atlantic City court legally to establish the paternity of her son, Russell. In preparation for further court action for his support. Receives only occasional doles from the Thaw family, it was testified.

Federal Trade Commission last week ordered Congo Pictures, Inc., of Los Angeles, to cease representation of the film 'Ingagi' as authentic unless all scenes were made in Africa. In case you've forgotten, that's the picture in which gorillas are supposed to take native women as consorts.

Cecil B. DeMille appeals a deficiency income tax assessment for 1930. Government claims he is $23,995 shy.

Police issue new traffic rules for theatre zone. In force through the summer.

Hazel Decker, dancer, pleaded guilty to a charge of holding up a confectionery store April 1. Remanded for sentence May 19. Pleaded unemployment.

Shakespere theatre (the old Jolson) to conduct a school next season in connection with the enterprise.

General Electric puts on the market a new and cheaper floodlight. Developed for the Chi. exposition.

Actors' Fund to hold 51st annual meeting Friday (13) at the Lyceum theatre.

Leviathan out of commission when she completes her voyage here. Getting old-fashioned.

Gertrude Tonkonogy finishing up her second play. About a theatrical office. Not titled yet.

Jim Fikes and his negro jazz orch first to leave Turkey under the new law reserving musical jobs for Turkish musicians. They've a new job in Bagdad.

'Dinner at Eight' is touring two revolving stages. One is being erected at the next stand while the other is in use. They play leap frog over the route.

Arthur J. Beckhard summoning Tallulah Bankhead and Arch Selwyn to Municipal court. Told Justice Grenoble that he was hired to direct 'Forsaking All Others' and then fired and royalties of $620 had not been forthcoming. Said he would not direct because the star insisted on giving all the orders and fired him by telegraph.

New York City pays $3,000,000 in beer taxes for the first month of 3.2.

George S. Kaufman and Alex Woollcott working on a play to be ready in the fall. Their second collaboration. Kaufman also working on a picture and a musical piece.

Coast

Joe Mendez jailed by L. A. police after W. E. Jones, manager of the Largo theatre, caught him hiding in the organ loft after closing hours.

Merle Armitage granted permission to stage concerts during the summer season at the Greek theatre by the city's park commission.

Nancy Dover Edwards, wife of 'Ukelele Ike,' ordered in L. A. Superior court to pay $600 back rent to Sally Van Trees.

Charging cruelty, Edwin 'Buck' Moulton filed suit for divorce in L. A. Superior court against Nellie Russell Moulton, circus performer.

Will of the late Wilson Mizner, who left the bulk of his estate, valued at more than $10,000, to Florence Atkinson, former actress, admitted to probate after a brief hearing before L. A. Superior Court Judge Charles S. Crail.

Jacqueline Archer, radio artist, injured when the car in which she was riding collided with another, according to a Hollywood Receiving hospital report.

Doris Kenyon, actress, filed suit in L. A. Superior court for $50,000 against the California Standard Finance Corp., alleging in her complaint that the value of stocks, which the defendants attached during a lawsuit with her, have decreased that amount.

Announcement made of marriage of Helen Patterson, Ziegfeld 'Follies,' to Joe R. Laswell, at Riverside, Calif., March 24.

Eric Von Stroheim, film director, filed petition in L. A. Superior court to have the $75 a week, which he pays for support of his son, reduced to $15, alleging that he is without funds or employment.

Pending trial of their contested divorce action, Gordon Westcott, actor, ordered in L. A. Superior court to pay his wife, Ann Westcott, $25 a week.

Edwin Carewe, film director, filed a voluntary bankruptcy petition in the U. S. District court, Los Angeles, listing his liabilities at $440,661, of which $200,000 was quoted as due the government as taxes, and assets of $328,580. Interest in a Dallas, Tex., garbage plant was listed as the chief asset.

H. H. Van Loan, author, filed a voluntary bankruptcy petition in the same court, listing liabilities of $62,223 and assets of $75,200. Latter consists principally of copyrights and royalties of some of his plays.

W. H. Randall fined $50 after he pleaded guilty, in U. S. District court, L. A., to selling two kegs of beer to prohibition agents, which resulted in the closing of the Maier Brewery Co.

Thieves entered the Hollywood home of Cynthia Duane during the actress' absence and stole clothing and sundries, valued at more than $100.

Contradictory statements made by Greta Garbo caused Federal officers to hold the actress' trunks for investigation. Miss Garbo assertedly reported to have listed herself as an American citizen returning to her home, and also a Swedish citizen arriving in the immigration quota.

Plans for the construction of a $175,000 brewery in Los Angeles made known when the State Corporation Commissioner issued a permit to the Schmidt Brewing Co., capitalized at $600,000.

Entering the Hollywood offices of the Producers Association through a transom, thieves stole $50 in stamps, according to a police report.

Announcement made by Assemblyman Thomas Maloney, following the assembly's vote of 73 to 0 to sustain Governor Rolph's veto of Calif's pari-mutuel racing bill, that advocates of the measure will concentrate their efforts to have the bill placed on the June election ballot.

Because Al Jolson traveled on a vessel flying a foreign flag, between two American ports, Honolulu and Frisco, the actor must pay a $200 tax to the government.

Edna Callahan Toland, actress, divorced from Gregg Toland, film cameraman, in L. A. Superior court.

Dora Koch, school girl, held by police on charges of burglarizing the Santa Monica beach home of Harold Lloyd, following the issuance of a complaint against her by Deputy District Attorney Johnson.

Will of Walter H. Dupee, former steward of the Agua Caliente Jockey Club, which names his widow as sole heir, filed for probate in L. A. Superior court.

Pacific States Savings & Loan Association filed suit, in L. A. Superior court, against Jess Willard, alleging in its complaint that the former boxer placed a 'spite wall' in the rear of a Hollywood market building, causing the air and light to be blocked out. Pacific States asks that the wall be declared a nuisance and ordered removed.

Zita Johann, actress, filed a petition for declaratory relief, in L. A. Superior court, asking for a definition of her rights under contract with Joyce-Selznick agency. According to the complaint, Miss Johann entered a contract with the agency to turn over to them 10% of her earnings as long as Leland Hayward of the American Play Co., and the defendants continued to do business with each other. She further asserts that the Play Co. and Joyce-Selznick ceased to do business with each other in August, 1932.

Motor trouble caused the forced landing of a plane in Yuma, Ariz., containing a group of Hollywood passengers, including Lawrence King, singer, Jose Crespo, actor, Rochelle Hudson, actress, and others.

Jeannette Druce, scenario writer, filed suit for $525,000 in L. A. Superior court against Paramount Productions, Inc., alleging in her complaint that her play 'Oh, Papa' was plagiarized under the title of 'A Bedtime Story.'

Richard Rowley, former employee of Marlene Dietrich, defeated in his $27,719 suit filed in L. A. Superior court against O. W. Wilde, for alleged injury when hit by a truck driven by the defendant.

John M. Marble, James H. Meriwether and Stevens Weller, filed a $275,000 stockholders' liability suit, in connection with asserted default of bonds of the Southern Calif., Realty Corp., in L. A. Superior court against a group of producers and actors, alleging in their complaint that they sold $275,000 worth of the $350,000 bonds issued by the company. Defendents included Lou Anger, Joseph M. Schenck, Sid Grauman and others.

Parents of Luella Rose Riley, child actress, awarded $2,125 damages in L. A. Superior court from Dorothy Wehmeyer and S. F. MacFarlane, for alleged injuries received when the defendants' car collided with one in which the player was riding.

Calif. assembly voted 54 to 21 in favor of placing the pari-mutuel racing bill on the coming June ballot. Measure was recently vetoed by the Governor and then defeated in a re-vote of the assembly.

Mid-West

Tom Maloy, business agent of the Chicago Motion Picture Operators' Union, is among a number of persons whose incomes are being rigorously scrutinized by Leslie E. Salter, special Federal attorney assigned from Washington to use the income tax law against alleged racketeers.

Bryce Pennell, 60, once chief machinist for the Chicago Civic Opera, committed suicide. Despondent over unemployment.

Jack Grossman was fined $500 by Judge McGarry for obtaining money under false pretenses. Complainant stated he paid $35 to Grossman for racetrack 'tips' without once getting a winning horse. It was an unusual legal case, especially for Chicago.

Describing herself as a former film actress, Mrs. Winfred Wilson Peine sued Jack Peine for divorce on charge of desertion. A property settlement of $17,500 was made out of court.

Herbert Mills and Louise Cook Jenkins, both colored professionals, were married in Crown Point, Indiana. Mills is of the radio-stage brothers of that name.

Literati

(Continued from page 55)

operas has turned fictioneer, and with a Western, of course. Title is 'Hoof Beats,' and Dial Press will publish it.

Only One

One of the numerous pamphlet publishers that have entered the publishing field within the past few months, has folded already. It's the Pace Publishers, which got out but one of a promised lengthy list of miniature books, then found the going too hard.

Chatter

The Neagoes, Peter and Ann, in town.

Don't be surprised if Rita Weiman writes a novel soon, her first.

Harry Saltpeter, staff reviewer on the old N. Y. 'World', took the bankruptcy way out with a petition in the U. S. Court in New York. Liabilities listed came to $750 and assets, $25.

Elliot Norton of the Boston 'Post'—ex-'Variety' mugg in the Hub—commissioned to turn out 60,000-word book for L. C. Page, Boston publishers. Non-fiction.

Eleanor Griffith, wife of Neville Reay, Paramount press agent, tended a short story in 'McCall's.' Yarn is about Los Angeles' Mexican quarter plaza.

Ellis O. Jones has given the title, 'American Boobs,' to his 30-page leaflet containing the complete text of George Bernard Shaw's speech in New York. Pamphlet sells for 25c, and Hollywood, where it is published, is going for it in order to learn English.

Ed Doherty, who returned from Hollywood last month, was taken ill and confined to his home in Larchmont, N. Y. He has recovered and is working on a novel, accepted in advance by 'Liberty.'

Money, Money, Money

Hollywood, May 8.

Chamber of Commerce is breaking its neck trying to assure a success for the coming National Air Races in July.

Newest move is to ask the studios to appoint solicitors to canvass the lots and get picture people to buy tickets at 25% off on condition they'll lay out the dough now. Argument used is that the cash is wanted for preliminary expenses.

Studios are not showing any particular interest.



A Drummer's Lament

(Continued from page 56)

thought of her coming out here and getting nearer and nearer every minute, these would be just about the happiest days of my life. Agnes is a real peach, and boy! she loves me. I ought to be ashamed writing this kind of stuff to you, but what the hell? If I talk this way to the rest of the gang they just get jealous and give me the razz. You know how guys are. They're all so darned conceited everyone of them thinks she's fallen for him. Pair that one.

For the past couple of days I've been mighty busy. We've started in at the hall and we don't sound half as bad as I thought we would. You see, the foundation of the band was there and had been playing together for quite a time, so it wasn't so hard for the new guys to break in. You ought to hear us, Sam. We're not half awful.

Well, to get back to the real news. The other day, right after I wrote you last, Agnes and Trelawney and I went down to see the Shochiku people again. It seems Agnes had been hammering on the front doors and leaving her cards at various desks but hadn't been able to get action. I guess theatrical people are the same all the world over, Sam. They'd rather do three years of hard labor than make up their minds. So Agnes and Sam and I went down to see them together. I couldn't see the sense of taking Sam, but Trelawney said he'd be useful because he could speak Japanese and when I asked Agnes if she really wanted him she gave me a little smile and sort of shrugged her shoulders.

'You don't mind so much, do you, Eddie, dear?' she asked.

There's something about that girl, Sam. I don't know what it is, but when she looks at you that way you understand just what she's thinking and you see right through her. rank and above board. Fair and honest. She didn't want to hurt the poor bum's feelings. He was trying to be helpful and she didn't want to seen unappreciative. Of course, once I got her slant on the matter—and that without her saying a word, mind you—of course I didn't raise any more objections. It's great, Sam, to feel that you're mentally at one with a wonderful person like that.

So we started off, the three of us, in a big car which Agnes hired. I thought it was a bit on the expensive side, when we could have picked up a taxi in the street for 50 sen—that's two bits—but Agnes said it was necessary that she made a good impression on the big bugs.

After we'd been waiting around for about an hour we finally got to see the secretary to the president, a chap named Asari. He was mighty pleasant—he spoke better English than you do, Sam—and said he had fixed up an appointment for us with the manager of the Tokyo theatre, where they're putting on all the big revues. The hiring of the talent, he said, was out of his hands except in very special cases and he thought Miss Nakamura would probably like to join the permanent company, not just be booked for a couple of months and then get out.

He gave us a card to the manager of the theatre and the manager of the theatre said he had nothing to do with it and gave us a card to the fellow in charge of the staging of the company's revues. So we went back to the building where we had Asari—in the same car—and saw this revue fellow in the same little conference room where we'd talked to Asari.

It took time but I will say that we seemed to get action at last. This fellow got quite interested in Agnes' scrapbook and wanted to know if she could put over a song in Japanese. Agnes said she thought she could and sang a little of one of the foreign songs with Japanese words which are the rage here now. He liked that and said he thought he could use her and crashed through with the suggestion that she put on an act tomorrow. He'd have some of the boys up to look her over. Just an audition, but she could put it on on a regular stage in the morning. So that was set.

I couldn't see where Trelawney and his Jap had been of any help at all—two of the guys spoke English and the other talked direct to Agnes—but she thanked him, too.

'All right,' I thought to myself, 'if he wants to deserve those thanks, let him pay for the cab.'

But that was no go. I helped Agnes out and started into the hotel with her when he calls to me. I pretend not to hear but he comes running after me.

'Look here,' he says, taking me by the arm, 'how much money have you? We've got to settle for the car. I'm strapped.'

'So am I,' I came right back. Well, that didn't look so good. We hunted up the other boys. Most of them were stony, too, but somehow we managed to raise the fare. Gosh; I never saw a crowd which could go through money faster than this gang of ours. Everybody's always trying to borrow money off somebody else. And did you ever hear of anyone with a bigger nerve than Trelawney, horning in on our little trip without even one red sen in his jeans? I give up.

One thing was worrying Agnes. It was her accompaniment for the try-out. But she needn't have bothered about that. The whole crowd was more than willing to turn out and the next morning we all had a rehearsal with her. Is she a peach, Sam? And will she knock 'em off their seats? What that little girl hasn't got you can lose in the corner of your vest pocket. We rehearsed up at the hall and, honestly, the band never sounded better. She just stepped around and sang like the real trouper she is. Stuff? Why, these Tokyo audiences will eat it.

But last night, Sam, last night! I'm leading up to it gradually. I've been holding it back, and now I can't hold it any more.

Last night Agnes came up to the hall, looking like a million dollars. I spotted her first and when the shift was over I jumped on Suzuki—he's the drummer of the afternoon band—and asked him to sit in for me. He was tickled to death—these Japanese musicians are crazy to sit in with a real band; some of them offer to do it for nothing, just for the experience—and I danced 10 dances straight with Agnes. The other boys hadn't thought of sitting out and did they burn? After that shift was over Nugent gave me a lot of mouth for getting a sub without permission, but what did I care? Listen what happened:

The first number was a hot old-timer, 'Tiger Rag' I think it was, just to get us warmed up. Then they turned down the lights and played the tar out of 'O Donna Clara,' tango, I just sort of settled my arm around Agnes and whispered, 'Let's go, baby.'

About eight measures. Then I murmured:

'Agnes, I want you to marry me.'

She didn't say anything, only pressed her arm a little closer around my neck.

I said it again. Still she kept quiet.

'Agnes, dear', I said, 'did you hear what I said? I want you to be Mrs. Ed Mansfield.'

'Yes darling,' she replied, 'I heard what you said and I'm just too happy to say a word.'

'Will you, sweetheart?' I asked, but she gave me the kind of little hug that means 'yes', but I didn't talked to her and she didn't talk to me for the eight dances left in the shift. But was I happy? And did she look happy? You tell 'em, Dr. Vizetelly, I've lost my dictionary.

After 11 o'clock, when the hall closed, Agnes and I walked home together, giving the rest of them the slip. We didn't choose the shortest way, either. And if I ever said before that that girl could kiss, I spoke out of any abyssmal ignorance. Until last night, Sam, I was a rank amateur. I didn't know what I was talking about. Last night was what they call a 'blinding revelation.'

Yes, my lad, it was sure one lucky evening for your Uncle Edward. And perhaps the luckiest part of it all was that I had had the sense to hit the office for another advance for just before we got back to the hotel Agnes remembered something that was mighty important. She'd ordered a costume to be delivered for tomorrow morning and she didn't have the cash to pay for it.

After we got back to the hotel I stopped just inside her door for a good night kiss. Of course I wanted another—they're neither mild nor do they satisfy—but that loud mouthed gang from the hall staggered home just then and came pounding up the stairs. They'd been out at some bar, for they'd all got pretty well oiled in a half hour. Anyway, I had to duck into my own room and by the time Rounds came in I was getting undressed. But he didn't want to go to sleep, so I've been sitting up writing this letter to you ever since. It's after one o'clock now and I've got to get those other wild men to bed if we're going to turn in a good job for Agnes in the morning.

Wish me joy, Samuel,

Ed Mansfield.

SOURING THE CREAM

Taxicabs No Like 'Ought to Cut' Plea

Chicago, May 8.

Some propaganda has been issued to the effect that the taxicab companies ought to reduce their comparitively high 25-10 meter rate during the World's Fair. Even from the nearest hotels and depots cab rates to the fair grounds figure 65 cents, and from any distance, especially in heavy traffic, run much higher.

Hitch in this optimistic suggestion is the fact that the taxicabs would probably have reduced long ago except for the World's Fair and the prospects of big pickings therefrom.

COAST DRIVE ON WILDCAT BUSSES

Los Angeles, May 8.

Estimating that in Hollywood alone there are 10,000 out-of-luckers among the screen-struck who are looking for a cheap exit, a campaign has been launched in Los Angeles against bootleg, or wildcat, busses.

Off-color outfits being investigated by police, with co-operation of the Better Business Bureau, will put a $15 transportation fee on the trip to Chicago. If they get as far as Tulsa by the southern route, or Salt Lake by the mountain path, riders are considered lucky.

Starting official action was a recent letter received from a woman who had left here for Pittsburgh. At Salt Lake the driver and car disappeared, with the load stranded.

The woman, frantic, with $1.40 left in her purse, wrote Los Angeles and Denver police, and President Roosevelt, that if immediate aid was not forthcoming they would read of a suicide.

Result is an intensive campaign by both police and the Better Business Bureau, with charges expected soon. Newspapers locally for some time have been accepting legitimate bus transportation advertising.

See Way Paved for Repeal in N. Y. Clean-Up By Old Vice Squad

Return of the vice squad, knocked out by the Seabury investigation during Mayor Walker's administration, is looked upon as the first step in a program to detach possible evils from beer and later on, through probable repeal, the sale of stronger than 3.2.

Since Seabury killed off the vice squad operations, New York has been almost as wide open as Montreal, where beer and wines, openly sold, serve as a stimulant for conditions existing up there. It's sensed that New York wants to clean house before that occurs down here.

Argument may be that with beer now here and repeal on the way, every effort will be made to avoid furnishing the opposition (dry) forces with ammunition. Should beer bring about vice and other conditions New York hadn't known in the recent past, or since prohibition, the prohi element would hop on this in fighting repeal.

Meanwhile, it appears New York is also meaning some business in other directions. During the past week numerous surprise pinches of speaks were made where trouble has never existed before. This came with the announcement of a beer control board setup for New York.

It is said that New York police files contain not only the name and address of every speakeasy in the metropolitan area, but information as to management, equipment, etc. The gyp joints and clip spots are also tabbed.

During the past year or so complaints have been plenty on clip joints, gyp taxi drivers steering for such places, dames also on percentage with speaks, etc. These conditions did not exist to such a marked degree before the Seabury investigation caused the vice squad to be dropped. New police commissioner, Bolan, brought the squad back last week and started driving the 'wrong' people off the streets of the town.

'I'm Telling You'

By Jack Osterman

THE SHOWS THAT OPEN IN MAY TRA-LA, HAVE NOTHING TO DO WITH JUNE.

Some Advantage Anyway

Johnnie, brother of the diminutive comedian, Joe Phillips, was telling Frisco that Joe was returning from the Coast next week. Frisco answered, 'Well, at least he's got the wind with him.'

Description

And the stuttering dancer's description of Hollywood goes like this—Bridgeport—with palms.

The Proper Answer

Al (blackface) Herman has just returned from the land of denied divorces and tells us that a casting director sent for him one day and told him he had a great part but there was one hitch. Can you talk, Mr. Herman?' the exec asked. Al, burned up but keeping it suppressed replied, 'Ever since I was a baby.'

Exclusive

We received a new membership card from a certain place with an underline 'For Exclusive Members Only.' The number on the card was 15689.

The New Angle

Jimmie Durante has been ruining pianos, footlights and parts of the proscenimun arches at different Sunday night benefits. Besides murdering the wearing apparel of your struggling columnist the other Sunday, he broke the top of the piano in half and threw the stool in the pit, but all musicians were saved. We cornered Jimmy last Sunday and asked him why he carried on like that. The celebrated nose told us: 'Jackie, if I keep on doing that, maybe those guys will learn a lesson and stop asking me to play benefits.'

P. S. (Last Sunday we broke a piano.)

No Cover Charge????

At a certain night spot they advertise, absolutely no cover charge whatever, but on the tables are cards reading: 'Although there is never a cover charge for our elaborate entertainment we are obliged to suggest that you order food and beverage for at least $3.00 a person will be charged and due to our large expense, a charge of 10c will be made for each table-to-table call.'

That's charge.

Trend of imes

This month finds many ticket speculators moving into fice buildings with a couple of phones trying to hold down the nut. Julius Spector is still holding out and has moved his Metro ticket office to a small place at 170 West 48th. We went to the opening and it's the coolest telephone booth in town.

Things You'll robably Never See

Lee Shubert in Reuben's without Harry Kay....Dave (Osterman's Sunday Announcer) Ross without spats....Gordon and Revel without a new song they've just finished ....Will Morrissey without a new angel....A new angel without Will Morrisey .... Barbara Stanwyck's name ahead of Frank Fay, except in a picture.

One Man's Opini

A certain radio columnist had in his column under the heading, 'Pick Of Tonight's Light Entertainment' ....Warden Lawes with his 20,000 Years in Sing Sing.

Show Business

Nowadays when they send for you to sign a contract for a theatre they add a new clause to it which reads, 'Providing the house is open.'

Ostermania

Congrats to Gov, Lehman for abolishing the common law wife law....after all, what have we got to lose....And what often worries us is when the Editor cuts out a couple of gags from a certain column, why doesn't he replace them with better ones to keep up appearances....or am I too fresh ....ARE YOU READING?

M. P. League Gets Going

Motion Picture Baseball League has been reorganized for the new season with six teams, Fox, Warner, Columbia, National Broadcasting, RKO and Electrical Research. Dick Gavin of RKO, was elected president for one year, with G. H. Woodward of ERPI, vice-president and N. S. Seckler of Warners, sect'y-treas.

New rules are that each player must be employed by the company not less than four months and forbids part time or summer employees from participating. Each team has 17 players, exclusive of managers. Clubs have one representative apiece and an alternate to vote at regular league meetings to be held on Tuesday evenings.

RINGLING WIDOW TO WED

Mrs. Audrey Ringling, widow of Richard Ringling, son of the late Charles Ringling, is engaged to wed Jean Gordoni, Austrian, now a banker in New York.

Groom is the vice president of the Irving Trust Co. branch at 49th and Seventh , N. Y.

MARRIAGES

illie Dove to Robert Kenaston, at Yuma, May 4.

Jane Seymour to Jack Lair, in New York, May 3. Bride is in 'Both Your Houses' (legit).

Mary Ligertwood to Raymond Brown in San Gabriel, Calif., May 1. Bride is secretary to Frances Marion, film writer.

Ethyl Gilbert to Dr. Philip K. Bakerman, in Hollywood, May 7. Bride is the daughter of L. Wolfe Gilbert.

Arthur Hanna and Jean McClure, in New York May 6. Both are Stage Relief Fund workers.

Dr. C. C. Doherty to Bernardine Flynn, NBC dramatic actress, in Chicago, April 29.

Richard Peela, radio singer, to Gwyneth Neal, of radio sister team, in Chicago, May 1.

Josephine Stanley Partridge to George Emil Kann at Beverly Hills, Calif., May 4. Bride is secretary to Edward Mannix, Metro studio exec. Groom was formerly in charge of the Metro foreign production department.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
On the Screen
Wheeler & Woolsey
"Diplomaniacs"
On the Stage
CARL RANDALL and BARBARA NEWBERRY & BARRY WHITLEDGE, ocths.
10:30 a.m. to 5 p.m., 25c-35c (Mon. to Fri.)

RKO 86th ST. at LEX. AVE
Wed. to Fri., May 10 to 12
"A Lady's Profession"
with ALISON SKIPWORTH ROLAND YOUNG
"Forgotten"

RKO 81st ST. ON BROADWAY
Wed. to Fri., May 10 to 12
"A LADY'S PROFESSION"
with ALISON SKIPWORTH ROLAND YOUNG

—On Screen—
Helen Hayes, Clark Gable
in "THE WHITE SISTER"
—On Stage—
"Neapolitan Fantasy"
B'WAY at 59th ST. CAPITOL

LOEW'S B'WAY at 45th ST. STATE
25¢ MON. to FRI. 10 A.M. to NOON
—On Screen—
JOAN CRAWFORD — GARY COOPER
in "TODAY WE LIVE"
On the Stage—Baron Lee and his Blue Rhythm Band, and Others

CHATTER

Broadway

Chevalier looking lonesome around town.

Picture people are getting the beer habit.

Edmund the shows.

Ruth Torgan in New York on another visit.

George Quigley's new picture company started.

Dave Blum brought a healthy tan back from Europe.

Budd Gray's back and doesn't know how long he will stay.

Few filmites are talking about vacations to Bermuda this summer.

Ben Hecht signed by Metro to adapt a story original by Edgar Selwyn.

Halsey Raines bought himself a big Belgian hare to add to the menagerie.

Bugs Baer's infant son is named Arthur, Jr., and they're calling the kid Bugsie.

The Lasker Flegs threw a big party for their friends at their West End manse.

Every time the weather changes, De Wolf Hopper's face gets more blue in color.

Harry Hershfield out of Proctor's, Newark, with the flu. Replaced by George Beatty.

Golf tournament for Universal Pictures h.o. staff Tuesday, May 23, at Rye Country club.

Maurice Bergman, late Publixite, is free-lancing on ad campaigns for commercial accounts.

Bowery virtually an exhibit of miniature two and three-spiggot bars for serving of beer.

Contrary to those reports, Leon Victor says he's going to remain a bachelor the rest of his life.

Fight shows back at Garden Friday (12). Kid Chocolate versus Seaman Watson, main bout.

Leo Carrillo in town showing the smallest trick moustache on Broadway.

James Clark, Par's accessory chief, and Marie Dunn, John Clark's sec in Fox, took the leap finally.

Beth Brown was the speaker at a recent meeting of the Authors' club on invitation of Emile Gauvreau.

Earl Wingart is the only film press agent to be domestically rated as grandfather, uncle and husband.

Mrs. Mabel Parkhouse of the Hays office is in a Brooklyn hospital recuperating from a trolley accident.

Pat Garyn due back around the 15th; meantime raiding the deep sea for barracuda off St. Petersburg, Fla.

Frank Cook of the Ringling show threw a lobster party at the Forrest, George Smith being top consumer.

Douglas Fairbanks left yesterday (Monday) for Hollywood to organize a production unit to film his next in China.

Broadway optimists are back, very other chiseler now is heard to phrase: 'I think I know where we can get the dough.'

Bankruptcy lawyers have finally taken over nearly all of Publix headquarters fronting on Broadway, plus most of Par's legal floor.

At suggestion of Judge Frederick E. Goldsmith, Mayor O'Brien and Maurice A. Stephenson were made honorary members of the Friars.

Maurice Mackenzie has moved up to his summer place in Greenwich. The Hays secretary already has worked up a tan from pulling weeds.

'Jumping Joe' Savoldi, former Notre Dame back, now a pro wrestler, nearest thing to Eugene Sandow, last generation's strongest man.

Jack Allcoate's family, including himself, will fall out of bed onto the first tee at Westchester-Biltmore this summer, the house being that close.

Charlie Pettijohn is a big shot in his home town. Every time the Rye school trustees need a speaker at a parent-teachers tea, they give Charlie a ring.

The Jeff McCarthys will take their bridge losses in the country this and all summers hereafter. They've bought a water-front estate in Westchester.

If you order rye in some of the Broadway places these days they have to send the waiter to the cellar. Then they serve it in a napkin from under the bar.

There's a Richard B. Gilbert on 'Metrotone' and another Gilbert with a Richard B. ahead of it on 'Musical Courier,' two musical trade sheets under the same management.

The long-neck women, with the Ringling for three weeks, quickly learned to say 'hello' and 'good-bye,' also 'okay.' 'Okay' was first Americanese the African big-lip women formerly with the show uttered.

Sandwiches that Abe Stein used to give away he now demands a dime for. Abe also has gone for those 'Buy American' trademarks, although he claims that some of his goods still come from Ireland and Canada.

Harry and Jack (Columbia Picts) Cohn featured in the N. Y. 'World Telegram' series on 'Depression's Fortune Makers.' Highlight was the Cohns' inability to acquire theatres, which element spelled such financial suicide for some of the other film companies.

London

Mrs. Edgar Wallace left $28,000.

Fred Kerr after serious illness.

'The Voice' folded after a week at the Kingsway.

The stork is well on the way to the Tex McLeods.

Anton Dolin and Markova off to Spain for six weeks.

Peggy O'Neil to tour with 'Road House,' playing the Marion Lorne role.

Winnie Melville petitioning for judicial separation from Derek Oldham.

By way of a change Jack Taylor has a good word for the Censor's office.

Sir Malcolm Campbell says will quit when he attains speed of 300 m.p.h.

Thelma Todd here to play opposite Stanley Lupino in new picture for B.I.P.

London Music Hall, Shoreditch, withdrawn from auction without single bid.

Betty Frankiss giving up stage work to become a hostess at the Bristol Grill.

Jesse Crawford getting bigger billing at Metro's Empire than the feature picture.

Delysia barelegged and besandalled at the midnight premiere of Charlot's revue.

Jimmy Gold (Naughton and Gold) out of Palladium show due to gastric-flu trouble.

Joe Sullivan in Paris trying to hook up with French wine concern to ship to America.

Rumor Ambrose is vacating his band leadership at the May Fair hotel after many years.

Bernard Shaw repudiating half the statements attributed to him by reporters on his world tour.

Charles Gulliver wanting to lease the Borough theatre, Stratford, with option to buy for $120,000.

Peggy Ashcroft, defendant in divorce suit, with Komisarjefsky, the producer, cited as co-respondent.

Bill Taylor, acting editor of 'Sunday Dispatch,' back from hospital after two operations in one month.

'Proscenium' is title of new Ivor Novello play due London June following four weeks' provincial try-out.

Paul Stein expressing amazement at Herschel Henlere's statement he does not know a note of music.

Monseigneur restaurant management claiming they have signatures from Bing Crosby and the Boswell Sisters.

De Groot, the violinist, and once a feature at the Piccadilly hotel, has given up playing, due to heart trouble.

Yvonne Valee, former Mrs. Maurice Chevalier, telling news muggs over here how she still misses 'her Maurice.'

Charlotte Greenwood's portrait by Flora Lion will be 'hung on the line' at this year's Royal Academy Exhibition.

Joe Moss, owner of the Hollywood restaurant, expected here shortly to marry Iris Adrien, of The Clymas.

Great Britain consumes 220,000,000 cups of tea daily, including the daily cup consumed by 'Variety's' London office secretary.

Betty Davies released by Frank Gregory from 'Maedchen in Uniform,' to do a film for British International Pictures.

Camille Clifford, famous American beauty known here as the Gibson girl, has a horse, Blighty, running in the Derby.

A week after closing at the Garrick 'While Parents Sleep' goes into the Strand for a month's run at 'two for one' prices.

Oscar Hammerstein, 2nd, thinks John Hendrick best tenor in years, with Edward Laurillard, his discoverer, feeling proud.

Charles Laughton reported to have refused new Hollywood offer, in order to join the Shakespeare company at the Old Vic.

Albert Whelan's agent asking 'Variety's' office when 'Tom Kippur' is due, as Albert will not work on that day for anybody.

Friends have just revealed that Alene (Alene and Evans) married Dredna Beach in Paris just before she sailed for South America.

Peter Brunup out of the 'Era' and 'Referee,' lack of courtesy shown to English film star just back from Hollywood is reported reason.

A confectioner pleaded during bankruptcy that since introduction of talkers his candy sales in cinemas had dropped considerably.

'Ballyhoo' closed at the Comedy April 22, but moved over to the Leicester Square theatre to be incorporated in their non-stop show.

Embassy, try-out house for many West End productions, is to form its own school of acting, whose students will be trained in the theatre.

William Mollison still in hopes of collecting some of the Shuberts' profits from 'Wonder Bar.' His share is a matter of about $10,000.

Provincial cinema owners now openly kicking about the 50-50 film-showing arrangement, with the biggest squawk coming from Birmingham.

Bobby Henshaw abandoning his 'Relatives Band' idea, after several weeks' rehearsal. Production too expensive for vaudeville over here is reason.

Jesse Jacobsen, American, and formerly of Hedges Bros. and Jacobsen, in trouble for allegedly running the Vaudeville club as a betting joint.

Sir James Barrie protesting to German ambassador at recent proscription of certain German authors. Barrie is president of Society of Authors.

Bradbury Pratt has disposed of his interests in the Plaza hotel to private company for $68,000, which is about $20,000 sugar for himself and his associates.

Raymond Massey just acquired American rights of 'Rats of Norway,' current hit at the Playhouse, and intends to produce show in America in the fall.

Eva Lister, one of Cochran's most youthful 'young ladies,' allotted ingenue role in forthcoming 'Music in the Air' after tryout of many actresses with 'names.'

Three acts now doing a pinch of Lowe, Burnoff and Wensley, with the Vadim Trio, one of the culprits, advertising itself as 'the first and original of comedy ballroom dancers.'

Victoria Palace recently announced 'the only genuine 'Crazy Show' toured by the London Palladium management,' with show people wondering as to its true meaning.

British International Pictures changing its mind about Ben Lyon to play opposite Bebe Daniels in her current picture; but are still negotiating to have Lyon over for another picture.

Vienna

By Erich Glass

Jewish Vilna company drawing.

Irene von Schellander, author, died at age of 60 in Salzburg.

Vienna Festival officially scheduled from May 28 until June 18.

Volksoper wants Gitta Alpar for 'Traviata' and 'Rigoletto,' and likely to get her.

Robert Heger, Lehmann, Olszewska, Hadrobva and Kern for Covent Garden.

Reinhardt studio doing 'Twelfth Night' and planning to revive 'Outward Bound.'

Andre Maurois in town speaking on 'Poesy of Modern Life.' Sez he's due in the States this summer.

Sidney Carroll over from London for Mussolini premiere. Approached Werner Krauss to star Napoleon in London.

Conrad Veidt approached to appear instead of Non Aryan Kortner in 'Drei Masken' play at the Volkstheater.

Rose Stradner approached to star for Ufa, but Volkstheater management refusing to release her for the moment.

Rudolf Beer, out of management at the Deutsches in Berlin, planning to take over three-year lease of the Raimund.

Molnar has new four-act legend, 'Miracle in Mountains,' ready. Play deals with mystic awakening of dead child.

Richard Tauber's spring concert in Lodon cancelled owing to manager's fears of anti-German attitude of British public.

Lehar's latest 'Giuditta' with African Tripolis and Sicilian setting scheduled for autumn production at the State's opera with Tauber and Jeritza as leads.

Alfred Jerger of State's opera approached by Richard Strauss to star leading baritone role of Mandriga in 'Arabella,' at Dresden. Title part to be sung by Lotte Lehmann.

Krauss' three-year contract expiring with Philharmonic in August, and orchestra's opinion voiced that financial results have been disappointing ever since Krauss had monopoly.

Giovacchino Forzano arrived for second night of his Napoleon play, 'Campo di Maggio,' and negotiating for guest performances of Burg with this play in Rome, so that co-author Mussolini can see it.

Current London Haymarket play, 'Ten-Minute Alibi,' sold for Central Europe, Scandinavia, Holland and Italy. Already landed for production in Budapest, Prague and at Reinhardt's Josefstadt in Vienna.

Alfred Piccaver refusing further star-wide salary cut of State's opera up to 50% and signing up for America. Prior to New York appearance in November to sing London and Paris in May, and farewell concerting with Lotte Lehman in Vienna in June.

Berlin

By Hellmich Fraenkel

'Letty Lynton' latest to be vetoed by German censorship.

Kurt Robitschek out of the 'Kabaret der Komiker,' which is now altogether Aryan.

Gustav Froelich off to Vienna, to co-star with Annabella in the new Osso-Fejos production.

Dr. Willy Wolf and Elien Richter off to Nice. Said to be dickering for a Paris production tie-up.

Joe Hummel, Warner exec, taken out by Phil Kaufman and wondering what has become of Berlin night life.

Gitta Alpar off to Amsterdam to play Dubarry. Later on she is to play Switzerland, along with Richard Tauber.

Emil Janninga has bought a house in Vienna, where he is in for a lot of stage work. Berlin won't see him for the time being.

'Konflikt,' successful Alsberg play, going on tour with original Berlin cast except Bassermann, who is definitely engaged for the State theatre.

Internationale Artisten Loge, leading German association of vaude artists, stressing the fact that no Jewish or foreign member is to be ousted.

Kurt Wolff Verlag, noted German publishing house, moving from Munich to Berlin. Registered capital 500,000 marks. Dr. P. Arons in charge.

Grock, famous musical clown, after playing the Circus Busch here, goes to Dresden for a fortnight. Then back to his home in the Italian Riviera.

Minister Goebbels, when looking over the Ufa studios at Babelsberg, announced that the government would give a prize for the best picture of the year.

Max Friedland amused at Hollywood rumor that he escaped to Switzerland. Fact is that he'd only been there for a short business trip. He's back at his desk as U's European boss.

Columbia's 'Frisco Express' vetoed by German censorship. Par's 'Women of the Big House' being revamped for appeal to Supreme Court. Reasonable hope picture will be passed this time.

The Hague

By M. W. Etty-Leal

Twenty-second international cat-show at Hague now.

Willy Thunis, Dutch tenor, at present in Paris, where he is successful in Lehar operetta, 'Land of Smiles.'

German Comedian Harmonists booked for tour here, muffed first date in Deventer (East of Holland) second time.

Truus van Aalten, Dutch film-actress with Ufa, Berlin, who tried to commit suicide, now home again to recuperate.

Heuckeroth, Dutch conductor, celebrated his 80th birthday, while in same week Mrs. Mann Bouwmeester, formerly Holland's greatest 'tragedienne,' celebrated her 83rd.

As a novelty for Holland, Tuschinsky Cinema, in Amsterdam, installed a nursery, complete with rocking horses and toys, where kids are kept busy while parents attend performance.

During Easter-time renewed influx of foreign talent: Canadian violinist, Audrey Cook; Marion Verby and John Niles singing Negro spirituals on visit here from U. S.; English Folk Dance and Song Society, English claveciniste, Lucille Wallace; English pianist, Clifford Curzon; Hindoo dancer, Indra Ramosay, and Hungarian operetta star, Mimi Geyenes, who returned to the Hague for a short tour; she was very popular here during time when she belonged to Fritz Hirsch operetta.

Montreal

Ken and Rolph Large feud on orch names.

Corey Thompson kind words on CKAC.

Phil Maurice opens Villa Maurice cabaret Thursday (11).

Bookmakers raided all over city, preparatory to opening racing season here May 20.

First Italian talking picture, 'Fra Diavolo,' here Sunday (7) four shows, sell-out at His Majesty's.

Twenty thousand fans view 'Royal Scot' here at dime a head for Veterans' fund. Larry Bearg picturized it at Capitol.

Twenty-six percent of Montreal picture-house grosses go in taxes, stated at anual meeting of Quebec Allied Theatrical Industries, Inc. Theatre owners all over Quebec province feeling crisis very seriously, says Hon. T. D. Bouchard, president, foreshadowing number of closures of theatres by end of June.

Paris

By Beulah Livingstone

Morgan Trio here after their tour of the Riviera.

Monte Carlo Russian ballet appearing in Paris in May.

Jooss ballets to appear here for one week beginning April 27.

Ruth Chatterton and George Brent to Spain to visit Rex Smith.

Pola Negri is negotiating for the film rights of a Viennese operetta.

Mrs. Gilbert Miller in town and awaiting her husband from London.

Mrs. Leslie Carter planning to settle permanently on the Riviera.

Yves Mirande has gone to Cannes and is working on another new play.

Irvin Marks is negotiating for a London production of 'Mademoiselle.'

Jean Hersholt in town and going from here to Berlin and Copenhagen.

Mary Garden arrived on Empress of Britain and will sing at Alhambra in May.

Raimu has been engaged for 'Coup de Vent,' Maurice Tourneur's next film.

Albert Blaser has taken over the manegement of Ciro's as well as the Ambassadeurs.

Sybil Thorndike back from New Zealand, expected here from London in a few days.

Leopold Godowsky and family have rented Joseph Hoffman's apartment at Cannes.

Paul Bertrand has completed a scenario entitled 'Cliche,' intended for Marguerite Pierry.

Blanche Montel and Henri Garat back from Canada and being given a royal welcome home.

Louis Chatain of MGM back at his desk after three months in New York City and Hollywood.

Jean de Limur is directing de Maupassant's 'Boule de Suif,' with Florelle in the leading role.

Noel Coward is writing a play for Yvonne Printemps, who is now appearing in Bernstein's 'Le Bonheur.'

Olga Petrova coming from Cap Ferrat to spend a few days in Paris before sailing for N. Y. the latter part of May.

Carlos Gauld, only American bass-baritone of the Opera Comique, sang at the American Club luncheon at Langer's.

Riva Hoffman, American dancer who has been touring Holland and Germany, is getting ready for two recitals in Paris.

Stroesco, tenor of the Opera-Comique, has been signed for one picture by Lana-Film to be directed by Jacques Darmant.

Serge Lifar, star dancer of the Paris opera and the biggest sensation abroad since Nijinsky, has been signed for New York in October.

Mark Hanna back from Biarritz and a final conference with Douglas Fairbanks, who sailed for America on the Aquitania April 29.

J. J. Vincent, concert manager, has departed for Bale, Switzerland, to persuade Felix Weingartner to sign on the dotted line for America next season.

Serge Rachmaninoff and his wife attending all the musical events accompanied by Issay Dobrowen, conductor of the San Francisco Symphony orchestra.

Morris agency has booked 12 colored Cotton Club girls, who sail from N. Y. on the Champlain May 13, as the feature attraction for the Ambassadeurs cabaret.

After a 62-year theatrical career, Mme. Marie-Laure, France's oldest actress, announces her retirement from the stage and has bought a chateau in the south of France.

Another new cinema house, built in modern style, shortly to appear in Montparnasse quarter under the operating management of Charles Choquet and Marcel de Leonardi.

Jacques Copeau leaving for Florence to stage the mystery play, 'Santa Uliva,' to be given in the cloisters of Santa Croce in May, with Adreina Pagnani in the title role.

Harriet Burke, who appeared in several Shubert and Ziegfeld shows before coming abroad to study singing, will make her Paris concert debut at the Salle Pleyel next week.

Robert Lissman, refused admission to 'Sleeping Beauty' at the Trocadero because no adults admitted without children, dug up a couple of street urchins and gave them a treat.

Clara Longworth de Chambrun, author of the biography of her brother, Nicholas, has been commissioned by Lippincott's to write a novel dealing with the life of Shakespeare.

Tower of Babel, new Montmartre nitery, opened under direction of Paul Farrell and Jimmy Moss, with Alina de Sylva, celebrated South American entertainer, heading the cabaret program.

Haddon Mason here from London to appear in three performances of Eugene Walter's adaptation of 'Jealousy,' by Louis Verneuil, presented by the drama committee of the American Woman's Club.

A memorial marble tablet commemorating Charles Labussiere, celebrated French actor who saved six fellow players from the guillotine during the reign of terror, was unveiled in the foyer of the Comedie-Francaise this week as the gift of R. H. Trowbridge.

CHATTER

Coney Island

Sandy Ehrmann wearing that red tie again.

Coney's boardwalk 10th anniversary May 15.

Dreamland parking space selling coupon ticket books.

Eden Musee featuring new exhibit; execution of Zangara.

J. Frank Otto composing new songs and reorganizing his orchestra.

Harold B. Franklin around with Div. Manager Lou Goldberg giving RKO Tilyou o.o.

Abraham Lincoln H. S. presenting 'Captain Applejack' with school cast on May 12-13.

Humbert Fugazy threatening to operate boat with beer garden off Oriental Point. Manhattan beach property owners squawking already.

Quartet of Broadwayites—Charley Yates, his wife, Reggie; Ruth Uris and Henry Frankel—first to dine at Tappen's, Sheepshead, this season.

Couple of checkers and chess champs open on Stillwell avenue and boardwalk. Taking on chumps; if they win or draw get free game.

Charles Docen, owner of freak animal show on Surf avenue, going to Chicago to manage animal exhibition and freak animals at Fair.

Simone 'Tony' Martucci and orchestra opened at Half Moon. Played for Holy Name Society of Police Department at Communion breakfast May 7.

Morris Goldberg, owner of new Silvers baths, had formal opening with a dinner in quarter-million-dollar solarium. Borough Pres. Hesterberg guest of honor.

Rides and concessions now open nightly are Slums, of Paris, Eden Musee, Autodrome, Jack's game, Skillite, Speedway, Stubbmanns, Poker game, and 'Smack it down, break it up.'

Murray Bracker, mgr. of Sheepshead, and assistant, Fred Weinhardt, kept busy distributing poems to kids for 'Mothers Day.' 'Uncle Murray's' best little show stopper at weekly meetings is Lila Greene, three-year-old acrobatic dancer and singer.

Minneapolis

By Les Rees

Kay Green and band starting a barnstorming tour at Fairmount, Minn.

Demand for musicals has induced Universal exchange to obtain new prints of 'King of Jazz' for June release.

Max Stahl, United Artists' exchange manager, and John Branton, Publix shorts booker, looked things over at Rochester.

Jack Malerich and Julie Madison and their band started a barnstorming tour after closing a successful season at the Hotel Leamington.

Bill Elson off to Grand Rapids, Mich., to look over his two latest RKO theatre acquisitions, but will continue to make Minneapolis his headquarters.

Week-end visitors included Eddie Gruenberg, Universal branch manager at Sioux Falls, S. D.; and Jack O'Toole and Tom McAvoy, former local exchange managers, now Milwaukee residents.

Newspaper ads for Walter Hampden's engagement here expressed regret that Mr. Hampden would be unable to play St. Paul this season, but did not tell why.

Carlton Miles and John Colton, the latter author of 'Rain' and 'Shanghai Gesture,' who collaborated on a new play, 'Nine Pine Street,' for Lillian Gish, are former rival dramatic editors here and once had a comedy, of which they were co-authors, produced by a local stock company.

Pittsburgh

By Hal Cohen

Joan Blondell and George Barnes stopped off for a couple of days here enroute from coast by motor.

The Milton Watsons (she's Peggy Bernier) have written friends here that they're anticipating a month or so.

Sam Stern, WB artist, has an exhibition of lithographs and decorative panels in the Junior League rooms.

S. Hurok in town all week with 'The Piccoli,' at the same time trying to line up concert dates for next season.

Charlie Washburn, Harry Essex and Sam Weller all in town ahead of Cohan, Ulric and Hampden, respectively.

Dick Powell insisted upon that New Orleans booking because a brother he hasn't seen in five years lives there.

Harry Kalmine is taking a house in Mt. Lebanon and he's moving his family here from Newark for the summer.

Harry Berlovich, WWSW time salesman, used to work on the Des Moines 'Register' with Phil Stong and Ben Markson.

Bob Gilmore, ex-Fox and Orph. a., publicizing the Embassy.

San Francisco

By Harold Bock

After five weeks as Warfield m.c., Freddie Mack scrams via auto for Gotham.

Aloha Wanderwell widow, playing dates around these parts with her film.

John Ribbe, NBC producer, marrying Modesta Mortensen, symphony violinist.

Mrs. Kama Kila Campbell, wealthy Hawaiian woman, opening little theatre at 960 Bush.

Charles Skouras' train to 'Frisco was derailed, but no injuries, and his FWC meeting went on per sked.

Malcolm A. Frost, British broadcasting exec, visited Don Gilman during boat stopover en route to Australia.

Joseph Henry Jackson, 'Chronicle' and NBC book reviewer, was taken ill while en route to N. Y. Pulitzer banquet.

Lotta blessed events during the week: Jim Rieden and Charles Alexander of 'Chronicle' a boy and girl respectively; Ralph Hosler of 'Call' a boy.

Jean Baptiste Pon, founder of Poodle Dog cafe, and Daniel Webster Saylor, original Coffee Dan who started Folson, are pair of old Barbary Coasters who passed away this week.

Des Moines

By R. W. Moorhead

Bob Gary, Paramount, planning Chi exposition trips summer weekends for customers.

Morton Downey's personal appearances at the Des Moines 24-sheeted all over town.

WOC-WHO now broadcasting on 50,000 watts power. Emerson Winters continues as manager at WHO here.

Dorothy Berke stopped off en route to Hollywood to see her husband, Boris Petroff. She is known as Dorothy Schlesinger here in her home town.

The Negro revue, 'Dixie on Parade,' broke house records of a year at the Paramount. Played SRO business for five days.

Shrine auditorium closed the season May 3 with Walter Hampden in 'Hamlet' to remarkable attendance. This was Hampden's second appearance at the auditorium this season, appearing last fall in 'Cyrano.' Mrs. Geo. F. Clark, manager, declared the roadshow season had been far above average and much better than anticipated. The house did not lose on a single show booked. The outstanding single performance was Eddie Cantor at $12,000; the second, 'Of Thee I Sing' at $9,000, and the 'Vanities' brought $6,000. The auditorium seats 4,500. Brought more legitimate productions to Des Moines than were booked in Chicago the entire season.

Denver

The Ogden has finally cut price to 30 cents from 35.

C. C. Colwell is selling the Palace theatre at Lovington, N. M.

S. E. Newcomb is reopening the La Jara theatre at La Jara, Colo.

Capitol Film Exchange has taken distribution of old Tiffany product.

Lon T. Fidler, former Denver film salesman, now covering Montana for U. A. out of Salt Lake.

Frank Bonte, owner of the Gem, at Yuma, Colo., is ill in the Mayo hospital, at Rochester, Minn.

Jap Morgan is in Frisco, conferring with Oscar Oldknow, dist. manager for National Theatre Supply.

Mrs. Harry Marcus has arrived here to make her home. Mr. Marcus is manager of the Allied exchange.

Plaza Amusement company has bought the Plaza theatre and ground. The house was damaged by fire recently and Paul H. Hoppen, pres., will spend $15,000 improving and rebuilding. Will continue 10c. price and will add tab stage shows in fall.

Boston

By Len Libbey

Paul. Stone headlining at Bowdoin, and Mary Nolan due there soon.

Judith Anderson and 'The Mask and the Face' doing poorly at the Colonial.

Katharine Cornell due in next Monday (15), being the last big legit expected for this season.

Niteries gone berserk and many installed small bars; heretofore didn't dare risk it. Beer and general liberal feeling inspired it.

Abbey Players, doing fine biz to the last, folded 6th at Hollis, failing to heed requests for 4th week. Instead, players sail from New York next Wed. for Dublin.

Ora Parks, former Shubert p.a. here, is ahead of the Ringling show, breaking the news that Dexter Fellowes was omitting Beantown from his itinerary this year.

Fred Jordan, p.a. for Irish Players, says Hollywood tried to bait Maureen Delany (another Marie Dressler), Barry Fitzgerald, comedian, and Denis O'Dea, young romantic lead.

Loop

'Greeter' Gaw has resigned.

Norma Talmadge had a birthday here.

Rialto, Joliet, dropped Sunday vaude.

Leo Salkin has bigger offices and more business.

Blossom Seeley and Benny Fields laying off in Milwaukee.

Amos 'n' Andy week-ending (for an honorarium) in Kansas City.

Sophie Tucker leaves 225 Club this week and Bee Palmer succeeds.

Bobby Meeker orchestra replaces Art Kassel at the Bismarck April 23.

Dorothy Gardner parent of a witticism. She says 'Nazi' is baby talk for 'nasty.'

Blackstone, the magician, due to play for a Shriners' shindig in town May 18-19.

Frank Crulkshank let out as advance agent for White's 'Scandals' touring for RKO.

Dick Peela, tenor, and Gwyneth Neal, of sister team, kept their nuptials secret for a week.

Lou Cowan handling publicity at the World's Fair for the Lincoln group and the Jantzen Beach.

Lloyd Lewis will have a whole NBC network May 10 to tell America about 'Sherman and Women.'

Four Franks, formerly Frankenbergs, playing their first Chicago date under shortened billing at Palace.

Neal Sisters and Wade Booth off 'Lives at Stake' program for General Tire and Norman Cordon substituted.

Phil Baker put his wife, Peggy Cartwright, English actress, to work in his Armour show. Her radio debut.

Russ Brown at the Palace working with his hat on to hide a big swelling, the result of an automobile accident.

Goodman Ace says he was invited to the Chicago theatre fire, but couldn't go as Jane Ace had nothing to wear.

Ass'n of Commerce taking a census of all employed persons to check against those getting free groceries illegally.

Henry Kublick and a Bavarian orchestra are installed as part of the beer atmosphere in the Hotel Bismarck's Dutch Room.

Hazel Flynn, Carol Frink, Clark Rodenbach, et al, found a kindred spirit in Polly Moran and chummed around with her all week.

Joel Beckmeyer, who presents 'Shuffle Along' at the Illinois is one of the Goldblatt family who own a big west side department store.

Art Kassel's departure for the coast releases Marty Bloom, who will henceforth sell a new type of portable amplifying machinery for dance bands.

Mort Singer and Nate Blumberg together in Hotel Bismarck when a bomb exploded next door at telephone company. Singer flew to coast, where they only have earthquakes.

Henry Shapiro is still touring the states with the Jean Calloway band.

Ben Pratt has become a country squire, having acquired an acre of soil with a house thereupon in Geneva, Ill.

Georgiana Little Theatre winds up its season with Sidney Buchanan's 'This One Man' with a professional actor, Charles de Shein in the lead and the Jen Ross, from WLS, playing a femme role.

Frenzied romance of Anne Jesselson, press agent, and William Targ, bookseller, was too turbulent to wait for June 1, so the pair got hitched May 1, exactly one week after being introduced to each other.

Social embarrassment to the entire theatrical community was prevented when at the last moment Block and Sully's Avalon date was switched so they will not be in town with Burns and Allen. Two teams don't speak.

Ben Bloomfield stays as manager of the Oriental when that house adopts its $1.65 reserved seat policy May 19. Louis Epstein in town last week set the deal and date with John Balaban to bring in Whiteman-Pearl-Boswells-Burns and Allen.

Between the world indoor polo championships and his wife's opening night in 'Return to Folly,' Major Frederic McLaughlin, husband of Irene Castle, had to choose, and there is no cattiness in the report that he chose polo as the less nerve-wracking.

Hollywood

That last hospital siege took 15 pounds off Cary Grant.

Sylvia Grogg is secretary of Beverly Hills Film exchanges.

B. B. Kahane is visiting the dentist for the next two weeks.

Dick Powers back from New York for those California solar rays.

Bill Trinz, of the RKO booking office, driving his family back to Chi.

Virginia Cherrill lost two teeth last week through the yanking process.

Howard Stebbins back from the Monogram convention in Atlantic City.

Radio music department trying to find if Murray Spivack has Turkish blood.

Trem Carr studio is building an open-air market on one corner of the lot.

Richard Barthelmess has named his new dachshund after a guy he doesn't like.

Superior Court granted Zasu Pitts a final divorce decree from Tom Gallery.

Mrs. George Fitzmaurice well enough to leave the Cedars of Lebanon hospital.

Outdoor public ping pong parks now on sites where once it was miniature golf.

David Manners getting the curl out of his hair now that 'Warrior's Husband' is completed.

George Bowser winning so many biz drives for F-WC he says it's getting to be monotonous.

Cecelia Poshek has resigned as secretary to P. R. Kent at F-WC, a position she has held for years.

James Winn, until recently exchange manager for WB-FN in St. Louis, is at a Duarte sanitarium.

Marion Wilkins having a tough time with her foot since stepping on a needle following one of her dance routines.

Lillian Harvey and Janet Gaynor both renting new homes. Miss Harvey going for Lawrence Tibbett's old homestead.

Kalmar and Ruby are burned. The benefit season is over and they didn't play a date. Eddie Buzzell topped them by one.

Mike Rosenberg getting a kick out of his phoney package of gum, and then going out and feeding the pigeons on the corner.

Lots of New York license plates around, with everybody figuring perhaps the driver is a pal. Result, numerous dented fenders.

Gary Cooper had his Dusenberg dismantled for a race with Lillian Harvey's Mercedes. Now it looks as if the race won't come off.

Bill Wright was on the receiving end of a surprise party last week. William Carey, Madison Square Garden head, and wife attended.

Robert Florey, Warner director, postcards from Columbia, South America, that he'll spend two weeks in Havana before hitting New York.

Lew Cody no longer an admiral in Buster Keaton's navy. Keaton claims Cody knew too many nautical words. He's an ordinary seaman now.

Bill Newberry was on the Metro lot Saturday (6) for the first time since his earthquake injuries. He is still in a cast, but otherwise looks jake.

Benita Hume has loaned her London apartment to Jack Votion, who is on his way there to take over Joyce & Selznick's British office.

John Clark, asst. to Sidney Kent, and Arch Reeve, publicity head of Fox, will leave here for the Fox sales convention at Atlantic City, May 20.

L. Wolfe Gilbert, whose third daughter was married here Sunday night (7), wired Eddie Cantor to return, saying this was a great climate in which to unload daughters.

Harold Prendergast, district attorney's office reporter for the City News service, is also doing a film chatter column daily for 14 papers in Southern California subscribing to CNS.

Harry Lachman and Edwin Burke in Frisco for locations for 'Paddy the Next Best Thing,' and for that Irish boy with a brogue that Los Angeles has been unable to produce.

Fox's largest signboard, on Western avenue, had a half-inch coat of paint, the accumulation of 30 ad-vertising campaigns, chipped off because it started to crack and drop chunks on pedestrians.

Bob Ritchie, manager of Jeannette MacDonald, called William K. Howard from Paris and offered the meggar a job to direct Miss MacDonald in her next pic in England. Howard turned it down, being tied up with Fox.

Eight former members of the old New York 'World' staff, now at Paramount, are Maxwell Anderson, Laurence Stallings, Lloyd Sheldon, A. M. Botsford, John Balderston, Arthur Kober, Charles Logue and Keene Thompson.

Saranac Lake

By Happy Benway

No N. V. A. drive at the local theatre here.

Frank Garfield, actor, author and newspaper man is dead.

Tom Creamer, who staged a wonderful comeback, now fishing.

Dr. Edgar Mayer is back, the lodge, carrying a boat tan.

Jack Nicoll is a newcomer at the lodge. Jack's second N. V. A. trip.

Thanks, James E. Lee, for the Worcester 'Gazetting' you did about me.

Dan Astella back to bed with a mess of this, that and the other thing.

Mannie Lowy and frau visited the lodge and both put the big okay on same.

Xela (Madcap) Edwards enjoying a month's vacash on Broadway and different places.

Harry Nimba getting better, expects to take up detecting a-la-Watson-the-needle.

The sister of Joseph Parker passed away; Joe left the lodge to be by her bedside.

Lillian Zeigler anticipating the 'nerve' operation, now under observation for same.

Archie Goulet taking to the cure like a veteran, handstands and head spins are due soon.

Are you writing to those that you know in Saranac and elsewhere that are sick? Try it, it helps.

Jack Kruse left the Vet's hospital, Tupper Lake, N. Y., an okayed case, resumed work in N. Y. C.

Natalie Feldman was bed-sided by her father and mother; they spending a week-end here.

Dr. Woodruff ogling John Montalese for an op. Successful ops is that medico's middle name.

Ben Shaffer gained one pound, derived from a slight cut of Harmon's famous kosher salami.

Lillian Morgan back to the lodge from the hospital, doing well after her op, and minus the 'nerve.'

Mrs. Frank Huntoon doing big things in our research department, a big help to the general check-up.

Mrs. 'Toots' Harris bed-sided her sister, Gladys Palmer, who is here curing, motored in from Chicago.

Tommy Vicks back from Beantown, visited his mother and also attended the wedding of the sister.

Andrew Molony, who did a two-months' vacash in N. Y., is back ozoning; lost weight but looks good.

Guy Johnson netted a mess of shekels producing the Legion's minstrels at Tupper Lake, success all around.

Joseph and Romeo Donatella are the comeback kids of the lodge, good health galore is following those two boys.

Jerry Vogel will ogle the lodge to check up on his many friends, whom he has been candying for the past five years.

B. S. Barnet will show a mess of local movies at the lodge; he has the welfare of the patients at heart at all times.

Mr. and Mrs. Charley Bordley, who are both doing well, now reside at No. 1 Riverside Drive, just back from the Big Town.

Many patients out motoring, even George Harmon, the first time in two years. Jack Hirsch did the take out for the boys.

Alice Carmen, who has seen seven years of the cure here, is now ozoning at 91 Buckley street, Liberty, N. Y. She just ended a six-week siege at the French hospital, N. Y. C.

St. Paul

By Walt Raschick

Walt Van Camp now managing the loop Cameo for Publix.

Jens H. Larsen elected prez of the Orpheus club at the group's annual meeting Friday (5) night.

Two bandits hold up cashier of the nabe St. Clair Thursday (4) night and waltz off with 265 bucks.

St. Paul Hospital, favorite recuperating spot for local show folk since 1913, closes. To be razed and replaced.

Society of Twin City Magicians, 200 strong, makes merry at the Mystic Caverns, electing George F. Foster president.

Baron Munchausen and the three Boswells guests of honor at the Mystic Caverns Sunday (7) night, after their two performances at the RKO.

Syracuse

By Chester B. Bahn

No staff changes will result from the return of the Eckel here to the Schines. Gus W. Lampe, who managed the house for the Skouras interests, remains.

Bruce Brummit, whose Syncopators filled the pit at Loew's State when that house played stage shows, has moved the combination into the Paramount for the new 'flesh' policy there.

Walter Hampden wants to give two performances here May 29, and is prepared to finance the engagement himself if no percentage deal can be made.

Vivian Downey, former Syracuse University co-ed, will be married in Hollywood May 20 to David A.

(Continued on page 62)

Beer or No Beer, They Still Like 'Em Plump, Or Less, in Burlesque

Minneapolis, May 8.

and pleasingly plump types of femininity are still the 'it' girls for burlesque. Return of real beer hasn't paved the way for a comeback for the beefy Amazonians who formerly held sway in the burlesque palaces before prohibition's advent, according to a survey made by Axel Hermann, managing director of the Gayety, local stock burlesque house.

Believing that big ones would go hand in hand with beer, Hermann used 12 ' trust' girls, each of whom weighed from 175 to 225 pounds, in his chorus for a single week and then had his patrons vote on the type of feminine beauty which they most favor. Ballots classified the chorus contingent as 'pleasingly plump,' slender and heavyweights, as far as poundage was concerned, and blondes and brunets.

The 'pleasingly plump' led the field by a wide margin and the slender, in second place, were far ahead of the heavyweights, who brought up the rear and garnered few votes. Brunets ran ahead of blondes, indicating male burlesque patrons are not gentlemen.

As result of the voting, the heavyweights are out of the Gayety chorus, which henceforth will comprise only 'pleasingly plump' and slender gals.

Minne.'s New Lows Make 10-20-30 Era Look Bullish

Minneapolis, May 8.

Entertainment is being offered here at a new record low price, making the old 10-20-30 days seem like a boom-time period in comparison.

For 15c one can purchase a choice lower floor seat and witness a two and a half hour show at the Gayety, stock burlesque house. The theatre is circulating thousands of 'passes' throughout the city, entitling holders to admission on payment of 15c 'service charge' at the box-office. Scale officially remains at 33c. top, but the 'passes,' everywhere available, nullify it.

At this price, even if the house plays to capacity at every night performance, it has been estimated in local theatrical circles that the performers will be lucky to average $10 a week and the musicians and stage hands $7 on a co-operative basis. They figure that's better than nothing.

Shubert theatre (Bainbridge dramatic stock) has a 55c top, but puts out two-for-ones in the 'Shoppers' News' for Monday nights, entitling the holder to the best seats in the house for 25c plus 5c tax. 'Shoppers' News' has a circulation of 150,000.

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Springfield Co-Op Stock May Stay to July

Springfield, Mass., May 8.

Burlesque may be on its last legs elsewhere, but in Springfield at the State it's the only stage show in town and booming. Biz is so good the season will continue until about July 1. Top is 40c.

The stock company is under the management of union stagehands and musicians on a co-operative basis. They took it over after others had to give up the enterprise as a losing proposition.

According to present prospects, the length of the season will have exceeded by five weeks those for the last six years.

Gift nights, stockings for women and various contests are featured to boost the b. o.

CENTRAL, N. Y.

(ANN CORIO)

New York, May 5.

Sam Raymond's Central stock should go above par with the importation of Ann Corio, who's a stripper deluxe, obviously tops in her line, and unquestionably the diva of the diaphanous tease cult. Classy worker, a looker, and thoroughly show-wise, whatever may be the mental stance of this nifty gal's attitude towards the two-bit gents whom she must edify, she plays up to them—never down—and has 'em raving.

Giving the muggs both barrels, and everything that can gracefully get by the watch and ward society, she'll have a stag line this long at that Central alley four times a day, dense with backstage gawkers.

Raymond's stock does all right on its own in edifying the layoffs at a mild admish tap, but Miss Corio is the savory dish who is the piece de resistance for the rest of the course. A rotating stock attraction, sure of a $150 to $200 weekly guarantee, her bit of it on the percentage terms, which Emmett Callahan insists upon, runs into important money, in and out of burleycue.

From her introductory, looking as nifty above the neck as below, she's potent box-officeitis, which, on personality and showmanship, eclipses the rest of the mugg fodder.

At 25c until 6 p.m. and 55c thereafter, against a $60,000 annual rental for the Central, it behooves the Raymonds, pere and fils, to jam 'em in. They've been doing between $4,000 and $5,000 weekly gross, but that two-bit scale is a handicap at the mats.

Everything runs to strip and tease, with the 18 girls the best attraction. Shorty McAllister, knockabout Tad comic; Johnny Webber, sloppy Dutch vis-a-vis; an assortment of nondescript juves and comics and a sort of ingenue, plus other strippers, are all eclipsed by Louise Stewart, soubret, who can stand a little builder-uppering as a pseudo-'guest' stripper by sending her away for a couple of weeks and ballyhooing her comeback.

Four-a-day grind with pictures in between, shorts and newsreels. At two bits it's a pleasure to be a layoff, especially with Ann Corio doing her chores to ease the boys' worries. *Abel.*

Placements

Milt Schuster, Chicago, made the following burlesque placements last week: Kay Frazier, Mildred Clark, Harry LaVine, State-Congress, Chicago; Jerri McCauley, Carroll Sisters, Star and Garter, Chicago; Dixie Dean, Emoress, Cincinnati; Marion LaMar, Gayety, Milwaukee; Dale Sisters, Avenue, Detroit; Conchita, Gayety, Baltimore; Norma Lee, Mabel White, Mildred Franklin, Maxie Furman, National, Detroit.

Austin in Tanks

(Continued from page 1)

formances averaging $8,000-$9,000 since the show opened at Wheeling, W. Va., last Thanksgiving Day. Since then the bookings have been almost 100% consecutive, with loss of only two days. About 85 towns have been played.

The acts supporting Austin are Tracy and Hay, Harrington Sisters, Carol Lee, Paul Russell, Farnell and Flo, Rollo and Peters, Maxine Hamilton, Gloria Dawn and the Bricktops, standard girl band.

Through the Bricktops the show provides its own music. A backstage staff of about 10, including three traveling stage hands, is carried. Capt. George Maines does the advance exploitation, working from three to four weeks ahead of the show.

Everything from auditoriums to picture houses with capacities ranging from 600 seats upward is played. The film theatres played drop their regular picture policy on the day of the Austin show's engagement.

Whole troupe travels by bus, which is trailed by a truck that carts the production. Bus contains 15 full-sized sleeping berths. All jumps are necessarily short.

The show, built for small town trouping, went to Baltimore in its third week to determine how the big cities would respond. It flopped badly there, and since then has stuck to the tanks. Balto was the only place in which it missed at the box office, and, while costly, the lesson learned here was valuable.

Of the many wild cat troupes that have trickled out of New York on percentage dates in the past year, the Austin show has been the only one to attain permanence and real success. The apparent reason is a systematized booking method centered in New York, by which the show can pick its spots and know where it's going at least a month in advance.

Jacksonville, Fla., May 8.

'Broadway Rhapsody' is laying off here this week, time being cancelled when Gene Austin's family was caught in the tornadoes that devasted communities in the Mississippi valley. Austin's folks were uninjured but he left the show to aid them.

'Rhapsody' resumes at Pensacola, next Monday (15) at which time it will play the 300th performance of the tour. Show works westward to New Orleans where it opens at Suburban Gardens May 27 for two weeks, under a guarantee.

New Orleans, May 8.

Gene Austin who tops 'Broadway Rhapsody' arrived here yesterday and drove to his home at Minden, La., which was levelled by last week's tornado.

Austin organized relief fund for his townspeople and, while the show was playing Alabama dates last week, made a series of radio broadcasts, requesting that food and clothing be sent to the Red Cross at Minden.

Chatter

(Continued from page 61)

Friedman, assistant director at MGM. Miss Downey goes to the Coast this week.

Agnes Ayres, filling a personal appearance engagement at the Paramount last week, took time off to address the Cinema Critics club, pioneer fan organization under 'Herald' sponsorship here.

WSYR now has a staff orchestra of seven, with Ken Sparnon, formerly musical director at RKO Keith's here, as leader. Station came to terms with the musicians' union late last week, and orchestra starts today (9).

Franklin H. Chase, critic of Hearst's 'Journal' and Sunday 'American,' and his new bride, the former Mrs. Mary Avery Barnard, sailed from New York Saturday for a honeymoon abroad. Their marriage took place May 4.

Portland, Me.

Hal Cram

Keith's here goes on straight picture policy starting this week.

Sation WABI, Bangor, asks Radio Commission for more power.

Guy Lombardo and Royal Canadians draw good crowd a Old Orchard.

Mrs. Susan K. Guiler will again operate Lakewood Inn the coming season.

Although permit has been granted for the tearing down of the old Jefferson theatre, nothing yet has been done.

Leon P. Gorman opens new community theatre at Ricker Gardens. Will take place of house at Deering Center.

Lakewood theatre to open for 33d season June 10, with Herbert L. Swett as manager. Melville Burke will be stage director. Mr. Swett has managed resort since 1901.

Winnipeg

By Matt Corbett

'End of the Road,' sex picture, held over second week Dominion.

John Fiddes runs 10 acts of vaude in aid of North Winnipeg baseball kids.

Jean Hembroff presents over 60 pupils in recital of Dramatic art at Aud.

Lyceum does two weeks' biz in world premiere of 'Be Mine Tonight.'

Jacob Ben-Ami at Playhouse in Jewish plays. Also to do some in English.

Winnipeg tickled at winning the dramatic championship of Canada at Ottawa. Welcomes home cast of 'The Man Born to Be Hanged.'

John Fiddes, in his paper, 'The College News,' raps radio ed, Cliff McNeill, saying Cliff should be spanked. Cliff counters in his daily rade column of the 'Free Press.' Cliff has the jump as his column is a daily, while John's is a weekly.

Canton

By Rex McConnell

Jack Denny and his orchestra due in eastern Ohio soon, marking his first personal appearance in this territory.

William Bonnett gives up Civic theatre, Akron, lease to become manager of Union Square theatre, Cleveland.

H. W. Perry, well known Canton ballroom executive, leases ballroom at Summit Beach Park, Akron, for the summer.

Austin Wylie starts month's tour of one-nighters here, May 6, following successful three weeks at Golden Pheasant Restaurant, Cleveland.

Red Nichols and his Pennies will open indefinite engagement at Idora Park, Youngstown, following three weeks at Golden Pheasant, Cleveland, where band is now current.

Eddie Gillornan, manager, Idora Park, Youngstown, contracts nine nationally known name dance bands for appearance at his pavilion during the month of May, first of which was Ben Bernie, to be followed by Guy Lombardo, Jack Denny, Rubinoff, Paul Whiteman, Jan Garber and McKinney's Cotton Pickers.

Cleveland

By Glenn C. Pullen

Rumored that J. J. Franklin, city manager RKO houses, to be transferred June 1.

George Young closing Gayety burly June 1, reopening Oct. 1 in larger theatre.

Corwin Collins, formerly at Keith's 105th, made assistant under Bill Watson at Hipp.

Horace Wade, Cleveland author, having rewritten stage version of his novel, 'Great Scott,' staged for third time by Academy Guild.

Danny Sherman, formerly known as Dave Spero, back for summer at Lido Club, now operated by J. H. Shaffrank. Cato F. Mann's out, with his Vagabonds going to K. C.

Golden Pheasant cafe's threatened law suit against Mildred Harris Chaplin, for breaking engagement here, finally dropped when columnists started talking about funny smells in Denmark.

OBITUARY

IRENE RICARDO

Irene Ricardo, 37, one of the star comediennes of the variety stage, died May 6 at Brooklyn Jewish hospital following a stomach operation. She resided in Forest Hills, L. I., with her husband, Murray Davis, a broker.

Miss Ricardo started in vaudeville as the partner of Max Cooper, whom she married and later divorced. They had a son, now 11 years old. While it lasted the team of Cooper and Ricardo was a standard comedy act, and upon splitting with Cooper Miss Ricardo did a single.

From then on Miss Ricardo always worked alone, as a singing comedienne, in vaudeville and on the musical stage, and for the last 10 years or so was a headliner wherever she played.

WILLIAM BERTRAM

William Bertram, 53, film director, died May 1 in the Olive View Sanitarium, Los Angeles, after two years' illness. A resident of Southern California for 43 years, Bertram became identified with pictures during their infancy as a director for Vitagraph, Keystone and others. His widow, mother and five brothers survive.

FRANK RANALDI

Frank Ranaldi, 28, assistant casting director, died May 2 in the Hollywood hospital following an appendix operation. Formerly a child actor, Ranaldi was one of the first to specialize in casting of juves, and for the past five years was assistant casting director at MGM studios. Deceased is survived by his father and two brothers.

FREDERICK KERR

Frederick Kerr, 74, as well known to American theatregoers as to those of Great Britain, died in London May 3. He studied for the bar, but gave it up for the stage and became well known over here through his work with John Hare, Mrs. Pat Campbell and other English stars. He was in Hollywood for a time. His last New York engagement was in 'The High Road.'

LEON HAMBURGER

Leon Hamburger, 66, officer in a N. Y. indie chain of theatres, died in St. Luke's hospital, New York, of a heart attack resultant from an operation ten days previously. With John H. Springer he, formed the Trio Amusement Co. in 1914 and has been connected with theatres ever since.

ALBERT H. PERRY

Albert H. Perry, 63, one-time drawingroom entertainer who made his stage debut in Gillette's 'Secret Service' in 1895, died in a Staten Island hospital May 6. His most recent appearances were in 'Ned McCobb's Daughter' and 'Heartbreak House.' Survived by a daughter.

EDWARD G. SOURBIER

Edward G. Sourbier, 61, died in Indianapolis last week. He was the owner of the first picture house in that city and later owned a string of theatres in Indianapolis and Toledo. He was one of the organizers of the Stutz Auto Co.

Survived by his widow son.

MARTHA MATTOX

Martha Mattox, 54, actress, died May 2 in Sidney, N. Y., from heart ailment. Deceased, who began her screen career with Universal in 1913, and since has gained prominence for her many screen characterizations, is survived by three children.

ALDEBERT DEL KNOTT

Aldebert Del Knott, 74, stage actor, died May 3, in the Los Angeles General hospital, from injuries received in a fall. Deceased, 50 years on the stage, is survived by his sister and a nephew, Lambert Hillyer, film director.

EARL STILES

Earl Stiles, 43, drummer in the orchestra at the Downtown, Los Angeles, died April 30 from heart trouble. Deceased is survived by his widow.

JOSEPH W. FLINT

Joseph W. Flint, 40, screen actor, died in Los Angeles May 5 of self-inflicted gunshot wounds. He is survived by his widow.

Mother, 83, of Eugene rien, screen actor, died in Boulder, Col., May 5, of heart trouble. Survived by two other sons besides the picture actor.

Mother, 45, of Jack Hanlon, juve actor, died May 2 in Los Angeles following several weeks' illness. Deceased is survived by her mother and son.

Mother, 39, of Lucie Stearns, only American dancer in Francis Mangan's Tillerettes, in Paris, died there April 28 of cancer. Daughter went to Paris last year with the Ned Wayburn troupe and remained there because of her mother's illness.

William Morris

Chi Expo Midway Concessions

Chicago, May 8.

(Below are summarized most of the attractions and their operators to be seen in the amusement section of the Century of Progress Exposition now scheduled to open May 27.)

CHARACTER.	CONCESSIONAI
Midget Village	Jack Fine.
Belgian Village	Belgique Pittoresque, Inc.
Snake show	Cliff Wilson.
'Believe It or Not' Ripley	C. C. Pyle.
Magic Show	Charles J. 'Carter the Great.'
Polar Ship	Admiral Richard E. Byrd.
Telescopes	Bausch & Lomb Co.
Temple of Phrenology	C. R. Fisher.
Seminole Indians-Alligators	Florida-Canada Amusement Co.
'Guess Your Weight'	Murray Goldberg.
Dirigibles	Goodyear Tire and Rubber.
Mickey Mouse Circus	Raymond T. Daley.
Freaks	Lew Dufor.
Freaks	Duke Mills.
Plantation Negro Show	Duke Mills.
Embrological Show	A. M. Dufor.
African Dips	Robert E. Miller.
Handwriting Analyst	Lorne A. Milne.
Shooting Gallery	Gilbert F. Noon.
Battle of Gettysbur	E. W. McConnell.
Miniature Bowling	Max D. Rogers.
'Hollywood-at-Fair'	Oscar Rosenthal, RCA Institutes, Burton Holmes.
Indian Arrow Game	Jack Benjamin.
'Massacre of Fort Dearborn'	Black Partride Pageant,
Shuffiette	Century Pastimes, Inc.
Rodeo	Century Productions, Inc.
Bathing Beach	Century Beach Co., Inc.
Speed Boats	Chris-Craft Water Tr
Aeroplane Rides	Pal-Waukee Airport, Inc.
'Streets of Paris'	Paris, Inc.
Devil's Bowling Alley	Harry Russell.
Hollywood Dart Game	John Sbarbaro.
Air Gun Novelty Game	Showmen's League of America.
Motordrome	S. W. Thompson.
Observation Balloon	R. J. Walters.
Show Boat	Show Boat Amusement Co.
Marine Exhibit	N. Shack.
lea Circus	William Heckler.
Domestic Animal Show	Harry Tolton-Merril Johns.
Aquatic Golf	Lawrence B. Iceley.
Infant Incubators	Infant Incubators, Inc.
Oriental Village	International Bazaars,
Pantheon de la Guerre	Panorama, Inc.
Gorilla Show	G. A. Lintz.
Bride-Keno Game	Klauber Novelty Co.
Ride	Herbert Lusse.
Flying Turns	Flying Turns Operating Co.
'49 Mining Camp	Days of '49, Inc.
Lincoln Replicas	Continental Concession,
Roller Coaster	Cyclone Amusemente,
Skill games	Edward A. Hock.
Flower Show	Horticulture Exhibits,
Novelty Rides	Maynes-Illions, Inc.
Laff-in-the-Dark	Midway Recreations,
Carolina Cabin	Lucy Morgan.
Lagoon Gondolas	Progress Amusement Co.
Skyride	Otis Elevator, Inland Steel, Roebling Cable, etc.

RACETRACK FREE GATE AND HAS RIVAL AT THAT

Chicago, May 8.

Racetrack at Aurora, Ill., is leading the way towards turf economics by establishing a policy of free admissions to all parts of the track. Costs the visitor 90 cents round trip on the interurban and as much as he loses on the pari-mutuels.

Sportsman's Park on the west side is charging $1.10. Both tracks are running simultaneously in direct competition.

Says it Wasn't Webb

Detroit, Mich., May 4.

Editor Variety:

In the issue April 28 statement occurs that Horace Webb, former clown, is claimed to have originated human projectile act in which gymnast is fired from cannon. On better authority, G. A. Farini is credited with developing catapult act, first produced in London in 1865, revived winter of 1880 in London, and from which the girl shot from cannon in Barnum's circus in 1880, originated. Farini probably had more to do with the contriving of that act than Webb. The obituary notives gives Webb's age as 59, which would have made him just ten years old when human projectile act was first presented to the public.

Harry W. Cole.

Fair's 'Boardwalks'

Chicago, May 8.

Boardwalk 30 feet wide and 1,500 long is expected as part of the so-called Jantzen Beach at the World's Fair.

It will be modeled after Atlantic City, with concessions of all kinds. Expected to become a secondary midway.

ree Gate, Parking Fee

Burlington, Ia., May 8.

There will be no gate at the Tri-State fair come autumn of 1933.

A charge for parking to be made, directors going on the assumption that those owning the gas buggies can stand a nominal fee.

Theatre Man's Expo Job

Chicago, May 8.

Albert Consior, formerly manager of the Virginia theatre, Champagne, Illinois, is boss of a new Division of Special Features at the World's Fair. He will have authority over the physical operation of concessions.

Consior managed houses in Champagne for nine years. He has been a contract supervisor with the exposition for the past year or so.

Election Bally

(Continued from page 1)

town. Fully equipped sound trucks with projection machines show free films on the street in Egan's behalf, and calliopes carry his banners all over town.

Saturday (6) morning every downtown picture house, including those operated by the circuits, gave free performances for kids, and about 50,000 were entertained. The kids got ice cream and souvenirs from Egan.

Egan, or some speaker in his behalf, is on the air daily. There are several card parties, tossed by Egan, in town every night, some of them attended by 1,000 bridge players, with a prize for each table, plus food and beer. There are boat races and flying exhibitions, ith prizes from Egan.

There is always some professional entertainment at the numerous rallies and mass meetings. Sunday night Cantor Rosenblatt and Harry Hershfield appeared at a Jewish rally for Egan.

Egan, if re-elected, will serve four more years as Commissioner. It's a $7,500-a year job. 'Skip' Weschner, of Warner theatres, is in charge of the campaign advertising.

Minneapolis, May 8.

One of the candidates for mayor in the primaries just concluded—and he wasn't 'Buzz' Bainbridge of the Shubert, who also is seeking the office—has been staking open air shows throughout the city nightly. He conducted his campaign with the aid of a truck equipped with a loud speaker, a quartet in blackface and some musicians.

Jinx Gets Codona

The jinx that has tagged Alfreda Codona during the Garden engagement of the Ringling, Barnum and Bailey circus, called around last week. The show's ace aerialist dislocated his shoulder while performing the Codonas' top feat, a triple somersault to a hand catch. He will probably be out of the show for six weeks.

No attempt to fill in the turn was made during the final week of the date, but Bert Doss was slated to substitute for Alfreda starting Monday (8) when the outfit opened in Boston. Last season Codona sustained a torn muscle in the upper arm.

Barnett Bros. Circus

Canton, O., May 2.

Reveling in newness and offering the most complete circus program in years, Barnett Bros. Circus, which launched its 1933 road tour two weeks ago at York, S. C., is heading east to its customary territory, after a hasty trek through several Southern States. Only two stands were played in Ohio, after crossing the Ohio river early this week, with the route calling for Pittsburgh district stops for the next several days.

Ray Rogers and William Hamilton have done themselves proud with this season's edition. Mrs. Ray Rogers is responsible for the wardrobe, which is the flashiest in a long time on a 'mud' show. Trick is moving on some 50 trucks, semi-trailers and private autos, with many new tableau trucks for the noon-day parade, which is getting comment all along the route.

Top is 90 feet, with three 40's, a good-sized menagerie layout, which so far is short of animals. Top seats 2,200, according to Mr. Rogers, has new sidewall and new top will be added after the spring stands.

Program is presented mostly by the Rogers girls, four, Flora, Helene, Connie and Norma, and if all the other acts were to quit, the Rogers could rely on their four good-looking daughters to carry on. Girls do 10 or 12 different acts, even to a riding act, which has been added this season, with the assistance of W. F. Wallet, last season with the George Hanneford riding act.

The girls do tight-wire, swinging ladder, work the elephants, manage, do an acrobatic turn, take part in the spec and the high trapeze. Other acts on the program are Yoshieda Japs, Johnnie and Frank Sayvilla, Coriell Family, Three Jordans, White's Leaping Greyhounds, Grace McKee, Howard Cummings and Millie Vortex. Program opens with spec titled, 'Miss Universe,' in which all members participate.

Jeanne Woodworth does well as the soloists and dance ensemble is colorful and well costumed.

Ira Haynes, veteran bandmaster, has the band again this season, and while small in number, members in it an excellent circus combo, and library is up to date. Iza Labird is producing clown and has 12 joeys who do good bits and walk arounds, with a high stilt walker as the feature. J. T. Burns is equestrian director.

Dr. J. M. Hefferman is again manager of the sideshow and has an excellent lineup. He is show physician for the fifth season.

Staff includes R. W. Rogers, part-owner and general manager; Willian Hamilton, part-owner and business manager; Sedge Meikle, secretary-treasurer; Ralph (Specs) Caustin, steward and superintendent of tickets; Mrs. R. W. Rogers, superintent reserved seats and wardrobe; Walter Rogers, master of transportation; Bob Newell, assistant; Alex McIntosh, master mechanic; Dave McIntosh, assistant; Alex Brandon, superintendent of lights; Pete Sadwoski, superintendent of props.

Personnel of the advance has been changed several times since the show opened.

Kraft's Greater Shows

Hollywood, April 26.

For the first time in the existence of both the Kraft Shows and the outer fringe of Beverly Hills, a carny spotted its wagons on the hallowed ground heretofore reserved for the dwellings of big people in pictures. It probably won't affect Kraft's crowd, for they figure themselves all sorts of big people in the carny world.

Show is a 50-truck outfit, largest carny on the coast which claims the title of the biggest motorized show of its kind in the country. Orville Kraft is nuts about his show and rightly so. Spotted on the Beverly-Fairfax lot, one block distant from the regular circus lot, it's a hot looking show. Kraft was the leader in the 'clean carny' movement, and keeps his trick sapolloed both on the inside and out.

Outfit has seven rides, 20 shows and about 25 concessions. Latter are under Kraft's supervision with no rough stuff permitted. Rides and shows are owned by Kraft.

Big Tops in Fight for Their Lives As Stands Under Canvas Bring Test

MAIN HEADING NORTH

Opens i West Va. Then Jumps For the New England Territory.

Walter L. Main show opens in Charleston, W. Va., Saturday (13) and will head for New England territory with New York State following.

Tom Gorman is manager with James Heron, treas., Walter L. Main, gen. agent; Fletcher Smith, gen. press; Wm. Newton in charge of merchant tickets and Burns O'Sullivan gen. supt. Fred Buchannan will not be with the trick this season.

Glick Carnival Tries Jit Gate, Double Ticket

Baltimore, May 8.

An innovation is being tried by the William Glick exposition here for a fortnight. On this, their first week out of Richmond, their winter quarters, the show is working on a lot down in the southwest section of town and doing only fairly. Two new items involve the gate and the double ticket gag. Glick is charging the customers five cents to get into the carney, the first time there was ever a gate charge for a carny in this town. He's doing okay at the gate, with no squawks on account of the nickel take.

Glick through p.a., Norman Brown, is using the number game gag in an effort to build up his closing day business. Tickets sold at the gate or for any of the concessions, carry an interest in final day awards. Holders of coupons must attend final day. Reported to have been a clean-up in Richmond.

Glick is carrying 10 stores at present, with Fitzi Brown, new with this outfit, controlling eight of them. Show is traveling by motor and carrying 64 pieces.

After its week on its present lot, shows moves out to Highlandtown, eastern portion of the city. After Baltimore heads north, and plans to stick in the east all season, unless somebody discovers a gold mine someplace else.

Hunt Circus Starts

Baltimore, May 8.

One more circus to the road last week when the Hunt show got started after having been held up in the local courts for non-payment of winter-quarters rent. Several weeks ago a distraint warrant was issued against the show by the lot landlord for $320 back rent.

However, last week Charles Hunt, owner came through with the coin, and Hunt intends opening right here in town.

Rides include miniature gasoline autos (new here), Acroplane, Whoopee, Lindy Loop, Hey Dey, Merry Mixup and Aeroplane. Usual Ferris wheel and merry-go-round are also in the lineup. Three kid rides are spotted at the main entrance.

Shows on the lot are: Minstrels, athletic, arcade, 10-in-one, half a dozen freaks, fun house, wild west, one-ring circus, etc. Usual stores and grease joints are sandwiched in between the concessions. Shows and rides are all doing business, but on the night caught and, according to the operators, concessions have been having a tough grind.

Kraft has all his employees uniformed—white pants, blue coat and yachting cap. Entire outfit is painted yellow, with the trucks parked all around the rear of the lot for a flash. Trucks are washed down after every move. Entrance is under a yellow arch. Copping an idea from pictures, Kraft has half a dozen sun arc lights around the lot flashing their beams to the sky. Generators are carried but only used when the show cannot hook on to a power line.

Intake Beats Last Year

Business so far this season, with the show out five weeks, has been so-so. Some of the spots, such as San Diego, were banner dates. Smaller stands broke even. Business, however, is slightly ahead of last year.

Plenty of merchandise being handed out on the second night of the local date, but with a short play and square games, the boys must be able to take it. Local date under auspices of the Eagles.

Call.

Summer of 1933 is expected to be a crucial season for circuses. There is no sure indication that all or any of the big tops will remain out under canvas for the full season. Attendence will be watched closely, and if business does not better an even break, the outfits will be promptly shipped back to winter quarters.

Estimated that the Ringling, Barnum and Bailey show ran 30% behind last year at Madison Square Garden. Federal admission and some downward ticket revision account for the drop along with generally bad amusement conditions.

It was claimed, however, that the second week (starting Easter Monday) topped the best week here last season, having the benefit of school holidays.

Test Under Canvas

Samuel W. Gompertz, new general manager of the big show, stated that comparison with last season's business is difficult because the Garden engagement went to a record for a three weeks date, whereas this season may turn out plenty tough due to farm situation and business conditions.

Ringling show is booked 10 weeks ahead with further time dependent on business.

Gompertz does not figure the Garden date as an index, declaring that business after the show goes under canvas will more definitely tell the story. Although prices for the indoor date were reduced, the percentage of cut is slight compared with admission reductions for other amusements, legit for instance.

While lower prices may have bolstered Garden attendance, the show's officials say that the better priced tickets are bought first.

Final weeks the gallery tickets were cut in half and admission to the top loft for the final two weeks is 50 cents. First time at the Garden that cheapest admission is same as that under canvas. About 3,000 seats on the shelf. Top price of $3 even and $2.50 for best locations, unchanged. That scale is about double the prices under canvas.

Gompertz is much encouraged over the coast business enjoyed by the Barnes show, which doubled all previous gross records in the quake shattered Long Beach. That was followed by record attendance at Pasadena.

St. Louis, May 8.

The Hagenbach-Wallace circus opened here to best intial canvas date business in the history of the ouft despite wet weather.

Los Angeles, May 8.

With business not so hot in the small towns, Barnes circus may eliminate some of its regular minor stands on the coast in favor of jumping east, to play middle west territory formerly served by the Sells-Floto trick, on the shelf this season.

In the metropolitan stands, Barnes outfit continues to top last year's business. Pasadena beat last year's gross by $1,800. Both Santa Monica and Burbank passed last year's figures.

Fair Acts on Pro Rata Like Premiums in Iowa

Des Moines, Ia., May 8.

With the state fair board setting the lead, Iowa fairs in many of the 99 counties of the state are adopting similar tactics so far as finances are concerned.

The state fair board adopted a resolution which provides for the payment of premiums on a pro-rata basis in the event that receipts fall below budget allowances as set.

It means that free acts and other entertainment will have to take the same chance as does the fair management.

MILLER BUYS BUFFALOES

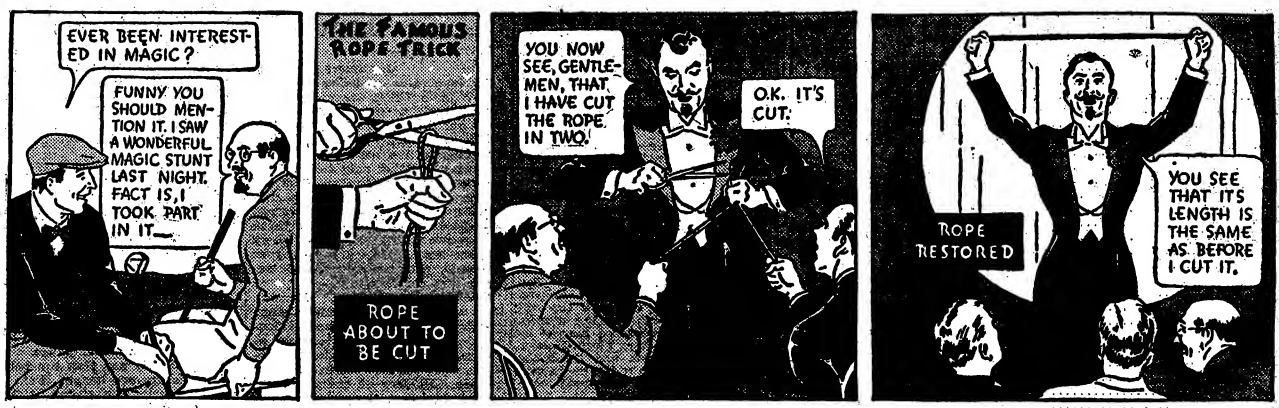
Oklahoma City, May 8.

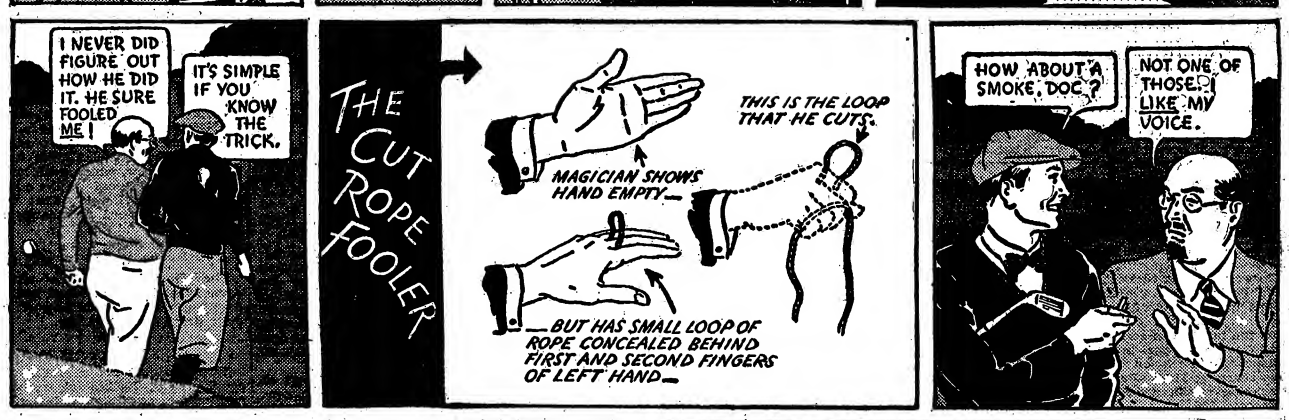
Col. Zack Miller of 101 ranch announces the purchase of the Sand Springs buffalo herd, totaling 14 head, including the largest bull in the state.

The Millers sold the animals to Sand Springs 10 years ago and they are getting their old strain back, as Colonel Miller seeks to re-establish a herd.

It's Fun to be Fooled..

TODAY'S SHOW... Cut Rope Made Whole Again!







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NO TRICKS IN CAMELS—JUST COSTLIER TOBACCOS

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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VOL. 110 No. 10 NEW YORK, TUESDAY, MAY 16, 1933 64 PAGES

HOW RADIO SMARTENS 'EM

Columbus Workhouse Vags Become Good Boys on Strip Show Promise

Columbus, May 15.

Night club entertainers and burlesque troupes are being used at the local city workhouse to promote discipline under the administration of T. O. Reed, new superintendent.

Reed says he found that six girl steppers and strutters are worth more to keep order than twice as many guards. If the vags are good they can go to the show, if they misbehave, they can't. More than 200 prisoners were uplifted, according to Reed, by the entertainment. It was in the nature of an experiment, but is now to be a weekly feature at the institution.

A former theatre manager who is serving a term for intoxication, is in charge of the shows. He has outside connections and is using unemployed entertainers on a volunteer, gratis basis. The dancers put on the usual cabaret and burlesk stuff for the inmates, one of the gals appearing in scant clothes.

Spice for the men is Reed's program. An unknown m. c. stepped out before the city's bad boys and reeled off plenty of blue stuff. Several radio singers (male) a radio pianist and two male dancers also did their stuff, but after all the light costumed femmes were the thing to such an extent that many of the prisoners now want to stay on and on and on.

Woodard King Konging Insects in New Feature

Hollywood, May 15.

Insects magnified to the proportion of man and the larger animals, and battling with humans for control of the world, is the spectacle being worked out for production by Stacy Woodard, creator of the 'Battle for Life' series, and Lon Young, p.a., for Educational. Tentative title is 'Land That Time Forgot.'

Using special lenses valued at $25,000, and photographing insects by the delicate glow they give back from absorbed light through apparatus that resembles a Rube Goldberg contrivance, Woodard has worked out a special technique.

Man apparently crushed by sea anemone is one of the bizarre shots already scored.

Dime-a-Throw Burley; 8-a-Day for the Actors

Los Angeles, May 15.

tock burlesque is being shown in several Main street houses at a dime a throw. Daily grind starts at 10 a. m. and continues until midnight, with the performers doing from six to eight shows a day, depending on the turnover.

The Follies, 'de luxe' stock burley, has a 10c gate for balcony seats from 10 to 12:30 noon, and 20c for lower floor seats. Several of the 10c grinds are practically store ith no names.

Martyr

Hollywood, May 15.

Louis Garden, sound expert at KFWB, was puzzled. He had to provide the sound of a chap being hit on the head with a lead pipe for a script show.

He tried a number of contraptions but they failed. However, he was at the mike with a wooden mallet and when he got the cue he simply used it on his own head.

Okay for sound, but Garden was 'out.'

Chicago Showmen Cool Toward Expo Bid for Box-Office 'Favor'

Chicago, May 15.

World's Fair has approached local film theatres with a request that they open their box offices for the sale of tickets to the Exposition. Fair's suggestion is that houses establish a bargain book whereby patrons buying $5 worth of tickets to the theatre are presented by the theatre with a free 75c coupon for the Fair. Fair in turn agrees to sell these 75c coupons to the theatres in bulk for 45c.

Theatre men are not enthusiastic toward the suggestion. Exposition is stressing 'civic pride' and cooperation as the reason they should oblige, but theatres in general regard the Exposition as a rival rather than an ally.

Confusion to cashiers, bookkeeping problem, and general lack of managerial sympathy are reported as typical reasons for the lukewarm reception to the big suggestion.

German Film's Fisticuffs

Acme theatre, New York, generally playing only Russian communistic films, had 'Whither Germany?' (Kinematrade), a communistic German talker, last week, and, just to make sure, added a new ending which was a bitter denunciation—of Hitler—and his regime.

Someone in the audience Tuesday (9) objected audibly to the denunciation, with the result several others in the audience jumped on him, with a free-for-all resulting. It's the first actual disturbance reported in this country on the matter of German films.

DIVA'S 1-NITERS

Seattle, May 15.

Madame Schumann-Heink has been booked by Keighley & Rescot for Liberty, Wenatchee, May 20; Fox, Spokane, May 21-23.

The diva just played a two-day stand in Tacoma.

SOCIAL, BUSINESS AID TO FARMERS

Knowledge of Markets Helps Pocketbooks—In a Dozen Ways Radio Touches Farmers Who Are Essentially Serious Minded and Most Selective of All Air Fans

LATER BED TIME

Chicago, May 15.

Radio's most serious-minded radio fans are farmers. And with that statement goes a companion fact. Radio influences the lives of farmers more radically, more directly, and in a commercial sense more intimately than any other class of people.

Radio has done more to de-yokelize rustics than any other influence. It has given them an almost-hourly report on distant markets that has turned farmers into business men able to trade intelligent-

(Continued on page 46)

CALLING PEOPLE 'RATS' RULED NOT FUNNY

Going deeply into the dictionary, the New York Appellate Division finds there is no humor when the word 'rat' is used to describe a person. It is nothing less than an 'opprobrious epithet,' finds the higher court, in ordering that Walter Winchell, Daily Mirror, Inc., and the artist, Armando Araujo, must let a jury decide whether or not the 'rat' used in connection with a Winchell item is a 'harmless joke.'

Harry Kraft, another artist, read the N. Y. 'Mirror' (tabloid) one morning in 1931 and discerned in print someone he believed to be himself. The story identified Armando, and Kraft read himself in the Winchell quotes describing the second party as, 'I know that I was a rat to do that to you, Armando,

(Continued on page 54)

Just a Town

Chicago, May 15.

This will give an idea what's happened to Chicago, quite a metropolitan burg.

Street urchins are playing catch on Randolph street between Clark and Dearborn.

Test Tube Mugg Lost Weight on 3.2; But He Gandhied on the Victuals

By TOM WALLER

'Variety's first and last box score on legal (3.2) brew disproves completely the scientific findings, to date, of chemists, housewives and cops. 'Variety,' using a staff mugg, put the beer through the human test tube.

The findings are that three quarts of any one of the more popular brands of suds consumed at one sitting and on an empty stomach are not only non-intoxicating, but they will reduce what little obesity a lean guy may possess.

When the human consumption test ended last Thursday night (11), with Abe Stein as official reviewer, and most of the beer drunk on his premises—all paid for by the recipient—the 'Variety' tester had stowed away a total of 45 bottles of brew under his westkit.

The brands submitted for the test included Pabst, Ruppert, Budweiser, Kings and Schlitz. The mugg tester consumed nine bottles of each at a single sitting. Then he arose and moved on. But on each night during the period of analysis he allowed no other brew to touch his lips in order that the beer box score might be beyond reproach.

No mention is included in the score about the qualities of the various brands. Flavor is also an individual taste matter, so any comment in that direction would be irrelevant.

Lost 3 Pounds

'Variety's' staff mugg weighed 168 lbs. at the commencement of the

(Continued on page 44)

$1,000 a Day

Music men are laying their financial cards on the table to the radio men in an effort to obtain a better deal for their music. It costs the topnotch firms $1,000 a day to operate (including royalties and everything), which figures $30,000 a month. It used to run up to $50,000 a month.

The best a topnotch publisher can now net for his investment is $50,000 a year—providing, only, that the firm has enjoyed an extraordinarily good batting average as to hits. Too often the percentage is down.

Step Up the Strips, Tone Down the Spice, New Burleycue Idea

The women are getting nuder, but the comedians are getting cleaner in burlesque nowadays, and the reason is not a desire on burlesque's part to attract the kiddies.

In recent court tilts with the authorities, burlesquers have found that black and white testimony based on verbatim records of dialog stood up as evidence, while indecent nudity was hard to prove.

So it's up to the girls who strip to make up for the lack of what burlesquers call 'spice' in the dialog. The clean-up orders from the front office are making things tough for comedians who have been using dirt so long they don't know anything else.

Empty Boats

Transatlantic travel for the summer seems to be heading for a new low. teamship companies reluctantly admit that bookings thus far are about 35% behind last year. And last year was under any period since the war.

Several contributing factors. Hitler thing in Germany has pulled away some travelers and the dollar fluctuation in Europe is worrying others. France, under the new dollar division abroad, is figured too expensive by many.

B'way Legit at 25c

Nearest thing to legit trying to compete with pictures is the attempt now being made by John Golden on 'When Ladies Meet.' Golden has flooded New York with posters featuring a big 25c. Top price for the show's revival now is $1.10.

Vet showman figures the quarter thing will lure the picture mob.

EMBASSY ASKS STAGE QUIETUS ON HITLER

Washington, May 15.

First known official protest against stage remarks concerning Hitler in the U. S. occurred here last week when George Jessel, playing Loew's Fox, was ordered to eliminate his references to Hitler.

Management stated the cuts were requested by the German embassy.

Chicago Mentioned in Everybody's Prayers

Chicago as a mecca for entertainment this summer, coincidental with the World's Fair, is becoming a grim gag with actors. All ogle Chi as an opportunity for an engagement over the summer months.

Almost every actor, show showman is flirting with the loop for this summer.

A NEW LOW

Pittsfield, Mass., May 15.

This sounds like a world's record for an amusement bargain. The Kamco presents a revue composed of 40 local entertainers with two feature pictures. All seats, any time, 10c.

Hecht Sees H'wood as Place Where The Kibitzers Play the Cards, but Always with Their Fingers Crossed

By CECELIA AGER

'There ought to be a ,' remarked Ben Hecht, who is working comfortably in New York on the script of 'Design for Living,' forbidding writers from going to Hollywood. It would save the producers 75% of their story costs; it would be a lot better for their nerves, and it would permit writers to work for pictures and still feel comfortable.'

The whole Hollywood set-up is harassing to Mahomet Ben Hecht. He's through with it. If Hollywood wants him, he says, let Hollywood come to him. So Hollywood's come to him.

'Hollywood's the place where the kibitzers do all the card playing,' he explains. 'Your chips, your hands, but they tell you how to play them. They never pick up a hand to play it themselves, but they always tell you what to . . . And you play it their way, because they're boss.

'The chief reason for existence of 50% of the people in Hollywood is that they're supposed to be boss. Why, I don't know. Nobody knows. They can't sing, they can't whistle, they can't tap, they can't even yodel, they're tops. They outrank you on salary two to one. It's like giving the printer $2,000 a week setting the type for the great American novel.

With Reservations

Hollywood, the land of the bosses, where every boss has an assistant boss and the assistant boss a batch of assistants of his own, all busy bossing and contributing nothing, self-typing writer is declasse. A writer's got to dictate to a couple of stenogs to get any respect, take three hours for lunch, and sit with the kibitzers from four to six months—to do a job that's a three weeks' job done away from Hollywood, without stenographers. And the pomp and fanfare surrounding the Hollywood way of preparing a picture doesn't win its estee.. even from the producer-bosses. No, they get nervous because they remember how it was done. Realizing it was written according to their kibitzing, recalling those conferences, they're scared of it. They think perhaps they'd better read it again and fiddle with it some more. So then they call in a new group of writers and the poor, battered script is in for another drubbing. Little by little, as it travels the course of all the writers on the lot, whatever it had originally is squeezed out of it. Eventually it goes into production a collection of fragments from many minds, diffuse, bewildered and synthetic. If ever, if just once, a script was improved by running the gamut, but no—that has never happened or I'm an epic fool.'

And Literary, No End

Hecht used to think he was a pretty stalwart fellow before he went out to Hollywood, but he soon

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Woof, Woof

Hollywood, May 15.

There's barking at Metro, but not by canines. Because someone was bitten by a dog on the lot last week, studio has barred all hounds from the lot.

Practically every star at the studio carts a pet pup to work. They're all yelling murder.

Roach-Metro All Set; Patsy Kelly, Barclay Signed for Comedies

Henry Ginsberg, p. Hal Roach Co., left Friday (12) for the coast after closing a new contract with Metro for the company's next season product. Calls for a Roach production schedule of 40 shorts and two features, both the latter Laurel and Hardy. Six of the 40 shorts will be made by the same team.

While in New York, Ginsberg also signed Patsy Kelly and Donald Barclay, from legit, to go west on terniers, leaving New York in about two weeks, although production doesn't start till June 15.

London, May 15.

Hal Roach has suddenly abandoned his project of making a feature picture here. No explanation given but it's understood that Metro dissuaded him. He sails for America on May 20.

Roach had incorporated a special company for the picture here and had signed several English comics. He brought a technical crew with him when he came over several weeks ago. Picture was to have been 'A Night in an English Music Hall.'

Weary of Waiting, She Walks, Studio Chases

The day after she left Hollywood in disgust, having gone out on spec without landing anything, a bite came through from Radio for Helen Broderick, vaude and musicals. She signed the contract upon arriving home (New York) last week.

Deal is for comedy parts on a short-term basis at first, with Radio holding options up to five years. Curtis & Allen negotiated.

Miss Broderick spent a month on the Coast shopping for a film spot. She made the return trip by auto.

10,000 Annas

Sam Goldwyn is understood to be planning extensive 24-sheet campaign as a gangplank to the American public for Anna Sten.

Prior to the foreign girl's first U. S. picture release, Goldwyn is playing with the idea of plastering a facsimile of her head 10,000 or more billboards around the country. If it goes through the undertaking will be the most lavish introductory gesture ever accorded a screen personality.

Sam Goldwyn had assigned Nathaniel West, novelist, to write an original for Anna Sten.

West will write it in the east. William Morris set him.

Vidor Sleuth Gumshoeing In Court for Expenses

Hollywood, May 15.

rial in the suit of Lucien C. Wheeler, private detective, against Eleanor Boardman has been set for tomorrow (Tuesday) in Municipal court. Miss Boardman is represented legally by Abram Robert Simon.

Following actress' divorce from King Vidor, Wheeler filed the action for $1,256.55, claiming the money was due him for services rendered. Miss Boardman's ba account was attached last week for asserted failure to pay the sleuth.



WILL MAHONEY

This week, Fox, Washington, D. C.

The Boston "American" said: "Each feat of Will Mahoney's is a signal for handclapping, loud and long. If Mahoney were alone on the program it would be well worth while, for Will Mahoney hasn't a peer in his line."

irection
RALPH G. FARNUM
1560 Broadway

BURNS AND ALLEN'S PAR TERMER FOR FEATURES

Burns and Allen are getting a new deal from Paramount, this week, which will carry them for three more years at Par at the rate of two features a year, with the studio holding options for a third. This replaces the team's present contract, which has the balance of 1933 to go.

Under the old and present arrangement, on a year-to-year basis, Burns and Allen were guaranteed 40 weeks' work a year, with the nature of the work left Par to decide. They were used for shorts, features and stage appearances under that contract.

New deal is for features only. Burns and Allen returned last week from the Coast, where they made a pair of features.

Film Patients Improve

Hollywood, May 15.

Tink Humphrey is slowly improving from a heart attack which sent him to the Hollywood hospital. Edmond De Patie, Warner auditor, who was at the same place because of heart trouble, left Saturday (13).

Walter Wanger, at the Cedars of Lebanon for observation, is reported okay. Carmel Meyers left the hospital Thursday (11), after being an overnight patient under observation.

Glenn Chaffin, newspaper cartoonist, is doing well at Hollywood hospital following an appendix snatching. Archie Hall, Universal technical director, has completely recovered from a skin infection that had him for five weeks.

Crisp Sailing for Post As BI Product Chief

Hollywood, May 15.

Donald Crisp and his wife, Jane Murfin, Radio contract writer, will leave here for England latter part of this month. Crisp has been offered the production head job by British International.

Director originally opened the studio for Paramount in 1920.

DOUBLE MURDER

Seven Writers On Script Only Kill Same Man Twice

Hollywood, May 15.

Seven writers authoring a script simultaneously is a record for Paramount. System is being used on 'Man of the Forest,' next Western in production.

Treatment was by Harold Schuman, and in order to rush the script in, six additional scribblers were called onto the job to divide up the sequences.

The seven who contributed sections were Schumate, Gerald Geraghty, Charles Logue, Dorothy Yost, Sidney Solkow, Agnes Brand Leahy and Jack Cunningham, latter also sitting in to edit the work of the others.

Outside of killing one man in the story twice, a workable script resulted. It goes into production Monday.

LIKE AN ALGER HEROINE

Sonya Karlov Used Hoax, New Handle To Beat Studios

Hollywood, May 15.

Metro has a deal on with Sonya Karlov to buy the latter's story, 'White Devil,' a yarn about women pirates.

Girl is the former Gene Williams, Follies dancer who came to Hollywood six years ago, and, unable to get a break in pictures, left town to return with the new name and an accent. Accent got her a contract from C. B. De Mille.

She was slated for the lead in 'Godless Girl,' until Lina Basquette who knew Miss Karlov when, tipped the mitt and she instead went into the part.

Columbia Re-establishes Dept. of Shorts; Craig, Healy, Mebbe Mahoney

Hollywood, May 15.

Columbia is re-establishing its shorts department, abandoned more than a year ago. Has signatured Richy Craig, Jr. and Ted Healy for one picture each with strings on Healy for additional pictures if wanted.

Ralph Staub will head the department, also continuing his handling of Screen Snap Shots. Columbia's only bobtailed release of late.

Craig is doing his own story, with James Mulhauser laboring over something for Healy. Studio is also after Will Mahoney, who may scribble his signature after he has his present chores cleaned up.

RATOFF DRAWS IRE OF BANKRUPTCY REFEREE

Los Angeles, May 15.

Referee Rupert B. Turnbull, monishing Gregory Ratoff for not keeping records of his production activities, for his laxity in scheduling liabilities and for alleged lack of good faith in filing his bankruptcy petition, last week ordered the trustees of the actor's estate to oppose his discharge in bankruptcy.

Order means that all of the estate's assets will be liquidated, with Ratoff still liable for any unpaid debts.

The fact that Ratoff was interested in eight legitimate productions, in which he acted and drew salary but failed to keep any books or accounts, was one of the reasons for the denial of a discharge in bankruptcy.

Extras Bearish

Hollywood, May 15.

Less than half as many extras worked last week, as compared with the stanza before. Total for the week was 1,870, the lowest since last July.

Outlook for the current week is brighter.

Gum Shoe Marlene

Marlene Dietrich is getting more and more fancy herself in the Garbo manner. She wants to be known now as 'Mysterious Marlene.'

Arriving in New York a week ago all Paramount employees were warned not to divulge to anyone the fact that the actress was in town. No one in the home office was told where she was stopping and all hands were asked not to divulge the fact that she was en route to Europe.

Dietrich even called the North German Lloyd line and asked them to keep her name off the sailing lists of the Europa. She sailed on that boat Saturday (13).

Starring Sylvia Sidney

Hollywood, May 15.

Sylvia Sidney gets top billing over the picture in Paramount's 'Jennie Gerhardt.'

This top spotting does not apply to her future pictures, however, unless individual arrangements are made.

Par Signs Bing Crosby

Hollywood, May 15.

Bing Crosby draws a two year termer at Paramount. Paper calls for a pair of features each year.

WARNERS' BIT ROLE FAVES

Hollywood, May 15.

Much like a small town stock company is the casting of Warner and First National pictures with each succeeding feature displaying the same faces in supporting roles as its predecessor. But, Warners has found, that pays—the public has favs in minor players much as it does in favorite stars.

To this end, studio keeps a number of bit players working in most of its pictures, feeling that their personalities, no matter how small the part, will please the fans who have come to recognize these actors friendly faces. Most of the players are in the $300 and over per week class. Studio, however, feels that engaging competent players for the bits is a saving, for they know their business and make it unnecessary to rehearse for any great length of time. In the long run, the studio figures, there is a saving.

Look at the List

Players making reputations repeatedly doing small parts in Warner pictures are Edwin Maxwell, Harold Huber, William V. Mong, George Pat Collins, Arthur Byron, Grant Mitchell, David Landau, Guy Kibbee, Spencer Charters, Berton Churchill, Harry Holman, Robert Warwick, Christian Rub, Oscar Apfel, Richard Tucker, Allen Jenkins, Frank McHugh, Robert McWade, Ferdinand Gottschalk, Gavin Gordon, John Sheehan, Ruth Donnelly, Sheila Terry, Cecil Cunningham, Bodil Rosing, Maude Eburne and others.

Practically all the names noted have appeared in at least eight features released by the studio since the first of this year.

ARLISS AND WARNERS DIDN'T GET TOGETHER

Hollywood, May 15.

George Arliss and Warners have failed to get together on a new contract and the actor left two weeks ago for a vacation in England.

Possibility is that he may make pictures over there, though several major producers here are reported giving him offers.

George Arliss is off to his home in Kent, England, next Saturday (21), for a summer vacation.

MacDonald's First in England Near All-U. S.

London, May 15.

Richard Wallace will direct 'The Queen,' first picture for Jeannette MacDonald to be made by British & Dominion. Makes it an almost all-around American production. Story is by Samson Raphaelson and picture will be distributed by United Artists. Herbert Marshall will play opposite Miss MacDonald.

Production starts pronto because Miss MacDonald must return to Hollywood to make the first of three pictures for Metro. It'll be 'Cat and the Fiddle' with Ramon Novarro, after which she comes back here for one more picture and then returns to Metro for the other two there.

SAILINGS

May 21 (New York to London), George Arliss (Bremen).

May 20 (London to New York) Bill Levy (Aquitania).

May 14 (London to New York) Edward Everett Horton, Leslie Henson (Bremen).

May 13 (New York to Los Angeles) Eddie Cantor and family (Virginia).

May 13 (New York to Havana), F. Ralph Gervers (Oriente).

May 13 (Los Angeles to New York) Al Santell, Julian Josephson, Arthur Kober (Santa Lucia).

May 13 (New York to Paris) Richard Watts, Jr., Marlene Dietrich (Europa).

May 13 (New York to Paris) Collette d'Arville (Rex).

May 12 (New York to London), Richard Aldrich (Olympic).

May 10 (New York to Paris) Clayton Sheehan, Robert T. Kane, P. N. Brink (Washington).

May 10 (London to New Rachel Crothers (Berengaria

WHO'S GRABBIN' THE JOBS

It's a Serious Biz in Hollywood

Finding New Monickers for Players Upsets Studio Routine

Hollywood, May 15.

Giving a name to a picture player is considered serious business out here. It's of far more import than the naming of the first born, where all the aunts, uncles, grandfathers and the iceman have to be considered.

Neither Harry Cohn nor C. B. De Mille have been able to sleep for the last two weeks trying to name Cohn's newest recruit, Adrian Samish. Latter has been loaned to De Mille for 'This Day and Age,' hence the grave concern of the director.

Columbia announced with a flourish that Samish was to be known as Peter Adrian. Cohn thought again and said he didn't like the name Peter, because a chap with that monicker once borrowed a five-spot and forgot the producer's address.

So Cohn stopped studio progress for a while and called a conference of the help. After considerable pondering the confab announced that hereafter Mr. Samish would be Conrad Miles.

By this time the actor was at Paramount on loan for the De Mille picture, and as yet professionally nameless. When Samish learned of the Columbia decision he said his little piece, all of which, summed up, was that Mr. Samish was no panz an' he wasn't going to have any film fans dub him 'Connie.'

This resulted in another conference in Cohn's office. But this one came up blank, so the whole staff of the studio, down to the doorkeeper and office boys, were asked to make suggestions. After three days Samish was notified that he was Richard Dorne.

De Mille kicked at this. Then in turn Samish became Peter Doane and then Peter Adams. None of the handles, however, stuck more than a day.

At last reports Adrian Samish was still Adrian Samish.

Det. Pic. Snatcher Thinks WB Film Means Him

Detroit, May 15.

Tom Howard, Detroit 'Free Press' cameraman, wired Warner Bros. last week to withdraw 'Picture Snatcher' from exhibition here and throughout the country charging that the picture defamed his character.

Howard achieved fame for his getting a picture of Ruth Snyder in the electric chair. Use of a similar item in the picture is the only parallel to the career of Howard. Picture shows the photoographer as a reformed convict who is tough, all of which Howard objects to.

So far the only action taken was a wire sent by ex-Governor Brucker, who is the lawyer representing Howard.

At the regular preview for the press Howard was invited and he objected to any publicity being used locally on the chance that it might jeopardize his job with the 'Free Press,' so no publicity on his activities was used. He is in charge of the 'F. P.' cameramen.

John G. Adolfi Dies While on Hunting Trip

Hollywood, May 15.

John Adolfi, 45, director of practically all the George Arlis pictures at Warners, died May 10 near Revelstoke, Canada, of cerebral hemorrhage, while hunting with Darryl Zanuck and a group of Warner executives.

Adolfi, a former stage juvenile, started in pictures as D. W. Griffith's assistant 20 years ago. He was with Warners four years, having megged 'Voltaire,' 'King's Vacation,' 'The Millionaire,' 'Working Man,' all with Arliss. He is survived by a widow.

GREAT FOR THE GALS

But Studi Gets Different ind Of Propaganda

Hollywood, May 17.

Local correspondent for some foreign papers has convinced a studio that he is in contact with all the big people from his country who come here and that if the lot would sponsor his entertaining bills, he could slip in plenty of strong plugs for the picture company.

Every Wednesday night he gets a studio car and chauffeur to whirl the notables around. But he's using it to transport his girl friends instead. And the propaganda he's implanting has nothing to do with pictures.

Surefire K. O. Cohen No Wow, but He's Still Bargain, Sez Groucho

Groucho Marx has been first-nighting in New York, sometimes with a dark complexioned mugg called Franklin P. Adams (FPA), but between the acts he is bragging about Canvasback Cohen, the Clevelander, who thinks he is a heavyweight fighter. Right now all the Marx clan is in New York except Zeppo, who is hiding Canvasback under his arm, as it should be, claims Groucho.

Julius has it all figured out that if he and the three Marxes had kept away from the stock market and dabbled in heavyweight boxers, they'd all be happier. The explanation is that Cohen's contract cost only $150, and even if they had bought a fighter like that every month they would have gotten a lot of action for their coin and still would have stayed away from the Wall Street clipping.

Latest reports on Cohen is that even the driver of the bus in which he traveled to Hollywood kayoed him because Canvasback tried to hold out on his fare. Groucho wants his box fighter's record made quite clear—in his first 15 fights their bargain was knocked out in the first round.

Confucian 'Cavalcade'

Hollywood, May 15.

Possibilities of production of Douglas Fairbanks' Confucian feature depends on the reception the idea gets from Joseph M. Schenck. Dennis F. O'Brien, Robert Fairbanks, Al Lichtman and Clarence Erickson. Fairbanks plans the picture on an elaborate scale, and will have to convince his United Artists associates that it will be a profitable venture.

Picture idea is a Chinese 'Cavalcade' running from the time of Confucius until the present day.

W. C. Fields' Trio for Par

Hollywood, May 15.

Paramount is giving W. C. Fields a three-picture contract following his performance in 'International House.'

First assignment will be in 'Funny Face' then to co-star in 'Tillie and Gus,' story by Nunnally Johnson, after which he goes into 'Alice in Wonderland.'

N. Y. WEEKENDERS

Jean Hersholt and Boris Karloff left yesterday (Monday) for Hollywood, after week-ending in New York. Couple got in from Europe on the Bremen Friday (12).

Hersholt had been visiting his native Sweden for several weeks and goes back to the Metro lot to pick up a new term paper. Karloff made a picture in London for B.I.P.

HOLLYWOOD HAS ITS CHOSEN FEW

Players Holding Over from Silent Picture Days Are Favored at Studios Over Those from Legit

AVERAGE SMALL

Hollywood, May 15.

Hollywood has its favored list for free-lance players going into pictures made by the major studios. Chosen group represents the 326 out of the 9,830 registered at the call bureau who got eight or more parts during the four years and two months the bureau has been in existence.

Majority of the group played in less than 15 films during that four-year period which shows the chances of getting on the screen even for those actors and actresses already here.

Significant feature of the call bureau figures is that silent players now in pictures seemed to have fared better than those brought here from the stage. Of the chosen few more than 200 of them are seasoned players from the old silent days.

Topping the list for appearing in the most pictures of Hays' office members, including both features and shorts, is Zasu Pitts, who was in 43 films during the four-year period. Her teammate, Thelma Todd, is second with 39. Other favored

(Continued on page 29)

DREISER AGAIN BURSTS OUT IN WRATH

Hollywood, May 15.

Theodore Dreiser is burning up again, with the Paramount publicity department as the object of his wrath. Author is peeved at the press blurbs sent out in connection with 'Jennie Gerhardt' announcing Dreiser has approved the picture made from his book.

In a letter to studio execs, he says: 'Emphatically I reserve the right to approve or disapprove of the film, after I have had a chance to see what has been done with the picture.'

Denying he had put an okay on the script, as broadcast by the p.a.'s, Dreiser writes: 'I have no knowledge as to whether the picture will or will not correspond with my idea of what constitutes an accurate, sympathetic film version of the book. I have not seen the script. I have had certain conversations on the subject but nothing definite — certainly nothing upon which to rest my judgment of the picture.'

This latest Dreiser outburst brought only yawns from Par execs as studio took the precaution before buying 'Gerhardt' to insure legally against the author's having a finger in the film. Studio remembered well 'American Tragedy' mix-up.

Tom Mix's Personals on ⅞

Hollywood, May 15.

William Morris office is setting picture house dates for Tom Mix and his wife, Mabel Ward, to be played on percentage.

Show will travel by caravan, using two trucks for Tony, Jr., his new horse, and the paraphernalia for the two acts. Mix will do his roping and riding and Mrs. Mix, who's from the circus, will contribute her trapeze work.

'Death Valley' Farnum Resumes Agency, but Hollywood's Got Him

Los Angeles, May 15.

Deciding between New York and Los Angeles, to resume his general show business booking agency, Ralph Farnum has chosen Los Angeles. Farnum has taken offices on the mezzanine floor of the Roosevelt hotel in Hollywood, and will operate in the picture field, as well as in the eastern theatrical circles, from that place.

Farnum is one of the best first booking agents who ever undertook to promote stage or screen attractions. His wide experience of years in the east as a booker talent for musical comedies, headline attractions for was interrupted some years ago through Farnum being ordered away for his health. It became a matter of whether he should leave New York and beat an acute attack of sinus, or let the sinus lick him in the east. At that time Farnum had one of the most thriving agencies in New York. He gave it all up, excepting his star attraction and pal, Will Mahoney, with Mahoney, under Farnum's direction, rising to stardom with Earl Carroll at $4,500 a week.

Discharged as Cured

In regaining his health Farnum earned the sobriquet of 'Death Valley' Farnum. It was Death Valley's heat and Dr. S. M. Alter of Los Angeles that cured Farnum of the sinus after his long siege in the west. About three months ago Far-

(Continued on page 23)

FLOOD STARTS

Studios All Want School Gal After 'Rasputin' Part

Hollywood, May 15.

Hollywood has become Jean Parker-conscious, with Paramount, Columbia and Radio requesting Metro for the Pasadena High School girl's services. Youngster has been in pictures for one year getting a break only in 'Rasputin'.

Paramount wants her for De Mille's 'This Day and Age,' Col has a part for her in 'Madame la Guimpe' and Radio has been pencilled in on 'Little Women.'

Miss Parker, who is only 17 years old, has just graduated from Pasadena High School. She has been with Metro for one year.

Kaufman, Sherwood Bow Out as Eddie Cantor's Scriptists

George S. Kaufman, after completing a script with Robert E. Sherwood for Eddie Cantor's next picture, declared himself out of that field. He said he did not realize the amount of time required, that 'it's not my game' and that he desired to devote himself to the writing of plays. Sherwood felt the same way about it and is sailing for London rather than do further work on the picture yarn.

Kaufman is rated the leading money maker among Broadway's playwrights. He not only collaborated in the writing of 'Once In a Lifetime', 'Of Thee I Sing' and 'Dinner at Eight', but participated in the profits. He and Sherwood spent eight weeks on the Cantor script, which he naively suspected would bear no semblance to the work when finally produced.

George Oppenheimer, who wrote 'Here Today', produced on Broadway early in the season, has taken the script to the coast and may collaborate with other writers in rewriting it.

Wynn-Metro Now Oke

Definitely set to make a picture for Metro, under a contract calling for a singleton with options, rather than two as a starter, Ed Wynn will leave for the Coast July 5. With his picture-making plans appearing indefinite up to last week, it was decided to do a comedy story with music and Arthur Caesar was chosen to write it. No one yet named to pen the music.

When Harry Rapf threw out the first story worked out for Wynn it was reported the musical comedy-radio star might not go through on pictures for MG.

First story was done by Bert Kalmar and Harry Ruby, in association with Charles F. Reisner, director, who came on for story collaboration.

Rogers Starts May 29

Hollywood, May 15.

Will Rogers returned from New York by plane Saturday (13), and goes into 'The Last Adam' at Fox May 29. Irene Rich will play opposite. Studio looking for another handle for the pic.

Other returners from N. Y. for Fox are Vivienne Osborne and Harvey Stephens, who go into 'The Devil's in Love.'

Jolson, Keeler, East

Hollywood, May 15.

Al Jolson and Ruby Keeler hop New Yorkwards the end of this week, to remain there until the middle of June.

At that time Miss Keeler returns here to go into Warners' 'Footlight Madness,' June 19.

CALIF. ALL HET UP ON LEGAL RACE BETTING

Hollywood, May 15.

Though Governor Rolph last week defeated legalization of race track betting by vetoing measure passed in both houses, the legislature over week-end voted to submit it to the voters at a special election June 27.

Bill was twice previously defeated at such election but with the Governor's veto of the measure, which might have made Southern California an outstanding all year around resort burning up the populace, it is likely it will pass, even though the Hearst papers will use a doubled-barrelled campaign against the measure.

Nagel's Legit Plans; Has B'way Piece Set

Hollywood, May 15.

Conrad Nagel, who left for New York Sunday (14) will probably appear as guest star with Camberlain Brown Stock company at Atlantic City for two weeks early in summer. Then will probably present on Broadway 'The Great Illusion', play by Bernard Schubert and Jay Rubin, which Tink Humphreys and Lew Cantor will produce.

Readying Chev's Next

Gene Fowler has locked himself up at his Fire Island home, New York, to work on Maurice Chevalier's next, an original, 'Way to Love.' Star, who was east with Norman Taurog, Barney Glazer and Fowler, left for the coast Thursday (11), Taurog and Glazer following on Sunday (14).

New Chev picture will have music to be done by Johnny Green.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

Film Leaders Meeting with Administration Reps Regarding Fed'l Conservator for Pictures

Washington, May 15.

Representative Patman, Democrat, Texas, today (Monday) introduced a bill in the House calling for the Dept. of Justice to investigate film financing.

Patman will push the bill as an alternative of the Sirovich resolution.

A Federal conservator for the motion picture industry is now regarded as not an impossibility.

Washington's idea on the industry, especially in relation to the investing public, is that films may require governmental intervention, akin to the condition of a bank, because of the public welfare involved.

Star chamber pow-wows between the industry's top leaders and present administration representatives over the weekend in New York, are cueing the situation along these lines. The sessions are being continued.

Par's acute condition is said to be a predominating influence in the Federal conservator idea. Par, in the public mind, it is contended, is still regarded as the keystone of the motion picture industry. Should its assets be forced on the public block, the Democratic mentors on national economic matters are of the opinion would react too vigorously against the industry at large.

Film officials are reported of like opinion. As a result a unique situation is presenting itself where an entire industry may mobilize for the special benefit of one of its own single enterprises.

By the time Representative Patman's resolution is referred to a committee and comes up for House consideration, picture contact men in New York late yesterday (Monday) were certain that Congress will be in its 1934 session.

The Patman measure follows within a few days the defeat of the Sirovich probe. Latter resolution polled a house vote of 227 against 115 in favor, and six who did not ballot.

Par, N. Y., Shaves Nut To $25,000; Stage Shows To Average $5,000 Wk.

The nut on the Paramount, N. Y., has been brought down to between $25,000 and $27,000, with the stage show averaging $5,000 as against as high as $15,000 and more in the not distant past. Film rental remains a question of percentage of the gross receipts, with take for Par's distribution end comparatively slight of recent weeks.

Reports that the distribution department was reducing rental in order to insure continuance of the Paramount in its present de luxe policy, as prestige for Par product, remain unverified.

Of recent weeks the N. Y. Par has been losing money, with difficulties encountered in paying off at the end of each week all its obligations. In some cases notes have been given. In shaving the overhead, personnel eliminations and stage show economies have lowered costs.

MG's Bible Yen

Hollywood, May 15.

David O. Selznick will produce a biblical picture for Metro with Clarke Gable and Robert Montgomery in cast.

Studio purchased 'Two Thieves,' by Michael Kornoff, which is a yarn of the two thieves who were crucified with Christ.

Mack's 3-in-1 Deal

Hollywood, May 15.

Willard Mack returned this week to Metro with a writing, directing and acting contract.

First assignment is to work on the standing studio script of 'March of Time.'

Doran, Fox Story Ed, on Commuting Schedule

Hollywood, May 15.

D. A. Doran, Fox eastern story editor now on the Coast, will hereafter divide his time between the studio and the home office. His intention is to come here at least every three months for a several weeks' stay for story conferences with execs and to keep with story requirements.

Present visit is to sit in on conferences with John D. Clark, general sales manager and studio heads on stories for the new year's program.

Indies Puzzled By Uncertainty Of Double Bills

Hollywood, May 15.

Small independent producers here have been unable to decide on cost of their future pictures because of uncertainty on status of double bills. Should single billing stick, indies want to boost the budgets so their films can hold up as single attractions. But, if exhibs return to double bills, the indies will continue making low cost product to fit the dual programs.

George Weeks' Mayfair company, after settling on a higher cost for the remaining five pix on the program, are changing again, and will make the quintet at the former average cost of $12,500. Weeks had been intending to boost his negative cost to $20,000.

Premier was also ready to increase budgets to $50,000 on five remaining pictures, but now has decided to complete the program at present budgets and change to a higher neg cost later if the situation warrants.

Indies are also up in the air on the extent of single billing, having no figures to go by. About half of the producers formerly making cheap pictures have changed in keeping with double bill elimination, while remainder will still turn out the cheap ones.

Phil Goldstone, Nat Levine, KBS and Monogram have gone up. Fanchon Royer, Invincible-Chesterfield, Eagle Productions, Kenneth Goldsmith and other smaller indies are still undecided.

Special 'Gabe' for Eng.

'Gabriel Over the White House' has been made into a special English version for the British market.

Metro had several scenes reshot to do away with the war debt thing and has changed several other sequences which it was feared the Britishers might resent.

All Got Hot for Bonfils Story, So Par Closed Deal

Hollywood, May 15.

Paramount finally closed for 'The Great I Am,' story by Lew Goldberg, around the life of F. S. Bonfils, Denver publisher, when Metro became interested in story for John Barrymore, Radio for Richard Dix, and Warners for William Powell.

Swapping Femme Leads

Hollywood, May 15.

Universal is making an east-west trade on leading women, sending Mary Brian to New York for 'Shoot the Works' and receiving Margaret Sullavan from there for 'Only Yesterday.'

Miss Brian, who left May 13, stops over in El Paso to pick up her mother. Miss Sullavan arrived yesterday (14) by plane.

Now the 150G Episoder

Hollywood, May 15.

Phil Goldstone is readying the first of a series of super-serials, with each to cost $150,000. In addition he is preparing to make novelty shots. Return of sinble bills is responsible for Goldstone's interest in shorts.

Producer figures that he can make the type of serial that will be used in de luxe houses, giving them historical subjects and segments that are complete enough in themselves to take away the 'continued next week' stigma.

OLD ROXY WINS USE OF NAME ON APPEAL

By a 2-1 decision, the old Roxy emerged the victor in an appeal action before the U. S. Circuit Court of Appeals, which reversed the decision of the lower District Court, and confirmed the exclusive right of the old Roxy to use the name. The RKO Roxy in Radio City is respondent. Decision was handed down in New York Monday (15), Justices Manton and Swan holding to the prevailing opinion and Justice Hand dissenting.

The decision in favor of the old Roxy looks to complex the Radio City theatre operation, and last accounts had the RKO people undecided whether to appeal the matter higher, if the question can be appealed, or to start out immediately to change the name of the RKO Roxy. An appeal, if granted, or can be taken, would have to go before the U. S. Supreme Court.

Counsel for the old Roxy is now preparing an injunctive order against RKO, for the court's approval, which would compel the RKO people to remove the 'Roxy' part from the RKO Roxy. The decision does not apply to Roxy (S. L. Rothafel) personally nor to the RKO people in using Roxy's name in a personal way in advertising or signs; RKO, under the decision, cannot use 'Roxy' as the name of a theatre.

Six Months' Court Battle

The action of the Circuit Court reversed the decision of Judge Francis Caffey in the Federal District, who previously had upheld the findings of Special Master Patterson Pratt that the 'Roxy' name belonged to RKO. The fight over the name has been on for around six months and arguments were only heard on the appeal around five weeks ago.

For the old Roxy, it's no slight victory as it gives the old cathedraw a financial break. The tremendous outlay of money that would have been required to acquaint the public with a change of name is something the old Roxy might not have been able to afford right now. Additionally for the old Roxy, the decision serves to end public confusion as to the identity of the house.

Last week, the old Roxy celebrated its sixth anniversary.

H'WOOD IS NOW KINDLY DISPOSED TO CHI FAIR

Hollywood, May 15.

Hollywood, at first chilled on the Chicago World's Fair, what with its own money troubles, is now leaning kindly toward the project as a boxoffice stimulant, with three studios planning to send units there for background shots. Latest is Melville Brown, who left Sunday (14), to make a two-reeler for Paramount in cooperation with the Chicago 'Tribune' beauty contest. The paper's 51 femmes picked in national contest, will be used with a professional cast.

Columbia is sending a unit to the pageant for 'World's Fair' and Universal is planning a Murray-Sidney 'Cohens and Kellys at the World's Fair.'

Mae West's $6,000 Wk.

Los Angeles, May 15.

Warfield, San Francisco, has offered $6,000 for one week to Mae West.

Not closed yet.

Film Censorship Deprecated In Calif. Parent-Teacher Talk

Hollywood, May 15.

Voicing the sentiment of 3,500 delegates in attendance the Forum of the California Congress of Parents and Teachers, at Long Beach, Calif., last week, that the organization is opposed to censorship because it destroys freedom of self-expression, Mrs. Hedges, state chairman of the motion picture division, keynote of what the industry regards as the most constructive step so far taken on behalf of the screen.

She maintained that the only effective means of achieving improved pictures is the organization of public support for the best attractions.

'The motion picture is here stay,' said Mrs. Hedges. 'Nothing is more futile than to attempt its improvement by harassment. It is foolish to ignore the educational effect of the motion picture because, whether you like it or not; whether we approve it or not, millions of children are attending the pictures, and are having their lives colored by what they see. They go to satisfy that natural love of drama which is, just as the love of music, common to humanity. The emotional response to drama is limited to no age nor class. It begins in the earliest childhood and is an integral part of the lives of the most primitive of people, as well as the intellectuals.'

No Substitute

Continuing her 'feasible solution of the motion picture problems,' Mrs. Hedges said:

'Obviously there is no substitute for drama and the motion picture because of its inexpensiveness and accessibility satisfies a human need. It is futile to attempt to coerce the powerful film industry, the fourth largest industry in the nation, as it is manufacturing a product which people are going to

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Double Bills at 40c Set Scale for Town

San Francisco, May 15.

Fox-West Coast has put its Grand Lake, Oakland, into dual films at 40 cents top, taking a tip from success of the same policy at the local St. Francis.

Forty cents is top admish for entire city of Oakland with no house in town seemingly able to pull more than four dimes at the gate. No vaude or presentations in the burg.

Independent exchanges are making a concerted drive to reinaugurate double feature programs in Southern California. They are using the argument to theatre men that they book extra features such as special preview pictures and in that way get away with the agreement.

Members of the Independent Association turned thumbs down on the idea, also Fox West Coast, but one or two outlying houses tried the stunt over the week-end.

Goldstone Shuts Purse to Indies; 'Risk Too Great'

Hollywood, May 15.

Phil Goldstone, long the financial angel for independent producers, is washing his hands of all production bankrolling for cheap pictures.

The poobah of the indies has been withdrawing during the past year from all such ventures and has only the John R. Freuler tangle to settle before he will be entirely out of independent financing, apart from his own company, Majestic. Three pictures made for Freuler by Burton King and Ralph Like were not lifted by the Empire laboratory in the east, as per contract, and Goldstone hopes to regain his money from this deal shortly.

Too many headaches for the small chance of profit involved is Goldstone's reason for snubbing the cheapies. In the past he has had difficulties with nearly every such outfit he financed, and although getting his own money out of the negative, it required plenty of legal work. Double billings end has made these low cost negatives too uncertain, according to Goldstone, to so invest his money.

The producer will still angel films costing around $75,000 and suitable for single billing. He will also continue as backer for other ventures in real estate, films or elsewhere, that look okay to the pocketbook.

UA May Distrib 'Jones'

Krimsky & Cochran are about set on a distribution deal with United Art ts for 'Emperor Jones.' K&R begin shooting on their picture next week with Paul Robeson and Dudley Digges heading the cast. After some interiors are made in New York and some exteriors in the South of France, company goes to Haiti for the jungle scenes.

Distribution deal is being held up because of a difference in terms.

BIP Nips Eilers

London, May 15.

Sally Eilers is the latest American to be grabbed for picture making by British International.

Miss Eilers sailed on a vacation trip on the same boat when Bebe Daniels and Ben Lyon came over for a picture. When she landed B. I. talked to her pronto and a signature followed.

Frances Fuller

Hollywood, May 15.

Frances Fuller, from legit, wife of Worthington Minor, legit producer, goes into her first film part opposite Gary Cooper in Paramount's 'One Sunday Afternoon.'

She was in the Broadway productions of 'Animal Kingdom' and 'I Loved You Wednesday.'

Academy Gains Membership Slowly Despite Bars Down

Hollywood, May

Despite the tendency of the Academy to strengthen through simplified membership requirements, it has added only 82 to its roster in the last five months.

Present membership is 958 in the Academy's five branches, as against 876 last December, when an increase of 159 members had been shown during the previous five-month period.

Present branch membership is divided approximately as follows:

Stars and featured players, 200; freelance and supporting players, 100; directors, 100; production executives, 140; screen writers, 120; assistant directors, ; art directors, 40; sound technicians, 80; cameramen and technicians, 50; film editors, 15; equipment and theatre technical execs; 30, and special members, 25.

Newest members among the actors include Constance Bennett, Marion Davies, Charles Farrell, Katharine Hepburn, Leslie Howard, Elissa Landi, Eric Linden, Jack Oakie, Diana Wynyard, Nils Asther, Lionel Atwill, Louis Calhern, Mae Clarke, Frank Conroy, Laura Hope Crews, Dudley Digges, Mary Duncan, Charles 'Buck' Jones, Arline Judge, Kenneth MacKenna, Frank McHugh, Grant Mitchell, Frank Morgan, Eugene Pallette, Gregory Ratoff, Peggy Shannon, C. Aubrey Smith, Alice White and Roland Young.

Fiske O'Hara's Pic

Hollywood, May 15.

Fiske O'Hara, who has been here for several months, gets his first Hollywood film break in Fox's 'Paddy the Next Best Thing.'

J. M. Kerrigan also in the cast.

John Fogarty, the radio tenor, may go to Hollywood for Fox. Deal calls for him appearing in 'Paddy, the Next Best Thing,' with Janet Gaynor and Warner Baxter.

OUTLOOK ON MERGERS

Si Fabian or Banker Watts for 3d Par Trustee; Walker, Nathanson, Pros and Cons; Otterson Aspects

very day brings new possibilities for the third trustee of Paramount, to serve with Charles D. Hilles and Eugene Leake, since Louis J. Horowitz, resigned. Almost every creditor has his own candidate.

Altogether, the Par situation is more complexed than ever with most of the bigger creditors sort of resigned to let matters take their course, seemingly discouraged or disgusted in their efforts to impel a showman choice for the spots.

Chief entrants for the post, according to the latest nominating information are Ridley Watts, merchant-banker, and Si Fabian. Banker interests are behind Watts, who is a stranger to show business. His work has been mostly in banking, insurance and cotton. He is listed as a director of Chemical Bank and the New York Life Insurance Co.

Fabian is being pushed for the post by William Greaves, head of the Prudence Co. Certain downtown bankers do not consider Fabian the man for the job but Greaves' influence is considered strong enough almost to put Fabian over. Previously Greaves, himself, had been mentioned as a likely successor to Horowitz.

Creditors' reps were to meet today (Tuesday), or tomorrow, to iron things out and agree on a trustee choice, who would be proffered for election formally before the general body of creditors at their meeting Friday (19).

Horowitz Bows Out

In the meantime, it has been ascertained that Horowitz, head of Thompson-Starrett, builders, and a director of Prudence, who resigned as trustee, is not to be considered for any management post, as was originally proposed by certain interests close to Horowitz. With the shift of the Horowitz's intentions comes the news also that an effort has been revived to impel Frank Walker to come as the general manager of Par, next in charge to Adolph Zukor. This was up before and sidestepped several times and is now up again.

Inside talk on the trusteeship and the Walker connection would have Prudence allied with J. E. Otterson of ERPI for a deal that would send Paramount's Astoria plant, representing something like a $5,000,000 investment for the company, to ERPI, if and when Par bankruptcy matters can be finally ironed out. Nothing's official on it, as all these moves are being maneuvered under cover.

Nobody seems to know or willing to talk about the Frank Walker thing, and it seems that the subject has become rather a delicate one to discuss. Intimations are that Walker is reluctant to take any job at Par, owing to his connection with the Comerford theatre circuit, formerly operated by Par. Also, latest accounts would have the present Washington administration as having intimated to Walker that his going into Par, under existing sponsorship and existing situations, not to the head man's liking. But this is only whispered about and no official word has come from Walker directly whether or not he will accept.

The Walker connections are linked not only with Will Hays, but Otterson of ERPI, besides certain bankers. However, there seems to be opposition to Walker as general manager, or as the operator of Par's theatres.

So far as N. L. Nathanson goes, he may still get the operating job on Par's Canadian holdings, but that's all. The Nathanson palaver has cooled considerably, as much opposition has sprung up against his taking hold of anything bigger, and there is even some opposition to his getting the Canadian job. Nathanson's free discussion of his hopes and plans with friends and neighbors in other companies are said to have had the effect of raising much criticism of his allegedly indiscreet bandying of words.

Rogers Returns West For Season's Final Pic

Hollywood, May 15.

Returning from New York last night (14), Charles R. Rogers recalled his production staff and starts filming June 1 on the final picture in his present series of eight for Paramount.

Trio of stories from which one will be picked, are 'Bottom of the Sea,' 'She Made Her Bed' and 'Golden Harvest.' Writers are now preparing scripts on all three, with the two not selected going over on Rogers' next year's program.

PAR'S FURTHER 'HOCKING' OF FILMS OUT

There is no intention on the part of the Paramount trustees or Kuhn, Loeb or other banking houses to set up a new financing deal with Par through the Film Productions subsidiary with film negatives as security. According to attorneys for the trustees, such a plan has never been discussed, adding that it would be an unlikely means of providing new financing if that was to be done.

There has been so much criticism over the pledging of 23 negatives under last April's loan, along with annoying and costly court actions, that another such deal is improbable.

Meanwhile, with P-P in bankruptcy, question has arisen whether the 12 banks on the $13,000,000 loan of last April would have preferred creditor advantages on liquidation of the company. Despite the nature of the deal, banks' preferences may not eventuate. One of the various claims by opposition to the negative-secured financing deal is that Paramount's action in pledging this property violates indenture of bonds. The $13,000,000 borrowed a year ago is listed as one of the Par liabilities in its bankruptcy schedule.

FILMS AFTER A 20% CUT FROM STUDIO CRAFTS

Film companies have asked for a 20% reduction in labor costs, with the unions now considering the request on the new contract due in September.

It was made at the opening session of the annual labor confabs between the companies and the unions, presided over by Pat Casey last week. Another session was to have been held yesterday with indications they will drag along in negotiation for several weeks before any basis is finally decided upon.

Besides Casey, among those present at the opening session were S. R. Kent and Harry M. Warner, and for the unions, William Elliott and Joe Weber.

Doane's 26 for U

Hollywood, May 15.

Warren Doane, in charge of short production at Universal, had his option taken up and will make 26 two-reelers for the new season, as against 20 for the current program.

THEY'RE DOPIN' 'EM ALREADY

Pres. Roosevelt's Advocated Waiver of Anti-Trust Laws May Revive Merger Possibilities — 8 Major Companies Apt to Become 4 During '33-'34

ENCOURAGE INDIES

With the admission that only the law has been the non-circumventive obstruction to major company unions, industry observers, intimately acquainted with the general Washington and celluloid political picture, see in Roosevelt's anti-trust waiver the means for company mergers which may have been considered during the past three years.

Indications are that as soon as Washington okays it, consolidations will almost immediately get under way. If all of the deals negotiated during the depression, many of which even got as far as direct appeal to Washington, are revived, the dopesters see not over four major companies in the place of the present eight before the end of the 1933-34 season.

With any narrowing down of major companies, a general concentration of control is denied. They are prepared to tell the government that any mergers are only for strictly economical reasons, and that in more ways than one it would open the field for independent producers.

In order to realize any consolida-

(Continued on page 25)

Mannix, Selznick, Rule at Metro as Mayer Vacations

Hollywood, May 15,

Louis B. Mayer, en route to Honolulu, said studio production activities are centered between Eddie Mannix, general manager, and David Selznick.

All producers, including Harry Rapf, Hunt Stromberg, Walter Wanger, Larry Weingarten and Al Lewin work directly under, and in conjunction, with Mannix.

Selznick, besides his own production duties, has supervision over John W. Considine, Jr., Lucien Hubbard, Frank Davis and Lou Edelman.

Mayer will be gone until May 27. At that time he is expected to return to meet Irving Thalberg, coming from Europe, and Nicholas M. Schenck, who will accompany the latter to the coast.

It is likely that a number of the producers who are under the Mannix supervision will probably be taken over by Thalberg at that time, as the amount of personal production he will make is to be limited.

Understood no new pictures go into production at Metro until after the return of Mayer from Honolulu May 27. 'Another Language,' with Helen Hayes, and 'Christina,' with Garbo scheduled to go into production this week, with absence of Mayer and illness of Walter Wanger, will be held up.

Rouben Mamoulian may be borrowed from Paramount to direct Garbo.

Kaufman on Vacash

Hollywood, May 15.

Al Kaufman left Saturday (13) for a month's vacation in New York.

His assistant, Mel Shauer, is sitting in during his chief's absence from the Par lot.

How Pres. Roosevelt's 'Industry Mobilization' Platform Affects Pix; Industry Plans Accordingly

Saal East Concluding 12-Pic KBS-Radio Deal

Hollywood, May 15.

William Saal is now in New York, having left here by plane Thursday (11) to conclude negotiations for a 12-picture deal on behalf of Kelly-Bischoff—Saal to produce and release through Radio.

Matter will be handled by Ned Depinet to iron out distribution problems before papers are signed. If deal is okayed, KBS will vacate the Tiffany studio and make the pictures on the Pathe lot at Culver City.

CAREY HINTED AS BANKERS' CZAR

Hollywood, May 15.

William F. Carey, president and general manager of Madison Square Garden, was here for a number of days, more or less under cover, but making a lot of inquiries regarding the inner workings of the production end of the picture industry. He will return here July 1 for six months.

There's considerable inside talk here that Carey is to be the 'bankers' czar,' which post was reported offered to Pat Casey several weeks ago.

Because of his friendship in the financial field and his past showmanship and engineering experiences, Carey is deemed likely prospect for the job of investigating where the dollars go in production.

He is known to have spent many hours during the past week delving into features of the business that ordinarily wouldn't interest the casual visitor to the picture colony.

24 INTO WORK AT PAR IN 6 WEEKS, CAPACITY

Par is planning to push its studio into a capacity grind, within the next six weeks. At expiration of that period or shortly after, it may mean a shutdown for a part of the summer.

Together with the pictures now in production or editing and the large total of 14 set to reach cameras in six weeks, the studio schedules 24 pictures over that period. This is half of the average major program and almost half of Par's yearly average of 60.

There is enough capital on hand, out of film rental, to cover the new large group of 14 slated to start in the next six weeks. Four films are now in production and six in the editing rooms.

Majority of the 14 to hit the sound stages are new season's pictures.

Warnerites' Coast O.O.

Major Albert Warner, his two division sales managers, Grad Sears and Andy Smith, and S. Charles Einfeld leave today (Tuesday) for the Coast.

They are going out to discuss new season's production and look around. Back in two weeks.

SCHLAIFER HIES EAST

Hollywood, May 15.

L. J. Schlaifer left here for New York May 11.

He was here discussing Universal's new program with Carl Laemmle.

film representatives Washington find of Roosevelt's industry mobilization platform affects pictures. the film business is accordingly.

Two of the planks have been announced, one which feared in parts of filmdom ably until the term of January, third movement be presented. Picture men hold this will hook up indirectly with the first two, requiring all companies, engaged in interstate commerce, to file certificates of incorporation in Washington. In other words every film company, since all are dependent upon interstate trade, would be brought under the immediate eye of the Federal government.

The first plank, which is covered in detail in a separate story in this issue, has to do with waiving of anti-trust laws so that industry as a whole may get its house in order for the new era.

The second is designed to protect the stockholder. According to the picture version it requires companies to file accurate information with the government concerning their financial status at the time before they can engage in new flotations.

O. Aid

Provisions in the general platform designed to limit the working day, and set up a minimum wage scale, are held not directly to pertain to pictures except through the box office.

Regarding thousands of extras, many of whom make only a few dollars a week and others who go for weeks without a dollar, picture men declare that this phase is just incidental to the business; the extra is a 'casual employee' and not on the staff of any company.

The box office gross is bound to swell under the minimum wage scale, many other industries, by conforming to it, placing thousands in a position to return to the theatre. This is one of the reasons why picture men broadly acquainted with the b.o. inside are certain the improvement in ticket buying, starting after the moratorium, will steadily but slowly mount during the summer.

Concerning its own house cleaning the tendency of the industry is to steer shy of the great round table for the exhibitor masses. The 5-5-5 and the 2-2-2, and all the years that were spent setting up and knocking down card houses of uniformity, have sold wiser leaders against the forum idea, even though, under the anti-trust waiver, it could be assembled without fear of Federal intervention or court precedent.

Solve Local Problems Locally

'Do things by cities,' is the picture proverb under Roosevelt. In this way exhibs and distribs in one key center can get together and consider local problems which never could be understood at a table of representatives in New York. After the city conference if the majority favors a return of zoning, arbitration, etc., then forward the findings and get them definitely on the new era record.

If the majority in a city is posed and cannot agree then, say the film sages, let the distributor exercise his right as a seller and do business under his own terms.

On a city to city basis major company representatives feel that matters will not be as difficult as they now would seem. They point to the Cleveland indie-circuit disentanglement, not so long ago, one of the worst box office situations in the country, as an example of what can be done when the industry takes its troubles off the national standard.

Ragged Stock Prices Interpreted As Signal of Rounding Off Top; Minor Declines in Amusements

By AL GREASON

The new week in the stock market opened with hesitancy yesterday (Monday). tarting prices were sharply off and so were the commodities. Noon brought a fair upturn, but the final half hour left the general level rather lower than Saturday's. Bulls got what comfort they could from the fact that volume declined with the easing off of quotations.

At any rate the enthusiasm of last week was greatly cooled as many market observers found reason for the view that the ragged appearance of the picture signalled the rounding off of at least a temporary top.

There was cautious profit taking in those issues that led last week's spurt, notably dealings in the senior shares. Feeling was general that the market has gone too far ahead of business improvement and commodity prices and the tape needs a rest after the fast climb since March 15.

Amusement shares did little, but were generally inclined to drift lower. There was no definite retreat, but rather an inclination to cinch paper profits. Loew's was just below 18 at one time, but closed substantially unchanged at 18¼. The preferred was off a full point at 57. Technicolor had to take selling after last week's flight.

Bonds did better than stocks, holding near last week's best and in several important instances making new tops for the movement and year.

Banking on Trade

Inflation as a reason for a rising market sank into the background last week. In its place bullish speculators pointed to certain substantial signs of business revival as the prop to the higher price structure in both commodities and stocks. Practically all the staples touched new tops for the year and in many cases for two years, while the familiar industrial average pushed through the peak of the upturn that climaxed last September. Conclusive penetration of this level was not confirmed by the rails, however, and brokerage advice was to look for the next market stimulant to come from a movement in the carriers.

The amusements at length got into the upswing during the week. Participation was in a mild degree, but definite, with Loew approaching 20 at its best and a striking demonstration of buoyancy in Fox together with quite a group of the minor theatre issues, such as Co-

(Continued on page 29)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
200	Col. Plc...	12⅝	12¼	12⅜	— ⅛
400	Cons. F.	3½	3½	3½	— ⅛
1,500	Do pf...	10⅝	10⅝	10⅝	+ ⅛
3,900	East. K...	71¼	70	70½	— ⅝
1,200	Fox	3⅛	3⅜	3⅜	— ⅛
100	Keith pf..	20	20	20	—3
2,200	Loew's	18½	17⅞	18⅛	— ⅛
100	Do pf...	57	57	57	—1
200	MGM. pf..	10	10	10	
300	Par-P ofs.	⅝	⅝	⅝	+ ⅛
400	Pathe	⅝	⅝	⅝	+ ⅛
1,700	Do A....	3⅜	3	3¼	+ ⅛
27,600	RCA	7⅛	6¾	7	
1,500	RKO	2⅞	2⅝	2⅝	
8,700	W. B....	3⅝	3⅛	3¼	
200	Do pf....	8½	8½	8½	—1

BONDS

$2,000	Keith	40½	40½	40½	+ ½
3,000	Loew	73½	73	73	— ⅛
9,000	Par-F	9	8	8¼	
6,000	Par-P	10⅛	10	10	— ⅛
2,000	RKO	19	19	19	
28,000	W. B....	28¼	27⅜	28	+ ½

CURB

6,500	Tech.	8⅝	7¼		
700	Trans-L...	2⅝	2⅝		

FATE OF BKLYN. PAR CONTINUES IN DOUBT

With plenty of bids reported but no deals, the fate of the Paramount, dropped by Publix, very doubtful. Prudence Bond Co., its landlord, will not turn it over to anyone unless there is reasonable assurance parties with whom deal would be made are in a position to live up to lease written. Prudence is said to be demanding not less than $100,000 before letting house go. Bond company doesn't want any fly-by-night try.

Nearly everyone has considered the Par, Brooklyn, including Milt Feld, who also would like to make a deal for the N. Y. Par and a week ago was reported within 60 days of control of both. While a deal might be made for Brooklyn if to satisfaction of Prudence, the Paramount Publix company will not relinquish the New York house under any circumstances, it is promised.

A product problem further shrouds the Brooklyn Par in doubt and drives off interest that may have existed a few weeks ago.

Paramount pictures would definitely not be available due to an old long-term franchise with Loew's. Under this franchise, written six years ago, it was understood that Par product would go to Loew's on first run in Brooklyn unless Paramount itself had a house in the borough for first run purposes, at that time in mind by Par.

Now that Par does not have a house in Brooklyn through walkout by Publix, Loew's has first choice on its half of the Par program. The other half, under a franchise to RKO and also of long standing, is automatically available to that circuit. Both the Loew and RKO franchises, calling for a split of the product, have four years to go.

With these franchises in existence, one-half of the Par product henceforth gets first run at the Albee (RKO), the other half at the Met (Loew's), all other RKO and Loew houses being second run as they've been right along with Par pictures. Because of the change in first run situation, new rental terms were figured out for the Met and Albee with the two circuits.

PITT NEWSREEL TIE-IN

Pittsburgh ' ', KDKA, Stanley theatre and Pathe News are working out an arrangement for a newsreel similar to Hearst-Metrotone 'Sun-Tele'-WCAE set-up here.

Plans are to have the Pathe sound truck come to town at intervals and pick up shots synchronized with Newsreeler Cy King's comments.

TENN. SUNDAY FILMS DELAY

Memphis, May 15.

The Legislature passed the Sunday film bill, but the Governor has not signed it as yet. Because the local managers refused to pay 20% tax that the bill required, formal gubernatorial signaturing is being delayed.

Tuff Break for P.A.'s

Hollywood, May .

Fan photos of American screen players are not going to be so lavishly scattered in the British Isles hereafter. Nor are production stills from the big companies going to London wholesale lots, as of yore.

A duty of 10% of the valuation of photos is now in effect. Valuation has been arbitrarily set at 20c a print in U. S. coinage, and the customs regulation is that this class of matter must be sent parcel post.

Big Creditors O.K. Skouras Bros.; to Revamp Fox-WC

Los Angeles, May 15.

roposed reorganization of Fox-West with the Skouras Bros. charge has the stamp of approval of the bankrupt circuit's big eastern creditors, Chase National bank, Westco and Fox Films, according to Reuben G. Hunt, attorney for the F-WC trustees, who returned from New York, where he held conferences with the creds. Latter are disposed to co-operate in the revamping in any manner that will benefit the remaining creditors.

Hunt stated that the claim of Adolph Ramish, largest individual creditor, was of a nature that called for early settlement.

Meeting on the bankruptcy that was held May 11 was continued for a week because of the illness of J. J. Wilson, attorney for Ramish, who was injured in an auto accident. Only order signed was to disaffirm the lease of the Lyric, Nogales, Ariz., which is being turned back to Mrs. Con O'Keefe.

Next meeting, to be held May 18, will pass on the disaffirming of eight theatre leases and the petition of ERPI to force payment of sound equipment rental now due. At that time Wilson is expected to be well enough to continue the examination of the officers of the bankrupt company, delving into the alleged domination of the concern by the majority creditors and the effect of that control on the present condition of the company.

1st Runs on Broadway

(SUBJECT TO CHANGE)

Week May 19

Paramount—'Girl 419' (Par).
Capitol—'Peg o' My Heart' (Metro).
Strand—'Picture (WB) (18).
Rivoli—'I Cover the Waterfront' (UA).
Roxy — 'Cheating (Indie).
Music Hall—'Adorable' (Fox) (18).
Mayfair — 'When Strangers Meet' (Col).
Rialto—'Forgotten Men' (Indie) (2d wk).

Week May 26

Paramount — 'International House' (Par).
Capitol—'Never Give a Sucker a Break' (Metro).
Rivoli—'I Cover the Waterfront' (UA) (2d wk).
Music Hall—'Elmer the Great' (Radio).
Mayfair—'Soldiers Storm' (Col).
ialto — Men' (Ind.) (3d wk).

$2 PICTURES

'Hell Below' (Metro) (Astor) (4th wk).
'Reunion in Vienna' (Metro) (Gaiety) (4th wk).

FOREIGN FILMS

'Morgenrot' (Brecher) (German) (Little Carnegie) (15).
'Drei Tage Mittelarest' (Capital) (Vanderbilt) (German) (17).
'Horizon' (Amkino) (Europa) (Russian) (2d wk).

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Joseph Steele is back at Paramount as assistant to Douglas McLean. He was formerly assistant to Max Marcin.

Ironing Out Bureau

Studio representatives met at Fox studio to iron out some of the problems of the proposed Artists' Service Bureau. No suggestions as to quarters or matters of financing the venture were discussed. It was pointed out at the meeting that later in its development the bureau will handle collective purchase of materials for the studios to obtain low market prices.

Dale Van very, Universal scenario editor, is in New York to look into story deals. Among other duties he will supervise a football picture to be made this summer.

Charley Grapewin lost his case before the Academy in which he charged Warners stole his title in making 'Grand Slam.'

Joseph I. Schnitzer, now in New York, is talking a new two-picture deal with Radio execs.

W. B. Lots Active Again

Not scheduled to reopen until June, Warners' lot opens immediately for chorus rehearsals on 'Footlight Parade.' Musical will star James Cagney with tunes written by Walter Donaldson, whose deal with Metro fell through.

U. Gets 'Zest'

Universal has rights to Charles G. Norris' newest novel, 'Zest.' John M. Stahl who handled the author's 'Seed' will direct it.

Jerry Sackheim leaves assistant story editor berth at Radio to join the David O. Selznick unit at Metro as story editor.

James Dunn leaves here for a New York vacation May 20.

Landi-Boles for 'Widow'

Fox will bracket Elissa Landi and John Boles in 'I Am a Widow,' by Mrs. C. N. Williamson. Horace Jackson, writing the adaptation, will go to Europe for a vacation after finishing.

Claire Trevor, legit actress now in 'Life in the Raw' at Fox, will go into 'Shanghai Madness' opposite Spencer Tracy.'

Lew Ayres and Ginger Rogers have the leads in 'In the Money' just started at Universal.

Eastward Bound

Al Santell, Julian Josephson and Arthur Kober en route on the Santa Lucia for New York, via the canal. Former two are working on Santell's next picture for Radio. Kober is headed for New York for a month's vacation.

James Whale will direct 'Left Bank,' at Universal instead of Karl Freund, now in New York.

Columbia has bought 'Eadie Was a Lady,' song in 'Take a Chance' from Buddy De Sylva and Richard Whiting. Studio will base a picture on the title.

Fussy Clara Mow

Clara Bow has turned up her nose at 'Marie Gallant' at Fox. She previously turned down 'Sandy Hooker.' Her next is still in the air.

Milestone's Russ Film

While abroad with Harry Cohn, Lewis Milestone will make a picture in Finland for Columbia release. It's to be a yarn dealing with Russia during the Czarist regime.

Publicity for B. P. Schulberg's unit has been divorced from the regular Paramount publicity department. Neville Reay, who p. a.'d the Schulberg films previously, will continue handling the unit.

Lionel Barrymore gets the lead in 'Louisiana Lou,' Metro pic for which Tod Browning is now filming atmosphere in New Orleans.

G. P. Sully, exploitation man with Warners' studio press department, has resigned to go with Darryl Zanuck in a production berth.

Quick Folding Suds

Hollywood's first beer garden folded after only two weeks of operation when Nathan Nathanson, the owner, ran out of finances.

Edward Sutherland signed by Paramount to direct 'Too Much Harmony,' comedy with music for Bing Crosby, Jack Oakie, Skeets Gallagher and Harry Green.

On completion of 'Morning Glory,' Katharine Hepburn will go into 'Little Women,' following two-weeks' vacash.

'Moment' Rewrite

Edith Fitzgerald rewriting 'Brief Moment' at Columbia. Carole Lombard on loan from Paramount will be in femme lead, David Burton to direct.

Fox Writers Out

S. N. Behrman, Robert Gore Brown, Bert Hanlon, Ben Ryan and Walter Morosco have been dropped from the Fox writing staff.

Fox title switches change 'The American' to 'The Man Who Dared,' and 'Lady and the Cop' to 'The Woman and the Law.'

'Babes' Up Again

'Babes in Toyland,' Victor Herbert's operetta, is again being considered by Radio, revival of interest being due to current music cycle. If set, picture will be made in Technicolor.

Color Cartoons for 'Alice'

Jean Negulesco, assistant to Barney Glazer, who will produce 'Alice in Wonderland' for Paramount, will do several animated cartoon se-

(Continued on page 31)

F-WC TRUSTEE DELAYS MAY VOID FILM DEALS

Los Angeles, May 15.

Film buys made last fall by Fox West Coast in several instances have not been affirmed by the trustees in bankruptcy, who are marking time under a court ruling granting them 60 days from April 25 in which to affirm or disaffirm picture contracts. As a result of this delay, one or more of the distributing organizations contemplates voiding the deals and shortly starting a selling campaign of available product among the independents.

Among the distributors hit by the procrastination of the trustees are Columbia, Warners-First National, Radio and Universal. No Columbia product is being booked into F-WC houses currently, and pictures of the other distribs named are being played without actual approval of contract terms.

Failure of the bankrupt circuit to approve these contracts is due to the recent attempt of the trustees to secure wholesale reductions in film rentals, running in some instances as high as 50%. Report is that while Paramount pix are being used by the circuit, there has been no adjustment so far.

Hardie Gets MG Termer

Hollywood, May 15.

Metro has handed Russell Hardie a termer.

Actor, recently arrived here from New York on his second picture try.

N. Y. to L. A.

Eddie Cantor.
Maurice Chevalier.
John Darkrider.
Richard Day.
Al Dubin.
S. Chas. Einfeld.
Lynn Farnol.
Henry Ginsberg.
Benjamin Glazer.
Sam Goldwyn.
Jean Hersholt.
B. F. Holtzman.
Mr. and Mrs. Jack Boris Karloff.
Abe Lyman.
Thomas Mitchell.
Grad Sears.
Andy Smith.
Norman Taurog.
Frank Tuttle.
Major Albert Warner.
Harry Warren.

L. A. to N. Y.

Mary Brian.
Harry Cohn.
Edward Cronjager.
Wilson Heller.
Al Jolson.
Mrs. Gus Kahn.
Al Kaufman.
Ruby Keeler.
L. J. Schlaifer.
Laurence Stallings.

JOHN BALABAN'S PARD DEAL WITH P-P IN DET.

John Balaban is trying to negotiate a partnership with Paramount Publix over the Detroit houses set up in the Michigan Theatres Corp. (Publix-Kunsky). Under supervision of New York, Balaban for years has been directing operation of the Detroit houses along with Balaban & Katz, Chicago. B. & K. would continue to function as it is but in event of a deal by Balaban would probably be headed on operating control by Barney Balaban, who is not involved with John on the proposed Detroit partnership.

Barney Balaban's contract is with B. & K. as an operator, while John's is with Paramount Publix and now worthless, so-called, through bankruptcy. Report that both contracts were being settled through financial interest in theatres is erroneous. Virtually all Publix partnerships are 'paper deals.'

Publix's Detroit houses number 17. Group is a subsidiary of B. & K., in turn owned 96% by Paramount Publix.

Doc Lee M.D'ing a Pic

Old Doc Joe Lee signed on to aid and give moral support to 'Forgotten Men,' which started at the Rialto, N. Y., on Friday.

Pic is another of those war dramas 'showing the 14 warring nations' and is under the sponsoring of a group of men all of whom earned decorations from their various governments.

Par's Film 'Hocking' Deal Detailed By Kohn in Bankruptcy Examinations

Setup of the Film Production subsidiary in Paramount Publix as holder of company negatives in arranging last spring's loan of $13,368,932 was not the suggestion of any official in Paramount, it was brought out yesterday morning (Monday) in examination of Ralph Kohn, treasurer, in bankruptcy proceedings of the parent organization before Referee Henry K. Davis.

The idea of securing the $13,000,000 in this manner originated with the bankers, Kohn stated, a committee of which, known as the bank group committee, worked out the details with Par. This committee included Percy Johnson, president of the Chemical Bank as the chairman, Herbert Howell, president of the Commercial National Bank & Trust Co., and S. Sloan Colt, president the Bankers Trust Co. These banks subscribed to $1,443,244.70 each of the $13,000,000 total.

Kohn went on record at the hearing as personally not enthusiastic over the manner of the loan's flotation, saying that he wouldn't have favored the preference for the 12 banks under it if financing could have been arranged in any other way. The 12 banks now are creditors of P-P for the full amount of the loan.

That 15 Millions' redit

After a $15,000,000 line of credit to Par became impaired when National City requested payment of a three months' note for $1,000,000 last spring, instead of granting the usual renewal, Kohn explained that Johnson designated M. D. Howell, v.p. of Chemical, to look into the situation and see what could be done to take care of P-P necessities for funds.

After discussing the matter with W. B. Cokell, assistant treasurer of P-P, the banks interested in the Par situation created the bank group committee, which later informed Ralph Kohn the banks would require P-P to set up a separate company to manufacture or have manufactured film which, by arrangement, would be distributed by Par with a nominal profit to latter for distributing.

Ethan D. Alyea, of counsel for the Par-Pub trustees, who led questioning of Kohn, sought to determine who was the author of the final agreement drawn up, why stock was first in the name of the banks and then transferred to Par and, among other things, whether opinion of counsel was obtained as to whether the whole plan violated indenture of bonds. Kohn could not state who drew up the first draft of the agreement, but added that he himself wasn't the author.

The Par treasurer, after shown sections of the bond indentures relating to liens on mortgages or properties, said that he had these sections in mind when preparing the bank plan. Sections of the indentures were read into the record. In effect, they read that Par shall not create mortgages or liens on property directly owned by the corporation. It is on the ground of this stipulation that numerous bondholders have sued to set aside the Film Productions deal.

The capital stock of Film Productions was revealed as 1,000 at a value of $5 per share.

It was brought out that at a board meeting of Par March 18, 1932, a resolution was passed to buy the FPC stock at $5 a share, while at a later meeting of the board March 24 the bank plan itself was approved.

Final agreement put through provided that FPC buy the pictures of Paramount then in production, estimated at approximately $6,777,000 and from these be credited with film rental of $3,332,000 at the rate of $300,000 a week.

In return for this, the FPC subsid turned over its notes to Par, latter selling the notes to the banks, and banks agreeing under plan to provide additional funds of not more than $5,000,000.

Bank Plans Set-Up

At the board meeting when the bank plan was approved, Adolph Zukor, John Hertz and Ralph Kohn did not vote on the resolution through being directors of FPC. Kohn also brought out on questioning that all the officers of FPC were also officers of Paramount and that work performed in behalf of FPC, notably by A. E. Brown, Par cashier, was not paid for by FPC.

It was also revealed with some

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Theatre Men's Newark Candidate Sloughed

The political campaign for city commissioners ended with a bad defeat for four out of five of the present commissioners. William J. Egan who was circused by Major Weshner of Warner Brothers, came in ninth to every one's surprise. His firm is counsel for Warner Brothers.

The wise money took a terrible shellacking. Two bookies had to welsh and are stony. So sure of Egan were they all that he was quoted at 1-5, while Reginald Parnell who won was a 30-1 shot.

It is not expected that the change will make any difference to the theatres. But some speaks may shutter, some vice spots may pull their heads in, and the beer barons may meet trouble.

Anyway a good time is promised as the 'Ledger' is definitely out to get Parnell who they said was not a serious candidate and who, when they asked him for a statement after election, told the 'Ledger' where to go.

SOLO PIX PEP B. O.; DROP COSTS 20%

Los Angeles, May 15.

the dropping of double bills for single features two weeks ago, box office figures in a majority of Southern California houses have increased from 10% to 20%. Exhibs attribute this to the resumption of solo bills and a strong run of draw-product, but are not able to determine which is doing the trick.

Operating costs, through the halving of product rentals, have been reduced from 10% to 20%, and, with a few exceptions, exhibs have been hailing the single bill policy as a lifesaver. Comment from patrons is all in favor of the new type of operation. Only yells are coming from the downtown drop-in houses, where the ticket-buyer's only objective is to waste time. These are practically the only theatres that are holding out for duals.

Fox West Coast houses in this territory hit the highest gross in many months the first week of singles, with a cut in expenses tagged on. Circuit execs figure the saving in operation to be between $5,000 and $7,500 a week. Chain feels that the product played the past two weeks has been stronger than usual, including '42d St.' and 'Rasputin.' 'State Fair' and 'Cavalcade' are two other recent pix which have been standing alone on programs.

Among the indie exhibs who formerly held out against single bills and who are now strong for them are David Bershon (Westland Theatres) and George F. Bromley, sec. of the indies group.

Leaders of the latter body have been approaching some of those sticking to duals and offering to underwrite them against loss if they give single-bill policy a 30-day trial.

Labs and Raw Film Going 100% C. O. D. Socks Indies

Hollywood, May 15.

Consolidated Laboratories went on a straight c. o. d. basis last week, and notified all film producers with which it has been doing business that no further credit will be extended.

Particularly hard hit are some of the indie producers who have been enjoying limited credit for some months. A general tightening up of credits in Hollywood is responsible for the c.o. d. ruling by Consolidated. Eastman and Dupont (for raw films) are also currently on a cash basis.

State-Lake Still Orphan

Chicago, May 15.

State-Lake theatre is still dark. Half a dozen prospective tenants have made propositions, but uniformly offered nothing more than their showmanship and bright personalities to back a percentage-sharing arrangement. Receiver for the property wanted to—see some cash.

It's a fair commentary on the lethargy of indoor show business towards the pending Century of Progress Exposition that a house of the size and location of the State-Lake has no tenant.

Acad-Guild Tiff Has Percenters Embracing Both

Hollywood, May 15.

With agents about to be admitted to Academy membership, a move is also on which would result in a pact between the artists' reps and the newly revamped Screen Writers' Guild.

Indications are that the 10 percenters want to play it both ways and be with the winner in the undercover fight for existence between the writers' branch of the Academy and the Guild.

Agents and Guild members seek a 15-year agreement whereby the former will work under a code of practice with writers similar to the rules being drawn for Academy admission.

Preliminary steps for the cooperative scheme will be launched Tuesday (16) when a committee of the Guild and of the agents gather to talk turkey.

Committees to lay the pact foundation are Ernest Pascal, Brian Marlow, James Creelman and Frank Butler for the writers; and Myron Selznick, Frank Joyce, Arthur Landau and Ruth Collier, for the agents.

ALL EXTENDED RUNS NOW 55c IN THE LOOP

Chicago, May 15.

Balaban & Katz places the United Artists at 55c top this week, thereby putting it on a par with the Roosevelt and McVicker's, although the diverting of the Oriental to musical comedy will henceforth give the U. A. the choice product. B&K is of the opinion 55c is all straight pictures can get in the loop. Extended run houses scaled to 75c have been dying.

Chicago at 75c top, pictures and stage shows, is now the only six-bit B&Ker in town.

Exhib Wins Appeal on Negro Sector Charge

ittsburgh, May 15.

A jury in Criminal Court here last week reversed the decision of a previous jury that had found E. H. Goldberg, of the Brushton theatre, guilty of segregating Negro patrons in undesirable sections of his house. Two months ago, Goldberg was convicted of the charge and appealed for a new trial on a legality. In the re-trial, the conviction was dismissed on the order of the jury.

The prosecution charged that the exhibitor discriminated brashly in segregating his patrons. It was claimed that seats in the Burston reserved for Negro patrons were not desirable for vision, sound or comfort. This particular section of the house constitutes the first seven rows at the right of the house.

O'Hara Trial May 22

Chicago, May 15.

Ralph O'Hara, organizer for the Motion Picture Operators' Union, goes on trial May 22 for the murder of Fred Oser, leader of the rebel faction within the union. Shooting occurred March 24.

In assigning the trial date Judge Fardy warned both sides to be ready to proceed May 22.

Exam. of Officers in the P. E. Bkptcy Gives an Idea How Tangled It All Is; Even Has Referee Dizzy

The tangled financial affairs and activities of Paramount's most complex subsidiary company, Publix Enterprises, which is in separate bankruptcy, is getting a partial airing in examination of officers in the P. E. bankruptcy before Referee Davis. Following a preliminary meeting downtown Tuesday (2), lawyers for the Irving Trust Co., trustee over estate, on Friday afternoon (12) began getting a line on the structure of the subsidiary as a corporation and in a financial way.

It was a line frequently dimmed by lack of records or details of M. F. Gowthorpe, who was under tedious and highly technical examination for three hours Friday afternoon at the hearing conducted in the law library of Par headquarters. Referee Davis agreed to the Par h. o. meeting instead of downtown for convenience in handling records, etc.

Gowthorpe is expected to produce records or papers asked for in time for tomorrow's (Wednesday) hearing. He was decidedly at a disadvantage in digging below the surface of Publix Enterprises' financial deals, claims, liabilities, etc., since he became an officer of the corporation only last December (1932), one month prior to the bankruptcy. Rising out of the ranks of Publix Theatres Corp. to post of comptroller of the parent company, Paramount Publix, Gowthorpe in December was elected v. p. and treasurer of the P. E. subsid.

Questions on which he can't go back to 1919, when P. E. was Southern Enterprises, or concerning which he may not be able to produce the desired records, will probably be put up to other officers of P. E., principally Austin Keough, Par's legal counsel, who is to be examined at tomorrow's hearing, under plans of the attorneys.

No Final Balance Sheet

Examined by Allen T. Klots, of counsel for the P. E. trustee, Gowthorpe Friday (12) stated that a final schedule in bankruptcy and a final balance sheet, checked against a tentative statement of Jan. 28, 1932, was not yet ready. The Par comptroller also said that a condensed balance sheet of P. E. from the time of incorporation, prepared by the PE trustee, was being checked and from indications it showed numerous inaccuracies.

Transfers, assignments and write-offs of P. E. for the year 1932, revised by Gowthorpe, was entered into evidence by Klots and broken down to individual items with explanation of each where Gowthorpe could offer answers desired.

In connection with an item of $23,000 on Saenger Theatres, on a journal entry as representing 500 shares of Saenger stock purchased by P. E., Gowthorpe said he believed this was taken over by P. E. from Paramount Publix. At the same time there was an entry showing the same stock, for the same amount, was sold to P-P by Saenger. Attorneys asked why this was done. Gowthorpe could not answer, suggesting records should show.

The P. E. v. p.-treasurer was asked to look up records in connection with the sale of $10,000 of capital stock of Publix-Illinois, drawn to Publix-Great States and sold to Publix Enterprises.

Question of a $2,500 write-off of an investment in Publix-Dubinsky of Kansas City was next delved into. It was explained that a pool existed here between Dubinsky Bros. theatres and subsidiaries of P. E. under which operations had been unprofitable and last year it was decided to dissolve the arrangement. Gowthorpe said he did not think the Publix-Dubinsky Corp. had been actually liquidated at the same time

Notes receivable of $47,113 and $40,386 were taken up separately. In connection with the first, PE had made advaces to Indiana-Ohio Theatres, owned 50% by PE and 50% by "Publix-Fitzpatrick-McElroy As a result of PE advanc-

(Continued on page 23)

17% of the Gross in Lieu Of Rent on P-P's Minn.

Minneapolis, May 15.

Under terms of the lease that the Minnesota Amus. Co., Publix Northwest circuit in receivership, has taken on the 4,200-seat Minnesota theatre here, 17% of the gross will go for rental, in place of a stipulated amount. Lessees agree to keep the house open a minimum of six months a year. Paramount-Publix, which has kept the house dark the past year, paid a rental of $3,500 per week plus taxes, etc. It cost P-P more than $5,000 a week to keep the theatre dark.

Local owners have now reconciled themselves to getting only sufficient out of the Minnesota on the percentage arrangement to pay the ground rent, taxes and insurance on the house.

BLIND BOOKING NEW STYLE FOR '34

Blind booking will come in as a complete innovation during 1933-34. Few majors, according to present indications, will be able to provide exhibitors with guarantees as to stars, directors and titles.

Reasons for this are numerous. Tendency to be topical and flavor screen material with current news, is one; present credit outlook for producers during the new year, is the second major cause.

As the result of this trend, already accepted in major circles, certain producers will gain while others will lose. Companies which have made a good box office record during 1932-'33 have everything in their favor. Neutral authorities familiar with the performances of all figure that there are at least two such companies with another two whose product is rated by them as fair.

The producers on the other side of the b. o. ledger can only combat the blind formula with plenty of smart salesmanship.

Convicted Former 306 Officials Given Respite

Motion for a certificate of reasonable doubt, pending determination of the appeal of Sam Kaplan and Theodore Greenberg, former New York operator officials, from conviction on coercion charges, after trial in General Sessions, has been granted by Justice Frankenthaler in the Supreme Court. Kaplan was president of 306 and Greenberg an organizer.

They were tried with numerous other officials of the union and found guilty. On their conviction the trial court imposed an indeterminate sentence and stated that it would recommend on the warrant of commitment that the sentence be limited to six months.

Justice Frankenthaler mentions this and says that if there is to be reasonable doubt, as he grants, 'an appellant is entitled to be admitted to bail pending the decision of the appellate court.'

Otherwise, 'it is highly improbable that the appeal can be decided before the expiration of the six months' sentence and great harm would, therefore, result to the defendants from the denial of this motion should they subsequently succeed upon their appeal.'

Kaplan and Greenberg started serving their sentences immediately upon conviction in the General Sessions court.

Ayres as Lil Harvey's Vis-a-Vis

Hollywood, May 15.

Lew Ayres is being sought by Fox for the lead opposite Lillian Harvey in 'My Weakness.'

Bang-up Campaign on 'Hell Below' Reacts Mildly, L. A.; 'Snatcher' in 2 WB Houses, Plus Vaude, Oke 26G

Los Angeles, May 15.

This burg hopes for the better. Figures that all of those excuses it has been offering for off-trade will be unnecessary after next week when an influx of eastern excursion tourists starts with the cut trans-continental rates.

However, current week is another matter. Trade is generally off. Best showing is being made at the Downtown and Hollywood, with $26,000 between the two in sight. They had one of those biff-bang-bing Metro campaigns for 'Hell Below' at the State, but apparently meaning nothing; house lulls to a $13,500 week. At the Paramount with 'Supernatural,' which is quite a weak b. o. draw, the radio talent on stage figured to bolster matters into a $13,500 week.

Warners' Hollywood and Downtown are running 'Picture Snatcher' with their vaude policy, with the former house $2,000 in the lead on the take. Newness of stage shows here will probably carry it ahead of its downtown sister for a while. Take for Hollywood will run around $14,000, with Downtown hitting around $12,000. 'Christopher Strong' is in at the RKO, but this vehicle for Katharine Hepburn will mean hardly more than $4,800 on the week, which is nothing to brag about.

Estimates for This Week

Downtown (WB) (1,800; 25-70). 'Picture Snatcher' (WB) and vaudeville. Trade much better than previous week with Cagney name helping lots to the expected $12,000. Last week 'Mind Reader' (WB) rather a bust as $7,000 would indicate.

Hollywood (WB) (2,756; 25-65). 'Picture Snatcher' (WB) and vaudeville. Star name is helping as well as vaude toward a big $14,000. Last week 'Mind Reader' (WB) but it was vaude which drew them as pic meant nothing; so great at $9,600.

Los Angeles (Wm. Fox) (2,800; 15-25), 'Scarlet River' (RKO) and 'Alimony Madness' (Mayfair). Rather weak combination so oke at $4,000. Last week 'Soldiers of the Storm' (Col) and 'Vigilettes in Paris' (Maj). Very good in getting $5,400.

Paramount (Partmar) (3,595; 25-40), 'Supernatural' (WW) and stage show. Pic a weak sister with stage show figured to bring in around $13,500. Last week 'Strictly Personal' (Par) did better than looked for in getting $12,600.

RKO (2,950; 25-40), 'Christopher Strong' (RKO). Trade here not so keen for this one. Hepburn name means nothing and has hard road to go to get $4,800. Last week 'Below the Sea' (Col) handicapped by title although film got great word of mouth but had a hard time getting an even $4,200.

State (Loew-Fox) (2,024; 25-40), 'Hell Below' (MG). Very disappointing at only $13,500. Big campaign on date no help. Last week 'Zoo in Budapest' (Fox) was poorly exploited and sold with result that it only got a little short of $8,700; it might have obtained almost double with right handling.

Par, B'klyn, Shuttering Little Help to Others

Brooklyn, May 15.

Spotty business in the picture houses. Ringling-Barnum-Bailey circus in town.

Good weather not so hot for theatres. The Par's shuttering no help to all the others, seemingly.

Estimates for This Week

Fox (4,000; 25-35-50) 'Past of Mary Holmes' (RKO) and stage show featuring George Givot and Wesley Eddy. At $12,500, off. Last week 'Bondage' (Fox), got $14,000.

Loew's Met (2,400; 35-55-75) 'Barbarian' (MG) and vaude. Around $20,000, fair. Last week 'White Sister' (MG), did $22,000, oke.

Albee (3,500; 25-35-55) 'Zoo in Budapest' (Fox) and vaude featuring Horace Heidt with Phil Fabello's orchestra. Unlikely to top $15,000; lukewarm. Last week 'Diplomaniacs' (RKO) did $15,500.

Strand (2,000; 25-35-50) 'Working Man' (WB). Arliss picture not much at $12,000. Last week '42nd Street' (WB) in its seventh and last week produced a dandy $10,000.

Par Huddling on Moore

Hollywood, May 15.

Paramount is dickering with Metro to borrow Colleen Moore for the femme lead in 'One Sunday Afternoon,' with Gary Cooper.

Meantime, studio is testing Frances Fuller, New York stage actress, for the part, and has talked about assigning Helen Twelvetrees in case Miss Moore is not available.

ALL'S FAIR, OR BETTER, IN K. C., WHICH IS O. K.

Kansas City, May 15.

Week-end pace presages one of the best weeks in some time for the first runs as all are tendering strong pictures and have given them great publicity. 'Hell Below' is the Midland's feature, and the publicity calls attention to the fact it can be seen here for 25c while Broadway is paying $2.

At the Newman 'Temple Drake' is aided by a nifty publicity stunt put over by Manager George Baker. He issued 1,000 invitations to a 6:30 a.m. review for girls in the downtown stores and offices. In addition to the picture he served the guests breakfast. The stunt was watched with interest, as some thought many would not attend a show at that hour, but 486 were present, and the word-of-mouth publicity is helping. Uptown is showing 'Bondage' and denying admission to children under 14, stating in the advertising they would not be interested.

Last week business was spotted. 'Christopher Strong' seemed a little too sophisticated for most of the fans, but with Amos 'n' Andy present for 12 personal appearances Saturday and Sunday there were many turnaways.

The Uptown also enjoyed a dandy 10 days' business with 'Central Airport.' Story is by Jack Moffit, picture editor for the 'Star,' which created considerable interest as his film criticisms are sometimes pretty caustic. The Midland continued its rapid pace with 'Today We Live.'

'Working Man' at the Newman failed to come up to expectations. This star has never been big box office here, and in spite of extra publicity the week did not show much strength.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20), '42d Street' (WB) and 'When Strangers Marry' (Col) split. Opened strong with the musical and should return close to $2,500, good. Last week 'False Faces' (Tif) and 'Air Hostess' (Col) a poor $1,800.

Mainstreet (RKO) (3,200; 25-40), 'Sweepings' (RKO). Indications are for a steady play for about $6,000, fair. Last week 'Christopher Strong' with Amos 'n' Andy in person Saturday and Sunday, with prices tilted to 55c, $11,500, big.

Midland (Loew) (4,000; 25), 'Hell Below' (MG). Extra heavy house and national ads in the papers, with extra stuff on the streets. Business has been on the increase at this house for a number of weeks, and the present week looks good for a corking $15,000. Last week 'Today We Live' (MG), $10,400, fair.

Newman (Par) (1,860; 25-40), 'Temple Drake' (Par). Expected to hold up for a fair $6,000. Last week 'Working Man' (WB), poor at $4,000.

Uptown (Fox) (2,040; 25-40), 'Bondage' (Fox). Showing to adults only, and with pretty strong advertising picture is creating a lot of curiosity. Should garner a fair $4,000. Last 10 days 'Central Airport' (WB), $7,000, good.

Indie 'Ladies' Reopens Temple, B'ham, $2,000

Birmingham, May 15.

Sunday (14) Temple started taking a crack at first run policy and vaude, the first in Birmingham in three years. Prices are 15 and 25c., heretofore unheard of prices for stage shows. Acts are being booked independently. Temple has had so many changes of policy lately that it will take some time for the public to savvy.

Cavalcade' has played every little town in the state and is just now getting to town with slightly hiked admissions.

Estimates for This Week

Alabama (Wilby) (2,800; 35-40)—'Calvacade' (Fox). May get around $9,000 and could be better. Last week 'King Kong' (RKO), $8,000.

Strand (Wilby) (800; 25)—'Christopher Strong' (RKO). Probably enough to pay the light bill, $1,300. Last week 'Sailor's Luck' (Fox), $1,500.

Empire (BTAC) (1,100; 15-25)—'Employees Entrance' (FN). Fair, $1,300. Last week 'Girl Missing' (WB), $1,000, light.

Galax (Wilby) (500; 15-20)—'Destination Unknown' (U). Mild, $800. Last week 'Secrets of French Police' (RKO), $900.

Temple (Indie) (2,000; 15-25)—'Left Over Ladies' (Taf) and vaude. Pretty fair $2,000 in prospect.

Burly with Pix Out in Tacoma; Roxy's $4,600

Tacoma, May 15.

Not so easy here these days for the showmen with no one hanging onto the rafters. This is a fair summer town, but with the longer days there is more strenuous competish from the scenic resorts than usual. The new order gives the outdoor amusement men a dandy break, and theatres suffer the most.

Musical show fairish at Blue Mouse with oldtime burley withdrawn by Hamrick. He has also taken off burley in Portland. Too many squawks

Estimates for This Week

Music Box (Hamrick) (1,400; 25)—'Pick Up' (Par) and 'Christopher Strong' (RKO). Kath Hepburn in the lights, looks good for $4,000. Last week 'Out All Night' (U) got $2,600 in four days, while 'Our Betters' (RKO) only $1,050 in three days, for total take of $3,650. Former big; latter bad.

Roxy (J-von H) (1,300; 15-20)—'Parole Girl' (Col) for two days, with Madame Schumann-Heink, first time in Tacoma at pix prices; 'Mussolini' (Col), two days; 'Ramu' (Ind) with Capt. Salisbury in person, and 'A Man's Land' (Mas) three days. Anticipates a grand total of $4,600, of which the diva accounted for $2,000. Last week, 'Below the Sea' (Col) and 'Death Kiss' (WW) split, fair at $3,800.

Blue Mouse (Hamrick) (650; 15-25)—'Tonto Rim' (Par), 'Mind Reader' (FN) split, with musical stage (Frolics). On way to $2,500. Last week 'Girl Missing' (WB), 'Grand Slam' (FN) and stage, so so, $2,200.

'ZOO,' NOVARRO, TOPS IN FRISCO

San Francisco, May 15.

Things are good but not big; up and down the rialto as 'Be Mine Tonight' goes into its fifth stanza and '42d Street' is brought back to Market street for a return date. 'Be Mine' has amazed everyone including its own United Artists where the film has held up to nearly game figure for its solid month of unreeling.

'42d Street' did two weeks at the Paramount but showed during the bank holiday, and as a result didn't take what F-WC thought it could. It moved out to the naborhood Fox El Capitan and came near a record, so it's currently back downtown at the Fox St. Francis, coupled with 'Untamed Africa.' Rebooking of '42d' is also motivated by the success of Mae West's 'She Done Him Wrong,' which has played a total of some 15 weeks around town and is still going strong in the subsequents.

'Zoo in Budapest' getting quite a good play at the Paramount with Jesse Lasky drawing space in the ads with a tribute to his genius. Animal pics aren't what they once were, though.

Novarro in 'Barbarian' is the Warfield's offering with Blossom Seeley and Benny Fields on stage. Novarro is another who isn't up to previous draws, though there are plenty of femmes coming in to o.o. this'n.

Golden Gate has 'Below the Sea,' swell fodder for the Gate fans who like that stuff better than Barrymore in 'Sweepings,' last week's fare. The Pat West-Del Chain co-up revue is on stage but advertised as vaude.

Estimates for This Week

Fox (Leo) (5,000; 15-25), 'State Trooper' (Col) and 'Hearts of Humanity' (Fox). Average biz with slightly more than $10,000. Last week 'Obey the Law' (Col) and '11th Commandment' (Coop) got slightly less than that.

Golden Gate (RKO) (2,844; 30-40-65). 'Below Sea' (Col) and vaude. Undersea thriller well received by Gaters at $13,500, which is about even with last week's 'Sweepings' (RKO).

Paramount (Fox) (2,700; 30-40-55), 'Zoo in Budapest' (Fox). Animal pix aren't doing so well in town but quality of this'n helping to $14,000. Last week 'Rasputin' (MG) after three roadshow weeks at the Columbia did quite well at $13,500.

St. Francis (Fox) (1,500; 35-40), '42d Street' (WB) and 'Untamed Africa' (WB). Former in after two weeks at Paramount and one at El Capitan. Kiting biz to $7,500, as compared to $6,500 on 'Bondage' (Fox) and 'Sailor Be Good' (Par) last week.

United Artists (1,400; 25-35-50), 'Be Mine Tonight' (U) (5th week). Still holding up in swell style; $9,500 this time. Week before got $10,000, which is as high as three previous stanzas.

Warfield (Fox) (2,700; 35-55-65), 'Barbarian' (MG) and stage show. Blossom Seeley and Benny Fields on rostrum helping some; Novarro isn't the draw he once was, as $17,000 indicates. Last week Cagney in 'Picture Snatcher' (WB) drew $16,800.

Loop Sundays Off as 50,000 Visit World Fair 'Previews'; 'Drake' $22,000

Chicago, May 15.

Sunday is no longer the happy occasion for loop theatres it has been. For on Sunday the populace is going elsewhere. To be precise some 50,000 persons have been going to the World's Fair grounds for a 'preview' (paid admissions), while another 20,000 or so go to the ball game. In consequence the Sabbatarian matinees have been brutal, although after dark theatres get their innings.

Town's good week-end weather currently cuts in.

Important and telltale is the reduction of the United Artists to 55c top, the same as the Roosevelt and McVickers. For the wind-up of 'Cavalcade' the Oriental is also down to 55c. This represents an acknowledgment by B&K that straight pictures will not, and cannot, get six bits.

Better weather arrived Friday and Saturday ending a freak 12-day rain that had everybody depressed.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75), 'Temple Drake' (Par) and stage show. Adults only on this one. Mae Tinee of Tribune, most influential of local critics, rapped picture and Will Hays for 'degeneracy' theme. Anticipate only $22,000, fair. Last week 'Ex-Lady' (WB) plus Earl Hines all-colored revue took $24,700.

Majestic (Gregory) (1,996; 10-20-30), 'Black Beauty' (Sec) and vaude. Has been around $5,000-$6,000, okay at scale. Monogram and Security first runs supplying the screen, Dick Hoffman the stage. Couple more tie-ups with advertising agencies coming up similar to previous Listerine empty carton admission stunt.

McVickers (B&K) (2,284; 25-55), 'Song of the Flame' (Par). Not a hint of the gangster element as handled and advertised by B&K; hoodlum stuff keeps them out of theatres here. Around $3,000, poor, indicated. Last week 'King Kong' (RKO) following two weeks at Palace got $7,200.

Oriental (B&K) (3,200; 35-55), 'Cavalcade' (Fox) (3d, final week). House dropping 75 top for last week to stretch 'Cavalcade' until advent of new musical comedy policy when house goes into reserved seat column. That occurs May 19. Meanwhile 'Cavalcade' expectations this week can be figured from last (2d) week's gross of $8,000.

Palace (RKO) (2,583; 40-65-83), 'Out All Night' (U) and vaude. Better weather break and good bill may shoot Palace up to $18,000, good. Last week got nice $18,500 with 'Kiss Before Mirror' (U).

United Artists (B&K) (1,700; 35-55), 'Hell Below' (MG). Price slashed to 55c top with entry of this opus originally booked for Chicago theatre. 'Below' opened Saturday. Figured big $14,000 at new scale.

CHEVALIER, 11G; 'MADE ON B'WAY,' 10½G, NEW'K

Newark, May 15.

End of political campaign brought some increase in business but not enough. Maybe managers must wait until they get over expecting free food and drink with their entertainment. Anyhow no high grosses are in sight with 'A Bedtime Story,' which will top, but hardly going over $11,000.

N.T.G. at Loew's will pull them in to maybe $11,000 or $12,000. There's nothing else.

Everything died last week. 'Yoshe Kalb' in for three days next Friday at the Shubert should draw.

Estimates for This Week

Branford (WB) (2,966; 15-65) 'Ex-Lady' (WB). Showing little strength and feeble at $7,000. Last week Arliss faded with the rest in 'Working Man' (WB), to $8,200.

Capitol (WB) (1,200; 15-25-35-50) 'Pick Up' (Par) and 'Big Cage' (U). Beatty film first-run and combo almost ideal here. Should reach the good old $5,000 mark again. Last week 'From Hell to Heaven' (Par) and 'Sailor's Luck' (Fox), fair enough with $4,700.

Little (Cinema) (299; 15-25-40-50) 'Ich Will nicht Wissen We Du Bist' (Inter-world). Probably a poor $600. Last week 'Pope Speaks,' died completely and got a little better than $200 in five days with house closing for two.

Loew's State (2,780; 15-75) 'Made on Broadway' (MG) and vaude. N.T.G. on stage bringing all that is brought. He still means something here, about $11,500. Last week 'Looking Forward' (MG), no smash at $9,000.

Newark (Adams-Par) (2,248; 15-99) 'Bedtime Story' (Par) and vaude. None of the old mobs Chevalier meant, $11,000, okay. Last week 'Song of the Eagle' (Par) weak with the other stands at $8,400.

Proctor's (RKO) (2,300; 15-75) 'Out All Night (Col) and vaude. Enough to please on bill and gross will up towards $10,000. Last week 'Sea Below' (Col), just totaled a weak $8,000.

Terminal (Skouras) (1,900; 15-50) 'Zoo in Budapest' (Fox). Still free from double bills and will hardly do $4,000. Last week 'Bondage' (Fox), got a mild $3,600.

Port. Concludes Trite Bally Has Lost Its Kick

Portland, Ore., May 15.

Sort of twilight sleep settled over last week's grosses, relieving the agony of exploitation that didn't exploit. Answer is that the old angles won't work any more. They lost their edge, and the average p. a. feels like last week's razor blade.

Only '42d Street' got a rise out of the burg for weeks, connecting for five weeks at Hamrick's Oriental. Apart from the opening splurge, exploitation wasn't heavy on this picture. It gathered steam by itself, grossing more on first three days of the fourth week than same period of the third week. Much of the '42d Street' success is due to lack of strong opposish.

'Today We Live' held over on a very thin margin. They hold anything that makes six grand on the first week in this dorp, and 'Today We Live' didn't get that. U. A. now has 'Hell Below' (MG) which looks like another thin holdover.

Liberty, which connected for a while when leading the cut-rate 25c. admish pace, is now being operated by Fox-Columbia of Seattle instead of Fox-Parker.

Rialto (Heilig) went sexy with lecturers and 'Sins of Love' luridly exploited, getting some attention and extra biz.

The local vaude yen has resulted in Hamrick's Music Box going that way; also the indie Columbia and Capitol both have tab or vaude acts. Indications are that the way is being paved for the return of name act vaude in some major spot.

Fox-Broadway got along fairly last week with 'The Barbarian,' but grosses at that house are away off. Ducat price cutting is being considered. This week the Broadway has 'Looking Forward,' which looks fairly promising.

Biggest house in the burg, 3,300-seat Paramount, still dark, and probably will stay that way indefinitely. Yarns that C. S. Jensen of Jensen-Von Herberg, will reopen lack foundation. Jensen owns the site, leased to Publix.

Estimates for This Week

Broadway (Fox-Parker) (2,000; 25-40), 'Looking Forward' (MG). Looks bad, $3,000 only. Last week 'Barbarian' (MG), oke with a $4,300 take.

Orpheum (RKO) (2,000. 25-40-55), 'Diplomaniacs' (RKO) with vaude and stage band. Answering to exploitation and connecting for a strong $6,500. Last week 'Kiss Before the Mirror' (U) $4,000, light.

United Artists (Fox-Parker) (2,000; 25-40), 'Hell Below' (MG). Should connect for okay $5,000, which means a holdover. Last week, second of 'Today We Live' (MG), good enough at $3,400; first week strong $5,600.

Oriental (Hamrick) (2,500; 25-35), '42d St.' (WB). Broke all house records, holding five weeks. Fifth going to $3,500; fourth week, $4,600; third, $4,800; second, $5,700; first, $9,200.

Liberty (Fox-Columbia) (2,000; 15-25), 'Hello Sister' (Fox). Nicely $3,000. Last week 'Face in the Sky' (Fox) did fairly at $2,600.

Rialto (Heilig) (1,500; 15-25), 'Sins of Love' and two sex lecturers, Mrs. Jardine McCree and Prof. Howard Goldin. Getting some attention. Sex angle worth about $4,000; holding over. Last week 'Fighting President' (U) poor at $2,200.

Music Box (Hamrick) (1,400; 15-25-35). New policy of pictures and vaude replacing burley. First week had 'No More Orchids' (Col), $1,800, poor.

Chadwick East to Plant 'Guignol' Shorts

Hollywood, May 15.

I. E. Chadwick leaves here this week by auto on a business trip which will take him to New York, stopping off at key cities to arrange exchange deals for the two Grand Guignol shorts he has produced, as well as for a contemplated series of features.

Indie producer's contract with Monogram will not be renewed for next season.

Philly Q. T. Now, but Better Draws In Prospect; 'Made on B'way,' $8,000

Philadelphia, May 15.

Another mediocre week in the downtown picture houses is forecast by the first days' grosses of most of them. No big names, unenthusiastic notices and a general apathy that seems to hang over patrons here spell continued dull trade along the main stem.

'Warrior's Husband' got the best tumble from the reviewers, but pace is slow and stage show is routine and lacking in outstanding features; not more than $16,000 for the Fox.

Ramon Novarro's 'The Barbarian' was coldly received and except for loyal Novarro following won't attract much attention at the Stanley. Between $12,000 and $13,000 likely.

Stanton has 'Made on Broadway' but is also plugging 'a short, 'Krakatoa,' which the critics and the highbrows raved over. Might get $8,000 with the combination.

Joan Blondell's personal appearance figured as good for some extra trade at the Earle, but the picture, 'Strictly Personal,' didn't get much of a tumble; $15,000 and no better forecast.

Arliss' 'Working Man' got better reviews than the star's previous two vehicles, but didn't attract any great amount of attention at the Boyd. Another that can't make the grade for more than a week and will be lucky to hit $12,000.

Karlton figures for moderate $4,-200 with 'Christopher Strong,' moved down from Boyd, and Arcadia rates a $2,200 with 'Pick Up.'

All in all, it's a gloomy prospect, with better things promised, however, for the near future. 'Gold Diggers' is scheduled at the Stanley May 27, with the same house getting 'Little Giant' between now and then. Boyd gets 'Hell Below' this week, probably Wednesday, since the Arliss picture, as previously mentioned, shows no signs of being able to make the grade for more than a single week. 'I Cover the Waterfront' comes to the Stanton Saturday, and 'Adorable' is the Fox attraction on Friday, with the Earle having Laurel and Hardy in 'The Devil's Brother' on the same date.

Estimates for This Week

Arcadia (600; 25-40-50)—'Pick Up' (Par). Looks good for $2,200, only fair, but better than some recent grosses. Last week 'Crime of the Century' (Par) scant $2,000.

Boyd (2,400; 40-55)—'The Workingman' (WB). Notices better than those for last Arliss vehicles but not much interest. Lucky if it hits $12,000. Last week 'Christopher Strong' (RKO) less than expected with a disappointing $11,200.

Earle (2,000; 40-56)—'Strictly Personal' (Par) and vaude. Joan Blondell heads stage bill and should help some. No more than $15,000 indicated, however. Last week 'Elmer the Great' (WB) and vaude, $15,500, about a grand better than estimated, fair.

Fox (3,000; 25-55-75)—'Warrior's Husband' (Fox) and stage show. Great notices and may build by word-of-mouth, but slow start indicates only $16,000. Last week 'Hello Sister' (Fox) and stage show, $16,500, which is about $3,000 under house's present weekly average.

Karlton (1,000; 30-40-50)—'Christopher Strong' (RKO). Promises a fair $4,200. Last week 'Bedtime Story' (Par) beat $5,500, good.

Keith's (2,000; 15-25-35)—'Bachelor Mother' (Indie) and pop vaude. Signs point to some improvement on week, maybe $7,500. Last week 'Reform Girl' (Tower) and vaude; only $6,200, mediocre.

Stanley (2,700; 40-55)—'The Barbarian' (MG). Novarro following to be counted on but notices lukewarm. Between $12,000 and $13,000 indicated. Last week 'Today We Live' (MG) only $11,000, not so forte.

Stanton (1,700; 30-40-55)—'Made on Broadway' (MG). Also advertising 'Krakatoa,' a short; maybe $8,-000 for the combo. Last week 'Woman Accused' (Par), weak $7,000.

'Hell Below' $9,500, Indie Lafayette, Buffalo's Best

Buffalo, May 15.

Warm weather has struck Buffalo, also, but two houses, Great Lakes and Lafayette, are up in the money just the same.

Shea's Buffalo gets knocked back to the $10,000 figure it's seen too much of late.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55), 'The Working Man' (WB) and stage show. Falls back to the $10,000 mark, lots of red. Last week 'Today We Live' (MGM) and stage show take was better, $13,000.

Great Lakes (Shea) (3,400; 25-40), 'Hell Below' (MGM). Doing nicely, with chance to top $9,500. Last week 'Elmer the Great' (FN), poor at $5,200.

Century (Shea) (3,400; 25), 'Picture Snatcher' (WB) and 'Monkey's Paw' (RKO). Lucky if kissing as much as $5,000. Last week 'Grand Slam' (FN) and 'Past of Mary Holmes' (RKO) still worse, $3,900.

Hipp (Shea) (2,400; 25), 'Perfect Understanding' (UA) and 'Employees' Entrance' (FN). Upping draft to $6,500, or better, fair. Last week 'The Keyhole' (WB) and 'Terror Aboard' (Par) failed to get over $5,300.

Lafayette (Ind) (3,400; 25), 'Laughter in Hell' (U) and 'Circus Queen Murder' (Col). Double bill opened strong and may hit $6,500, good. Last week 'So This Is Africa' (Col) and 'Women Won't Tell' (Chesterfield) did swell, $7,000.

Lyric's Stage Show Click Inspires Indiana's Vode

Indianapolis, May 15.

With the Lyric, vaudfilm spot, reopened with a bang, the Indiana this week has new lineup with seven acts of vaude and 'From Hell to Heaven.' It's the first time a full vaude show has been on the Indiana stage. The house is experimenting.

After reopening with the tab 'Follow Thru,' the Lyric has gone back to vaude with an m.c. and permanent 12-girl chorus. The pit band also is on the stage. This show is an experiment, also. Eddie Stanley did the m.c'ing.

Palace seems in for good week with 'Hell Below.' Heavy advertising; story running in 'The Times' serially, also.

Circle with 'Grand Slam' should perk a bit after a dismal gross with 'Oliver Twist.' Apollo will get its goodly share with 'Kiss Before the Mirror.'

Ohio, after experimenting with foreigns, has 'Pleasure Cruise' and 'Maedchen in Uniform' in split week set up.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40) 'Kiss Before the Mirror' (U). Seems worth $3,000, good. Last week 'Sweepings' (RKO) got close to that amount.

Circle (Circle) (2,600; 25-40) 'Grand Slam' (FN). May get $3,000, but will have to climb. Last week 'Oliver Twist' (Mon), $2,000, poor.

Indiana (Circle) (3,300; 25-40) 'Hell to Heaven' (Par) and vaude. New setup, but should crash through for $10,000, very good.

Loew's Palace (Loew) (2,800; 25-40) 'Hell Below' (MG). Montgomery and Durante pull should get around $7,500; very good. Last week 'Barbarian' (MG), finished short of $5,-000.

Lyric (Fourth Ave.) (2,600; 25-40) 'Out All Night' (U) and vaude stage show with m.c. Eddie Stanley. May get $8,000, but will have to climb considerably above opening.

Ohio (Lampell) (1,400; 25) 'Pleasure Cruise' (Fox) and 'Maedchen in Uniform,' split. Should get $700, good. Last week 'Seventh Commandment,' around $500.

DENVER'S RAIN NOT KEEPIN' FANS AWAY

Denver, May 15.

In spite of rain the first part of this week, first runs will end close to average. Picture at the Aladdin, 'Ex-Lady,' thought slightly too sophisticated to please regulars.

Denham is going steady and strong and will probably be only first-run to top average. Orpheum had holdout Sunday and running steady rest of week. Denver down slightly from previous week awhile Paramount is improved.

Holdouts at Tabor Saturday and Sunday indicate house will do $5,-000 with stage show and second run. Non-union orchestra at the Orph., Fred Schmitt directing.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) 'Ex-Lady' (WB). Slow at $3,250. Last week 'Our Betters' (RKO) had a good week and finished with $4,-500.

Denham (Hellborn) (1,700; 15-25) —'Be Mine Tonight' (U). Musical liked; $3,600 is nice trade. Last week 'So This Is Africa' (Col) held over for three days from previous week, and 'Devil Commands' (Col), 4 days, did a good week of $3,200.

Denver (Publix) (2,500; 25-35-40-50), 'Today We Live' (MG). Pretty good at $6,000. Last week 'Elmer the Great' (FN) turned in only $4,500.

Orpheum (2,600; 25-30-40), 'Picture Snatcher' (WB) and Fred Schmitt's orchestra and stage show. Fairly, with $7,000 in prospect. Last week 'Out All Night' (U) took in $8,500, slightly above average.

Paramount (Publix) (2,000; 25-40), 'Hallelujah, I'm a Bum' (UA). Jolson film may see $3,200, mild. Last week 'Song of the Eagle' a poor $2,100.

N. H. HOLDING UP

'Temple Drake,' $6,500 — 'Picture Snatcher' Strong $7,000

New Haven, May 15.

Film biz seems to be holding up fairly well with no noticeable dent as yet from the shore amusement spots, which are now unfolding.

Roger Sherman is bringing in 'Gold Diggers' June 1 and is getting set for a noisy campaign.

Paramount is stressing 'Temple Drake' as not recommended for kids and it's helping.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'Temple Drake' (Par) and 'Nagana' (U). Doing nicely, $6,500. Last week 'Song of Eagle' (Par) and 'Laughter in Hell' (U), $4,200.

Palace (Arthur) (3,040; 35-50)—'Kiss Before Mirror' (U) and 'Devil's Brother.' Indicates a good $6,500 with draw about even. Last weeks 'Today We Live (MG), a single feature, okay at $6,300.

Roger Sherman (WB) (2,200; 50)—'Picture Snatcher' (WB) and 'Silver Cord' (RKO). Should better good $7,000. Last week 'Working Man' (WB) and 'Phantom Broadcast' (Mono) helped by word-of-mouth, reached a nice $8,000.

College (Arthur) (1,565; 25-40)—'Made on B'way' (MG) and 'Robbers' Roost' (Fox). Will be lucky to reach a light $1,500. Last week 'Oliver Twist' (Mono) and 'Trick for Trick' only fair at $1,700.

TOO NICE TEMP. SOCKOS MPLS.

Minneapolis, May 15.

After a stretch of brutal weeks, along came a warm Sunday and biz took a nosedive. It was one of the poorest Sundays in years. Extraordinarily strong attractions at the State and Orpheum but little hope of bringing those loop houses back to life. State has 'Today We Live' and Bill Robinson, a prime favorite here, is putting the Orpheum back into the stage show class for a single week.

In its newspaper advertising for both 'Today We Live' and 'Ex-Lady,' the latter at the Century, Publix is sensationalizing daring sex copy.

The Lyceum, indie loop first-run house with the only orchestra in town, is giving it another whirl this week with 'Ladies They Talk About.' That makes four weeks in all and probably will mark the wind-up for the house. Passing out plenty of free tickets, it has been getting some pretty good crowds, but little dough, and even its well-heeled owners are probably getting tired of digging down continuously.

'Be Mine Tonight' continues to be the sensation of local filmdom. In its fifth consecutive week it is still jamming the small World. It's the longest run recorded by any picture here in the past 15 years since 'Birth of a Nation.'

Estimates for This Week

State (Publix) (2,200; 55)—'Today We Live' (MG). Crawford-Cooper combination looks like only $6,500, smallish and below what they would garner in fairly normal times. Last week, 'Central Airport' (FN), only $4,400.

Orpheum (RKO) (2,890; 55)—'Penguin Pool Murder' (RKO) and Bill Robinson unit, 'Goin' to Town,' on stage. Picture almost zero box office and $10,500 poor. Five shows Saturday and Sunday, but little help. Last week 'Christopher Strong' (RKO), $4,000 for six days with heavy feminine patronage, pretty good.

Century (Publix) (1,600; 40)—'Ex-Lady' (WB). Bette Davis no magnet, so house is dragging out 'dat old debil sex.' Will be lucky to get $2,000, light. Last week, 'Pick Up' (Par), $3,500.

Lyceum (Clifford Co.) (2,500; 40)—'Ladies They Talk About' (WB) and Lou Breese orchestra. Even the popular maestro can't overcome the ordinary screen fare, location, etc. About $2,800 indicated, poor. Last week, 'Cohens and Kellys' (U), $2,500, bad.

Uptown (Publix) (1,200; 40)—'Secrets' (UA). Should reach $2,-500, pretty good. Last week, 'Rasputin' (MG), $2,800.

Lyric (Publix) (1,300; 35)—'Picture Snatcher (WB). Cagney quite a draw for this house and picture well liked. May reach $3,200, pretty good. Last week 'Elmer the Great' (FN), $3,800, good.

Grand (Publix) (1,100; 35)—'Rasputin' (MG), loop second run, and 'Pleasure Cruise' (Fox), first run, split. Around $2,000 indicated, fair. Last week, '42d Street' (WB), loop third run, $2,200, fair.

Aster (Publix) (900; 25)—'Humanity' (Fox), first run; 'Topaze' (RKO) and 'Mystery of the Wax Museum' (WB), second runs, split. Maybe $700, light. Last week, 'So This Is Africa' (RKO), 'Woman Accused' (Par) and 'King of Jungle' (Par), second runs, split, $1,000, fair.

Indie 'Forgotten Men' Zooms Rialto To Wow $25,000; 'Warrior's Husband' $73,000 Next Best; 'Hawk' 36G's

But for the near-sensational business Arthur Mayer's Rialto is doing with a freak attraction, 'Forgotten Men,' pace of the New York houses remains about the same. Some are limping along, fearing the approach of summer, while a few manage to entice grosses that up the house average for the spring months.

While the previous weekend mustered too much sunshine to suit the box-offices, threatening rainy weather over the past Saturday and Sunday evened up the situation somewhat. On Friday night (12), when most new shows are incepted, fluvial disorders also helped a little, a raindrop here and there encouraging people inside.

While the Radio City Music Hall, titan among grossers, looks to do fairly good with 'Warrior's Husband,' a picture folks are expected to talk about if for no other reason than that it's different, it remains for the Rialto to shout from the housetops of theatres. From the way the offbeat war picture, an indie, opened up Friday (12), with a good freak exploitation campaign as aid, Mayer's theatre baby will be anything but bawling this week on a chance to meet up with $25,000. This is almost colossal and about three times the overhead of the Rialto. Holdover can't be helped for a second week and maybe a third.

'Doc' Joe Lee, practitioner in these parts for 'sick' houses, who took a lot of RKO houses away from death's door, is responsible for the steam-up campaign at the Rialto this week. He has soldiers pacing around on the street and a lot of other gags to attract attention.

As against Music Hall's $73,000 possibilities, its companion operation, RKO Roxy, will show better results than last week but still be walking around in red ink. Indications are $30,000 or under.

Lifted through being second choice on film, RKO Roxy goes straight vaude in two weeks, dropping film entirely, which should more distinctly set it apart from the Music Hall. New policy will be 12 acts on a four-a-day grind.

While both the Capitol and Paramount should do better than the previous week, de luxers also will not be far enough out of the rut to brag. Cap has Ramon Novarro in 'The Barbari and will be in the neighborhood of $40,000. Two weeks ago Par had 'Song of the Eagle.' This week house nas 'Eagle and the Hawk,' a war aviation film which may kiss $36,000 for some improvement and profit currently. Par now has its overhead down to $25,000 to $27,000, less rent, which is on percentage and, accordingly, isn't so bad off.

Old Roxy again exhibits an indie from Monogram, 'Jung'e Bride,' and in line with black ink for b. o. statements right along for weeks, will again be out of trouble. Take may be $19,800, consistency of business proving management apparently has found the right policy for the big 7th avenue opry house.

Strand's level of business lowers following the big eight week's drag of '42nd Street.' Current incumbent, 'Ex-Lady,' won't top $14,000, mild, and only one week to let in 'Picture Snatcher,' new Cagney bid for biz, which opens Thursday night (18). Cagney's always drafty for New York and may make up for the drop on house averages caused by 'Ex' and last week's 'Central Airport.'

Mayfair continues with 'Big Cage,' which Walter Reade opened there last Monday (8) and will hold until tonight (Tuesday), when 'Soldiers of Storm' opens at 8 p.m. First week's business, ending yesterday (Monday), proved better than average, over $9,000. 'Silver Cord' at the Palace, along with vaude, hopes for $12,000, but may not get it. Its previous week of vaudfilm was pathetic with 'Diplomaniacs' on screen.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20)—'Hell Below' (MG). (4th week). Standing up pretty well as a spring attraction, with Metro's own 'Reunion' opposition to it at Gaiety in same block. Last week 'Hell' hurdled $11,600.

Capitol (5,400; 35-75-99-$1.65)—'The Barbarian' (MG) and stage show. Not of much more than average draft and $40,000 will be first the result. Last week 'White Sister' (MG) up from recent $2 run at Astor, stayed in low on week, ending with same.

Gaiety (811; 55-$1.10-$1.65)—'Reunion in Vienna' (MG) (3rd week). With overhead low here, picture is doing okay at around $9,000, which it topped last week (its second) of run. Metro plans to retain Gaiety throughout summer.

Mayfair (2,200; 35-55-65)—'Big Cage' (U). Finished first seven days yesterday (Monday) at over $9,000. Live lions in cage next door to house attracting attention. 'Soldiers of Storm' (Col) opens tonight (16).

Palace (1,700; 25-40-55-75)—'Silver Cord' (RKO) (2nd run) and vaude. Indications are about $12,-000 will drift in this week, fair. Last week 'Diplomaniacs' (RKO), lured only $5,200, poor.

Paramount (3,664. 35-55-75)—'Eagle and Hawk' (Par) and stage show. Bettering previous week's take of $27,900 on 'Temple Drake' (Par) with $36,000 a possibility with any break at all.

Radio City Music Hall (5,945; 35-55-75)—'Warrior's Husband' (Fox) and stage show. Box office suction of this one, aided by word of mouth, should be at least $73,000, fair. Preceding booking, 'Silver Cord' (RKO) got $70,000.

Rialto (2,000; 35-50-64)—'Forgotten Men.' Street's surpriser with very big $25,000 looked for. Will hold second, perhaps third, week, with Doc Lee's exploitation ideas giving picture draft. Last week 'Circus Queen Murder' (Col) fell to $9,200.

Rivoli (2,200; 40-55-75-85) — 'I Cover the Waterfront' (UA). Opens here tomorrow a. m. (Wednesday), with Chevalier picture 'Bedtime Story' (Par) failing down after its second week. Third week, ending tonight (Tuesday) only $14,000; second was $21,000.

RKO Roxy (3,525; 35-55-75)—'Kiss Before Mi or' (U) and stage show. Unlikely to get more than $30,000, if that much, but this much better than last week when house hit new low of $24,000 on 'India Speaks,' Walter Futter's picture releasing through RKO.

Roxy (6,200; 25-35-55)—'Jungle Bride' (Mono) and stage show. On basis of start made will get around $19,800, okay. Last week 'Hello, Sister' (Fox) surprised by getting $25,500.

Strand (2,900; 35-55-75)—'Ex-Lady' (WB). One week and out for this one, from ! dications, with gross $14,000 on week. 'Picture Snatcher' (WB) next, opening Thursday night (18). Last week 'Central Airport' (WB) brought in $16,200, mild.

Eerie Cycle in N.O.'s Film Offerings; Orph Reopened

New Orleans, May 15.

Seven houses bidding for first-run patronage currently with weird pictures predominating. Three important items are first local showing of 'Maedchen' at Globe, 'Rasputin' at Loew's State and the Orpheum reopening with 'King Kong' and vaude. Orpheum signalized its re-entry with street parade, bonfires and the burning of the effigy of old man depression. A stuffed figure lined with straw hung out into the street from the marquee and set ablaze by Commissioner Skelley. Good hokum for the townpeople.

Creepy tomes are 'Murder in the Zoo' at the Tudor, 'Circus Queen Murder' at the St. Charles and 'Rasputin.' The latter is gross leader at Loew's State with 'King Kong' a close second. Ruth Chatterton is struggling at the Saenger in 'Lily Turner' and same figures also for the Strand and St. Charles.

Estimates for This Week

Loew's State (3,218; 40)—'Rasputin' (MG). Barrymores drawing them in at night, which means dough in the till with the price tilt after six; looks safe for $11,000. Last week 'Today We Live' (MG) $12,000, oke.

Orpheum (RKO) (2,400; 60)—'King Kong' (RKO) and vaude. Real strength and will get $10,000. Rae Samuels in person helping the re-opened vaudfilmer.

Saenger (3,568; 40)—'Lily Turner' (WB). Caught in between heavy grossers; at another time might have done better; only $6,000. Last week 'Central Airport' (WB) ditto.

Strand (1,600; 25) — 'When Strangers Marry' (Col). Jack Holt not box office locally, just $900. Last week 'Hello, Sister' (Fox), $1,000.

St. Charles (1,800; 25)—'Circus Queen Murder' (Col). Having hard siedding, may only get $1,000. Last week 'Goldie Gets Along,' $1,100.

Tudor (800; 25)—'Murders in the Zoo' (Fox). Policy changed to first runs temporarily in an attempt to secure better biz; this one only $1,200.

Globe (600; 40)—'Maedchen in Uniform.' Getting c ass patronage and bids fair to do $3,000, may be held over.

BOSTON HAPPY CIRCUS GONE, TOOK 160G

Boston, May 15.

After week of strenuous opposish from circus, local show biz can at least breath freer and hope for better. Ringling show at the Garden hit everybody downtown and uptown hard, with low b. o.'s resulting, while the big top folded with a gross of $160,000 for its six days, with an attendance at over 24,500. It was a wow for the sawdust troupe but a wallop for the theatres. Sam Gumpertz, before departing early yesterday, said he regarded the Hub engagement as 'more than successful.' Well he might, for the figures bust all previous circus records for this city.

Biggest news item of the week is that Loew's State May 12 took first step to return of old-time de luxe stage shows, out for more than two years; Sabbaths only for time being, but easy to predict State will go the whole way soon.

Another Loew experiment is initiated by Vic Morris at Orpheum. Trying amateur events twice weekly. First (11th) had house packed; Thursday ordinarily weakest of the seven.

State and Keith's get the screen cream in 'Hell Below' and 'Silver Cord,' both pleasing. Keith has extra advantage of a good flesh program. Scollay is a high spot with good vaude; 'Cavalcade,' its cinema feature, didn't do as well as expected at two other downtown spots, but should prove aid to Scollay's variety draw. 'Temple Drake' at Met is surprising for this town and may get $18,000. 'Phantom Broadcast,' at the Boston, with plenty of spotty stretches, doing poorly. Paramount depends solely on 'Picture Snatcher,' as there's a millstone in the double bill in presence of 'Supernatural,' but $7,500 betters recent average.

Estimates for This Week

Keith's (RKO) (4,000; 35-55)—'Silver Cord' (RKO) and vaude. Doing well compared to poor biz last week. Should hit $14,000. 'Last week 'Below the Sea' (Col) and revue suffered at $11,500.

Boston (RKO) (4,000; 25-40-55)—'Phantom Broadcast' (Mono) and vaude. Might do $6,000, away off. Last week 'World Gone Mad' (Maj) and vaude asthmatic at $8,000.

Orpheum (Loew) (3,000; 30-40-50)—'Looking Forward' (MG) and vaude. Good show all round, and with extra stimulation of special events might reach $11,000. Last week 'Secrets' (UA) and vaude, down to $9,500.

State (Loew) (3,000; 30-40-50)—'Hell Below' (MG) and singer with Sunday vaude. Should hit the high among recent weeks at $12,500. Last week 'Barbarian' (MG) discouraging for $8,500.

Met (Publix) (4,330; 30-50-65)—'Temple Drake' (Par) and stage show, plus Sevitzky. Might come through to $18,000, good. Last week 'Working Man' (WB) and big revue, $20,700, big.

Scollay (Publix) (2,800; 25-35-45-55)—'Cavalcade' (Fox) and eight acts vaude. Doing its utmost to reach $10,500 but more likely to be just under 10 grand. Last week, excellent show with 'Bedtime Story' (Par) and vaude, but flopping to $8,000, lowest since January.

Paramount (Publix) (1,800; 25-35-50)—'Picture Snatcher' (WB) and 'Supernatural' (Par). Still taking the licking and lucky to get $7,500, but better than of late. House hasn't been getting the film breaks lately. Last week 'Ex-Lady' (WB) and 'Tonto Rim' (Par) $6,500.

DeMille Spots First Of 2 Test Survivors

Hollywood, May 15.

Mari Colman, former Boston stock company player recently given a termer by Paramount, gets her initialer in the top femme spot in C. B. De Mille's 'This Day and Age.' She was one of the two girls picked for contracts out of the 1,500 tested at Par's Astoria studios. The other, Elizabeth Young, has not yet arrived here.

Charles Ickford, credited with being the only Hollywood actor to have said 'no' to De Mille, goes into the heavy part.

Frances Dee to Radio

Hollywood, May 15.

Frances Dee, who left the Paramount contract list in a fight over parts, has been given a four picture contract by Radio. Actress' first will be 'Little Women,' starting June 6.

Miss Dee may also play in 'Headline Hunters,' which would be made before 'Women.' This job would be separate from the four pix deal.

LINCOLN LAGS

Weather No Help—'Vienna' Maybe Mild at $2,300

Lincoln, Neb., May 15.

Pictures this week are the worst assortment that has been deposited along theatre row in many a moon. Grosses haven't been so high lately, either, that the boys afford to let down especially when the weather shows signs of getting warm enough for the outdoor season to open full blast and drag the mob to other amusements.

One thing for sure, the theatres will have a slight saving on pasteboard from now on. The longest session of legislature thus far recorded came to an end and the august group has hailed back to the brush and the sage for another year, thereby cutting down the pass lists.

The Stuart with its box office sealed so high the average fan can't reach it is playing 'Reunion in Vienna' and will very probably find that as far as Lincoln is concerned, Vienna is a long way off and the gross in like proportion. The cowboys come back for the first time in a month at the Colonial in 'Under the Tonto Rim,' which will probably get good play.

Beer in this state is legal after August 9, if the WCTU or something doesn't happen. Exhibs don't cash in this town. The boys around the Sahara don't know what it is to be dry.

Estimates for This Week

Colonial (LTC) (650; 10-15-20)—'Under the Tonto Rim' (Par). Spotted nicely in this house for $650. Last week 'Crime of the Century' (MG) and 'Red Dust' (MG), split, had a nice run for $900.

Lincoln (LTC) (1,600; 10-15-25)—'Woman Accused' (RKO). Looks only fair $1,800. Last week 'Bedtime Story' (Par) did wonders for a Chevalier pic, $2,200.

Orpheum (LTC) (1,200; 10-15-25)—'Terror Abroad' (Par). About average at this house, $700. Last week 'Lady's Profession' (Par) was pulled after three days and subbed by 'Strictly Personal' (Par), which still failed to do things; $600, poor.

State (500; 10-15-25)—'Lucky Dog' (U) and 'Fighting President' (U). Double billed, probably a slim $900. Last week 'Out All Night' (U) was a wow and showed this house some biz for the first time since the Pitts-Summerville last appearance, okay $1,800.

Stuart (LTC) (1,900; 10-25-35-55-60)—'Reunion in Vienna' (MG). Just moderate with possible take of $2,300. Last week 'Today We Live' (MG) pulled an unexpected brodie, $2,400.

Col. Torrents Don't Dampen Ardor for Vaudfilmer, Big 6G's

Columbus, May 15.

If it ever stops raining in this neck of the woods and the populace can feel it won't have to go back home by boat when it heads for town, the grosses will get to where they belong again. More than 10 days of rain have brought all central and southern Ohio rivers close to flood stage and certainly have not aided the show folks, with exception of the Hartman, where all signs point to a record biz of $6,000. House added vaude 10 days ago at a 15 to 25c scale. After Sunday's reaction house goes to a 40c top today (15).

Last week's films died because of the weather, with all houses actually so red that it looked like a record low for several days. Opening days of the present session just as bad with no let-up by old Jupe Pluvius and the theatre district deserted.

Outside of Hartman, best bets of the current week are 'Reunion in Vienna' at the Ohio, which opened plenty heavy despite the weather, and 'Working Man' at the Grand, which looks sure-fire.

Estimates for This Week

Palace (RKO) (3,074; 25-40) 'Bedtime Story' (Par). A mild $5,300. Last week 'So This Is Africa' (RKO) fairly good considering at $6,700.

Ohio (Loew-UA) (3,000; 25-40) 'Reunion in Vienna' (MG). May top $10,000 if rain ever quits. Last week 'Looking Forward' (MG), hard hit by weather, failed to exceed $5,500.

Broad (Loew-UA) (2,500; 25-40) 'Strictly Personal' (Par). Fighting opposish as well as weather and hardly better than $4,000. Last week 'Bondage' (Fox), died outright with only $2,800.

Hartman (Neth) (1,400; 15-25-40) 'Blondie Johnson' (FN) and vaude. Looks like big $6,000. Last week (opener) 'Grand Slam' (WB) and vaude light at $3,200.

Grand (Neth) (1,100; 25-40) 'Working Man' (WB). Arliss following will get this one good $4,500. Last week 'Wax Museum' (WB) died at even $3,000.

Majestic (RKO) (1,100; 15-30) 'Dangerously Yours' (Fox). Hardly better than $2,000, fair enough. Last week 'Circus Queen Murder' (Col), same.

What Wash. Thinks of W&W May Interest 'Em; Biz Otherwise Light

Washington, May 15.

Summer sunshine sent those that had any dough into the stores and everybody else sat around and waited for payday today (Monday). Result was worst all-around openings town has experienced in weeks.

Straight pic houses are again demonstrating that public is shopping pretty definitely these days. Merely entertaining pictures won't stampede 'em. If it hasn't got a name or a Pulitzer prize behind it, it just doesn't mean a thing.

Met is yanking 'Song of the Eagle' tomorrow (Tuesday). Pic was ballyhooed to skies playing up beer angle, figured as timely stuff, but it didn't click. Demonstrating that even stupendous exploitation can't get 'em in in Washington. Town reads out of town papers and mags and they know before they see local papers whether show is a hit or not and local boys can't fool 'em.

'Eagle' will be replaced Met with 'Working Man.' Arliss turned in beautiful $21,000 last week at Earle and local WB office figures he'll do better as repeat than continuing with 'Eagle.' Part of Earle money last week can be attributed to Joan Blondell in person. Teamed with Arliss show combination was perfect with 100% audience appeal getting both flaps and sedate element.

Keith's and Rialto would like to yank what they've got for something else, but are struggling along. Keith's tried to sell 'Woman I Stole' with high-powered love interest ads, but Jack Holt isn't enough to drag 'em in. Headed for possible new low. Rialto is weak with 'Kiss Before the Mirror.'

'Diplomaniacs' didn't do what it should last week for Keith's and opinion hangs it on 'So This Is Africa.' Wheeler and Woolsey definitely stamped themselves as low burlesk comedians in 'Africa' and rep has hurt. Time was when they could get a nice $10,000 every week for local RKO house, but last week saw a light $6,800.

Both vaude houses are fair. Nothing big on either stage and Earle is getting edge because of Chatterton in 'Lilly Turner.' Dick Powell isn't enough of a name in person to get much into the Earle b. o., but once inside the gals go nuts.

Estimates for This Week

Earle (WB) (2,424; 25-35-40-50-60-70)—'Lilly Turner' (FN) and vaude. Ona Chatterton is responsible for the business with Dick Powell and nice all-around stage show but no big names. Should see good $18,000 despite light opening along with everybody else. Last week 'Working Man' (WB) and Joan Blondell did big $21,000. Arliss and Blondell were perfect b. o. combination, getting both types of trade.

Fox (Loew) (15-25-35-50-60)—'Warrior's Husband' (Fox) and vaude. Elissa Landi isn't a big name. Will Mahoney stars on stage. Entertaining bill will get just a fair $22,000. Last week 'The Barbarian' (MG) and Jessel-Talmadge combination on stage did o. k. with $22,000. Word of mouth wasn't so hot on Jessel-Talmadge act but people were curious over Norma. Novarro helped week hold up.

Keith's (RKO) (15-25-35-50-60)—'Women I Stole' (Colu). Passion spread all over ads but pic is dying just the same. Lucky to see $4,500 which is dangerously near a new low. Last week 'Diplomaniacs' (RKO) fair with $6,800, but usual Wheeler-Woolsey figure used to be $10,000. Smut in 'So This Is Africa' still hurts pair.

Met (WB) (15-25-35-40-50-60-70)—'Song of the Eagle' (Par). Big exploit campaign on timely beer angle, but is flopping just the same. Coming out tomorrow (Tuesday) in favor of 'Working Man' (WB) which played Earle last week. Last week 'Picture Snatcher' (WB) did light $5,000. Same trouble as 'Eagle' in lack of names and didn't have natural exploit angle either.

Palace (Loew) (15-25-35-50-60)—'Reunion in Vienna' (MG). So long as they put crack pictures in house it will continue to pull its trade. Should see big $19,000 with opening blamed on pre-payday slump. Last week 'Today We Live' (MG) did nice $18,500. War angle was played down in favor of Cooper-Crawford in first love drama.

Rialto (U) (15-25-35-40-50)—'Kiss Before the Mirror' (U). Plenty of space in papers but started off bad and no particular reason why it should pick up. Maybe $5,000. Last week second of 'Out All Night' (U) slipped a little to get mediocre $3,900.

Columbia (Loew) (15-25-35-40)—'Hello Sister' (Fox). Should get o. k. $3,200 for little house. Last week 'After the Ball' (Fox) a fair $2,900.

ields on RKO Musical

Hollywood, May 15.

Joe Fields arrived last week. Has the job of putting the dialog to Radio's musical, 'Flying Down to Rio.'

Whispering Campaign Helping 'Drake,' L'ville

Louisville, May 15.

National theatre plugging on at 5, 10 and 15, with ads now being placed in all papers, Jack Crawford in charge.

Rialto reported to have cancelled Paul Whiteman, originally booked for two weeks, and considering some other policy following final showing Friday of Georgia Minstrels.

Playhouse ends amateur season at U of L with 'Crime at Blossoms.'

Gayety closes for season Saturday night with Shipwreck Kelly as the final attraction.

Hagenbeck-Wallace Circus on Thursday did well in spite of rainy season before and after date.

Loew's has entire balcony closed off as 2,100 seats downstairs enough to take care of all but exceptional crowds.

Brown paging 10 persons each week as guests. Names printed in lobby with addresses; identification is all required to get passes.

The Orpheum here was damaged $4,000 by fire early Thursday morning. The fire, of undetermined origin. Stage and the equipment at the stage end of the theatre destroyed and the remainder of the daily dimer damaged by smoke and water.

Robert Wayne, assistant manager, said 10 employes at the theatre would be out of work about a month.

Amos 'n' Andy booked in person Rialto May 20-21.

Estimates for This Week

Loew's (3,400; 25-40), 'Hell Below' (MG). With Montgomery's popularity and theme will do good $6,000. Last week 'Looking Forward' (MG) a neat $5,000.

Rialto (Fourth Ave) (3,000; 25-30-40-60), 'Keyhole' (WB) and Georgia Minstrels on stage. Eight-day run ought to drag about $7,000. Last week 'Desert Song' and 'Lady's Profession' (Par) only fair at $7,100.

Strand (Fourth Ave.) (1,786; 25-40), 'Temple Drake' (Par). Whispering publicity and Faulkner reputation may help to $4,000, big. Last week 'Elmer the Great' (FN) swell at $3,300.

Brown (1,500; 15-25-40), 'Diplomaniacs' (RKO) with memory of 'So This Is Africa' fresh in mind might do $2,900. Last week 'Mind Reader' (WB) passing fair at $1,900.

Alamo (950; 15-20-25), 'Below the Sea' (Col). Neat booking in view of 'Hell Below's' run goes to $1,000. Last week 'Big Cage' (U) smacked goal for $1,700 at the old scale.

CONVENTION SEASON AIDS ALL MONT. B.O.'S

Montreal, May 15.

The convention season here has started and the cinemas are getting the expected out-of-town play to balance the usual summer drop. Further, weather conditions remain cold, which is another help, with little sign of change. An extra legit house (grand opera) last week took away some biz since it went over big, but the Imperial is back to French films currently.

Palace, which topped the Rialto last week, looks like continuing on the upgrade currently with 'White Sister,' subject and stars being both favorites here. There should be $13,000 in the till, same as for the 'Bedtime Story.' Capitol maintains a good average in 'Christopher Strong' and 'Great Jasper' and may reach $12,000. Loew's has 'Murders in Zoo,' not over-attractive to the femmes, but the vaude has been building up fan biz of late and an average $12,500 is looked for. Princess goes British with 'Yes, Mr. Brown,' and 'Just My Luck,' and is liable to drop to $6,500. Imperial and Cinema de Paris are back with French films.

Nabe houses are doing well and holding up well all over.

Estimates for This Week

His Majesty's (Int.) (1,600; 25-75) 'Mrs. Moonlight' stock company. Back again after successful tryout in Otawa; should gross $3,000. Last week French operetta company on season subscription basis, $6,000.

Palace (FP) (2,700; 60) 'White Sister' (MG). Gable and Hayes will put this over plus subject and should again top town at $13,000, ditto as 'Bedtime Story' (Par) last week.

Capitol (FP) (2,700; 50) 'Christopher Strong' (RKO) and 'Great Jasper' (RKO). Good average for Capitol fans and may get $12,000. Last week 'Elmer the Great' (WB) and 'Girl Missing' (WB) picked up $11,000.

Loew's (FP) (3,200; 60) 'Murders in Zoo' (Par) and vaude. Stage show will hold up house to $12,500. 'Out All Night' (U) and vaude last week took $12,000.

Princess (CT) (1,900; 50; 'Yes, Mr. Brown' (British) and 'Just My Luck' (British). Around $6,500. Last week 'Secrets' (UA) and 'Face in the Sky' (Fox) did very well at $10,000.

Imperial (France-Film) (1,900; 50) 'Une Idee Folle' (French). About $2,000. Last week Grand Opera had big day at $12,000.

Cinema de Paris (France-Film) (600; 25) 'La Tete d'un Homme' (French), $800. Last week dark.

Prov. Up a Bit, But the 'Flesh' Eclipses Films

Providence, May 15.

Slight improvement in the tone of things this stanza, but the climb not expected to make any big difference over the past two terrible weeks. No outstanding picture fare in town, and as as nothing startling is expected at the straight picture stands.

Whole situation continues in state of disorder. The three straight picture houses, the Majestic, Paramount and RKO Victory, are once more in the tail end of things. They are suffering largely because of an over-emphasis being placed on stage entertainment.

It's all nip and tuck between the combo houses here with all sorts of ballyhoo being resorted to overshadow the other fellow's live entertainment. Naturally this business is taking the eyes of the public away from the picture angle, and now everything seems to be a slew of 'flesh,' with the picture rating always second honors.

This week especially the city's three combo houses, Loew's State, RKO Albee and Fay's, are burning up plenty of advertising to get the edge on each other. Loew's spent double his competitors did in playing up the new bill, which includes Emile Boreo and Aunt Jemima on the stage, and 'Hell Below.'

Yiddish star, Julius Nathanson, at the Carlton for one night stand with musical comedy. At the Modern, stock company is in its 11th week, and business is brisk as ever.

As if three vaudeville houses, and a stock company isn't enough competition for the picture stands, cabarets and nite clubs in these parts are plugging their floor shows as 'first class vaudeville.' Then there are the small nabe stands which have gone 'flesh,' too, Friday and Saturday nights, to offset the downtown opposish.

One of the more interesting highlights of the present vaudeville situation in town is the effort Fay's is making to keep the crowds coming to the theatre in the face of a 15c. handicap over the top price being charged at Loew's and the Albee, which have both instituted 40c maximum as compared to the 55 top at Fay's. Last Thursday Fay's set the day aside as 'dollar day' and sold books worth $2 in tickets for $1.

Estimates for This Week

RKO Albee (2,300; 15-40) — 'Woman I Stole' (Col) and vaudeville. Stage show okay and doing most of the work. Cool weather gave house nice start on Saturday opening, and remainder of the week will hinge largely on how kind the weather will be just now the prospects look like close to $7,500, up a peg. Last week 'Below the Sea' (Col) leaned rather heavily on the stage show and only $5,600 trickled through.

Fay's (1,600; 15-55)—'Trick for Trick' (Fox) and Ned Wayburn's 'Minstrel Misses' on the stage. No names in the picture to draw, but house expects to make the grade at $7,300, oke. Last week's 'Sucker Money' (Kent) was the biggest dud the house has had in weeks, and if it hadn't been for the vaude the gross certainly would have been a great deal under the fair $6,500 the house managed to corral.

Loew's State (3,200; 15-40)—'Hell Below' (MG) and vaude. Swell bill, just about the type that will take in all sorts of fans. Opening pace brisk, and indications are that house be in the limelight all week, should be in the neighborhood of $14,500, good. Last week 'Looking Forward' (MG) slipped a bit but still oke at $11,400.

Majestic (Fay) (2,200; 15-55)—'Zoo in Budapest' (Fox) and 11th Commandment' (Majestic). House apparently suffering because of high prices compared with the other stands; if gross reaches $6,500 there'll be no complaints considering everything. Last week 'Bondage' (Fox) and 'Pleasure Cruise' (Fox) got comments but failed to get coin; off at $5,300.

Paramount (2,200; 15-40)—'World Gone Mad' (Maj) and 'Cohens and Kellys' (U). Looks the poorest thing in town. This particular stand has been out of the running for weeks despite heroic efforts. Gross won't go over $4,500, off. Last week 'Song of the Eagle' (Par) and 'Rome Express' (U); another instance where the show got the praise but failed to make a real showing; only $4,800.

RKO Victory (1,600; 10-25)—'Black Beauty' (Mono) and 'Christopher Strong' (RKO). Managing to keep out of the red; will be just under $2,000, fair. Last week 'Soldiers of the Storm' (Col) and 'Parole Girl' (Col) oke at $2,200.

ALL BALTO B.O.'S ON THE UPBEAT

Baltimore, May 15.

Business continues on the climb locally. A natural reaction to the sluggish pace of the past two months, and the current line-up, one of the strongest seen around, is helping. A glance over the list reveals that practically every house in town has a whopper on the screen, while the two stage houses are bolstered with heavy vaude artillery.

'Hell Below,' 'Silver Cord,' 'Picture Snatcher,' 'Warrior's Husband,' 'Out All Night' are all pictures that are in the money, no matter how you figure it. Heavy crowd in town on Saturday (13) for the running of the Preakness at Pimlico added nicely to the pick-up for the start of the week. In all, it's happy days.

'Hell Below' is the stand-out on picture strength alone.

On critical standards 'Silver Cord' takes the honors this week. Getting the class trade to the Hippodrome, while the vaude at the spot garners the general run population.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65) — 'Picture Snatcher' (WB) and vaude. Anatole Friedland revue and Rex Weber on the stage. Cagney has his fans also and vaude house should take $15,000, fine in the general upbeat round town. Last week 'Central Airport' (FN) a disappointment for a Barthelmess picture at $12,600.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65) — 'Silver Cord' (RKO) and vaude. Radio name strength on rostrum in the guise of Ray Perkins and Roy Smeck helping much as this standard vaude spot, while the picture is drawing mightily on the handout of excellent press reports and comments through town. Making for a grand $14,000. Last session was okay at $12,500 for 'Diplomaniacs' (RKO).

Keith's (Schanberger) (2,400; 30-40-50)—'Out All Night' (U). Summerville and Pitts have developed into a box office comedy team of considerable proportions, and this one looks like it'll top $4,000. Previous week only $3,200 for 'Murders in Zoo' (Par).

New (Mechanic) (1,800; 30-40-50) —'Warrior's Husband' (Fox). Comment on this one for its unusualness is helping rather than hurting, which latter might have been expected. May put over $3,000 for the session. Last week 'Hello Sister' (Fox) missed the mark at $2,000.

Stanley (Loew-UA) (3,400; 25-35-40-55-65)—'Hell Below' (MG). Star strength is putting this one across in town nicely. Getting heavy plugging and getting male trade seldom seen in this house. Looks like $15,000, a mighty figure here. Last week 'Today We Live' (MG) fell away due to adverse comments all along the line to stop at $12,700, fair.

RAIN'S HELPING OUT PLENTY IN SEATTLE

Seattle, May 15.

The rain is helping the situation in general, with bookings appealing and the trade pretty well divided.

Biggest ads being used this week by Paramount for Laurel and Hardy in 'The Devil's Brother.' Fifth in circus bally for Crawford and Cooper in 'Today We Live.' Roxy billing 'Hollywood Revue' (stage) ahead of pix 'The Woman I Stole,' with advance pluggin' for 'Be Mine Tonight' (U) next. Musical revue replaces vaude at Hamrick's Rex.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40)—'Today We Live' (MG). Pretty good $6,800, but below last week's 'Rasputin' (MG), which led town with an okay $7,800.

Roxy (J.-v. H.) (2,300; 25-35)—'Woman I Stole' (Col), with 'Hollywood Revue' and Johnny Dunn heading. On way to excellent $8,500. Last week 'Rome Express' (U) and Madame Schumann-Heink, slow at $5,800, but good considering Schumann-Heink with Jack Crawford stage band presentation, at first pop appearance here did only $8,000 last June at the same house.

Paramount (Evergreen) (3,106; 25-40)—'Devil's Brother' (MG). Heralded as 'big 10-reel screamie set to music, gay with romance,' looks $5,500, good. Last week 'Murder in the Zoo' (Par), and 'Hello, Sister' (Fox), dual, fair at $5,000.

Music Box (Hamrick) (950; 25-35)—'Keyhole' (WB). En route to probable $3,000, fair. Last week 'Great Jasper' (RKO) slow at $2,800.

Blue Mouse (Hamrick) (1,000; 25-35)—'Out All Night' (U). Big bally for Slim and Zasu anticipates a good $4,000. Last week 'King Kong' (RKO) dipped badly, pulled after six days, after oke first week at both Hamrick houses; only $2,600.

Liberty (J.-v. H.) (2,000; 10-25)—'Speed Demon' (Col). Plenty of speed in the advertising, too. Looks $4,200; good. Last week 'Ramu' (Ind.), 'Cowboy Counsellor' (Mas.), dual, ditto.

Coliseum (Evergreen) (1,800; 15-25)—'She Done Him Wrong' (Par), and 'Humanity' (Fox). Mae West getting all the billing; catching on, too; looks big at $4,000. It's the fifth week for 'Wrong' in Seattle. Last week 'Half Naked Truth' (RKO), 'Strictly Personal' (Par), dual, not bad, $3,200.

Rex (Hamrick) (1,400; 15-25-35)—'Billion Dollar Scandal' (Par), with new stage policy, Parisian Galeties,' 24 gals in line, doz. or so principals; Sam Goldberg, producer, talent from L. A. and local, prices up a dime and stage main draw. Anticipates good trade, around $3,500. Last week 'Man Hunt' (RKO) and vaude, fair, $2,400.

'LITTLE GIANT' $7,500, NOT SO BAD, DETROIT

Detroit, May 15.

Double billing at the State and an advertised triple bill at the Fox show that this town is trying to combat the shortage of paying customers.

Five new attractions out of six and none of them mean anything. Both Fox and Michigan are planning some kind of stage attraction in an attempt to stimulate before the summer lull arrives.

The United Artists with 'Little Giant' and Edward G. Robinson looks fair. This follows a mild week of 'Picture Snatcher' at that house. 'Temple Drake' is being shown as a 'not for children' opus, but is failing to attract. The Fox follows two profit weeks of 'Rasputin' (which goes to the Fisher for a third week) ith a dual bill, 'Mussolini Speaks' and 'Girl Missing.' Both spell trouble.

The RKO Downtown reverts back to straight pictures after a mild week with Gene and Glenn in person. House lost a little on the guarantee of $2,400, but these days the analysis is that otherwise it might have been worse.

The Fox is offering leasure Cruise,' 'My Pal the Prince' and 'Krakatoa,' the last two billed with the first of features.

Last week four houses got a break on biz and came close to profit. The Michigan made a couple of bucks with 'Song of the Eagle' and 'Keyhole.' The Fox sneaked over with 'Big Cage' and the State had its second profit week of 'Rasputin.' The United Artists with 'Picture Snatcher' came close to profit, but not quite, while the Downtown with 'Phantom Broadcast' and Gene and Glenn in person, did likewise.

Estimates for This Week

Michigan (PP) (4,045; 15-25-35-40-55)—'Temple Drake' (Par). Failing to draw, $9,500, fair enough considering. Last week 'Song of the Eagle' (Par) and 'Keyhole' (WB), $10,000.

Fox (Inde) (5,100; 15-25-35-40-55)—'Pleasure Cruise' (Fox). A tender $5,000 in view. Last week 'Big Cage' (U) okay at $6,500.

Downtown (RKO) (2,750; 15-25-35-40-55) 'Diplomaniacs' (RKO). If $3,800 lucky, poor. Last week 'Phantom Broadcast' and Gene and Glenn in person, $4,400.

State (P-U) (3,000; 15-25-35-40-55)—'Mussolini Speaks' (Col) and 'Girl Missing' (WB). It looks like death this week, only $1,800. Last week 'Rasputin' (MG) in its second week got a nice $7,500.

United Artists (P-P) (2,018; 15-25-35-40-55)—'Little Giant' (FN). Points to about $7,500. Last week 'Picture Snatcher' (WB) weak at $4,900.

Fisher (P-P) (2,665; 15-25-35-40) —'Rasputin' (MG). Mild $5,000 presaged. Last week 'Central Airport' (FN), $4,800.

Pitt's 11 Days' Rain; 'Hell Below,' $11,000

Pittsburgh, May 15.

They've started to look for Noah around here already. Eleven straight days of rain, downpours continuing over week-end, getting everybody off to a bad start, and doubtful if there'll be anything to cheer particularly this session.

Best entry looks like 'Hell Below' at the Penn,—which should get town's top money, although $11,000 isn't much of a distinction at that. Picture liked, but weather against it and there's some ided in the air that it's strictly a male draw.

'Zoo in Budapest' disappointing at the Fulton. Rave notices but title's agin' it with the boys and girls under the impression it's another animal picture, and they're fed up on that here. Will be lucky to gather $3,800, and deserving of twice that. Not more than $3,000 in prospect for 'Song of the Eagle' and 'Woman I Stole' at the Davis while the plentifully-scissored 'So This Is Africa' at Warner will have to be satisfied with $4,800 at Warner in seven days, 'From Hell to Heaven' having been yanked day ahead of schedule.

Estimates for This Week

Davis (1,700; 25-30-40) 'Song of the Eagle' (Par) and 'Woman I Stole' (Col). Weak comb may hit $3,000, with some help of 3.2 giveaway glasses in lobby bar. Last week 'Bondage' (Fox) and 'Pleasure Cruise' (Fox) a surprise click at $4,000.

Fulton (Shea-Hyde) (1,750; 15-25-40) 'Zoo in Budapest' (Fox). Cricks tossed their hats into the air for this one, but business a disappointment. Title believed to have hurt its chances considerably, maybe $3,800, not what this one should do. Last week 'Perfect Understanding' (UA) around $3,800.

Penn (Loew's-UA) (3,300; 25-35-50) 'Hell Below' (MG). First-rate thriller but takings, with a $11,000 the present outlook, way below expectations. Last week 'Secrets' (UA) a disappointment at $8,000.

Stanley (WB) (3,600; 25-35-50) 'Lilly Turner' (WB). E. O. respiration Chatterton got in 'Frisco Jenny' will be dissipated by this one. Maybe $8,500, maybe not. Last week 'Working Man' (WB) all right at $11,500.

Warner (WB) (2,000; 25-35-50) 'So This Is Africa' (Col). Wheeler and Woolsey have never meant much here. Latest had to be shipped back to coast for plenty of filler scenes due to reckless cutting by censors, all of which won't be of much help. In seven days, will be lucky to get $4,800, 'From Hell to Heaven' (Par) having been yanked after five days last week to brutal $3,000.

CINCY BIZ BIG; NOVARRO, 9G

Cincinnati, May 15.

'Barbarian' is the loudest box-office clicker currently with 'Kiss Before the Mirror,' next. Amos and Andy, personaling at the Albee, their first local appearance, ground close to $9,000 on three days.

All business here shrunk Saturday from all-time Cincy record rainfall of over five-inches. Theatre trade revived in a big way Sunday, when only opposish was double-header between Reds and Cubs, which drew 15,000 fans.

Estimates for This Week

Ibee (RKO) (3,300; 30-55), "11th Commandment' and personal appearance of Amos 'n' Andy Saturday and Sunday (13-14) and 'Clear All Wires' (MG) in for the following four days. Pepsodent's radio boosters did seven shows on each of their two days. Heavy rain Saturday morning hurt attendance at their first two performances, but week looks like very big $16,000. Last week 'A Bedtime Story' (Par), $9,100, light.

Palace (RKO) (2,600; 30-55), 'Kiss Before the Mirror' (U). Indications for $8,500, good. Last week 'Pick Up' (Par) $9,200.

Lyric (RKO) (1,285; 30-55), 'The Barbarian' (MG). Novarro pulling $9,000, good. Last week 'Sweepings' (RKO) $5,500, oke.

Keith's (Libson) (1,500; 25-40), 'Picture Snatcher' (WB). Extra blurbed in dailies and on air in baseball broadcasts. Drawing male patronage for $6,000, average. Last week 'Ex-Lady' (WB) not so hot at $4,000, with cricks blaming story and support of Bette Davis.

Capitol (RKO) (2,200; 25-40), 'Terror Abroad' (Par). Fair at $2,200. Closing week for this house until fall. Last week 'A Lady's Profession' (Par) $1,600, poor.

Grand (RKO) (1,025; 15-30), 'Big Cage' (U) and 'Pleasure Cruise' (Fox). Split week. The former picture was in just before the three-day engagement of the Hagenbeck-Wallace circus here, during which Clyde Beatty and his famous large and mixed cat act join the show, transferring from the Ringling outfit. Looks like $2,800, dandy. Last week 'Fast Worker' (MG) and 'Vampire Bat' (Maj) $1,800, fair.

Family (RKO) (1,000; 15-25), 'Tonto Rim' (Par) and 'Iron Master.' Split week; $2,300, fine. Last week 'Treason' (Col) and 'Exposure' (Fischer) $1,900, fair.

Strand (1,160; 15-25), 'Kiss of Araby' (Mono) and vaude topped by Harry Clark's Co-Eds and Cadets; $3,000, fair, same as last week on 'Sucker Money' (Stand) and five-act bill headlined by the Five Bonhairs. With trade off on account of warm weather, this theatre has cut Saturday and Sunday shows from five to four, as on weekdays.

Krasna Loaned to Metro

Hollywood, May 15.

Harry Cohn is lending Norman Krasna, who has been a sort of handy man on the Columbia lot, to Metro for 11 months, with his recall optional on Cohn's part.

Krasna will labor on the script of 'Going, Going, Gone,' in which Lee Tracy will be starred. Al Boasberg, who wrote the original, will probably draw the megging job as his first directorial assignment.

Going Places

By Cecelia Ager

When Races Clash

Myrna Loy's metamorphosis from impulsive exotic to restrained Nordic encounters a stone wall in 'The Barbarian,' a set-back which, it is hoped, is only temporary. In order to make her ultimate surrender to the Egyptian respectable, she explains now and then, although nobody's asked her, that her mother was an Egyptian herself.

Now comes a battle between her Caucasian and Egyptian hereditles, which makes Miss Loy proud and haughty one moment, swooning with elemental emotions the next. Her blood calls to Egypt and the particular sheik assigned her, but the Anglo-Saxon environment in which she was brought up won't let her be. She's in a pretty pickle, all the tougher for her to illustrate because it's such a phony pickle.

When, nestled in a sand dune, her head pillowed against the trunk of a prop palm tree, she listens to an old Egyptian love chant that just happens to be written in good dance tempo, too, conscientiously she indicates her responsive ecstasy by opening her mouth slightly and curling her lip. When the Caucasian in her has the upper hand, she keeps her mouth closed and looks straight ahead.

Miss Loy's wardrobe is smartly equipped for all the exigencies of an Egyptian sojourn. She travels the Sahara on camel back in a white linen suit with well fitted divided skirt, binds a dark muffler about her throat, puts on high black patent leather boots to keep the sand out of her stockings, and defeats the sun's rays with a shallow crowned panama hat tilted gaily over one eye. She climbs a pyramid in a long sleek beaded evening dress, and when the desert air grows chill, sends for her little shoulder cape of beaded net. Because she came to Egypt originally to marry a British engineer, she's got a white satin bridal costume, too, and believes that wedding veils should be appended to white net pill box toques banded with orange blossoms and slammed on cock-eyed to smash any doubt about her being a true bright young thing.

Fast War Worker

'The Eagle and the Hawk,' another grim lesson on the horrors of war, includes a dispassioned romantic interlude with Carole Lombard.

Miss Lombard, it seems, waits in an elegant London drawing room for aviators home on leave. She stands beside the mantel, looking frightfully enigmatic. Her face is a mask of smooth make-up, her mouth full-lipped, glistening, her hair a studied coiffure of deep blonde bangs, the rest of her locks drawn severely back above her ears. She is an eyeful, but aviators with shattered nerves are stubborn and won't look at her. So when, distracted and bored, they leave the party, she snatches up her white dolman evening wrap heady with white fox, runs out after them, leaps into their taxi, and after a bit says 'Your home or mine?'

Miss Lombard wastes neither time nor words. Afterwards she pins a cluster of gardenias on her pillow, attached to a farewell note. This is war.

Test For Wives

It's no use asking your wife if she's faithful, 'The Kiss Before the Mirror' maintains; She'll only look you straight in the eye and lie. But if you can't help being inquisitive anyway, here's a test that's short, that's pleasant, and that works besides.

Come home some afternoon. Simulate fatigue. Your wife will suggest you rest on the chaise longue in her boudoir. She will then resume her place before her dressing table mirror and go on with her toilette. She's getting ready to go out to play bridge, she will explain. Now, while she is gazing intent in the mirror, you creep up behind her, grab her unawares, and give her a good resounding kiss, taking care to disarrange her hair. If straightway she flies into a tantrum, she's got a lover. It was for him that she was dressing, of him she was thinking when rage at her mussed maquillage betrayed her. That's all there is to it. Simple, safe, and sure, proving, at the same time, that 'The Kiss Before the Mirror' was written by a man.

Angels in heaven, women know, turn into devils should anyone disturb them when they're fastening on their wings. How much harder then for Nancy Carroll, the earth-bound wife in question, who at the time of the assault has not only just finished a most difficult coiffure, but has a mascara brush in hand darkening her eyelashes. Women know the pain of it when mascara, not yet dry, is smudged by a clumsy embrace. They know what a women suffers achieving the flawless perfection Miss Carroll had attained just before her husband's caress. 'Tis true she has a lover, yes, it happens she has, but were she eternally faithful her fury would flame as fiercely at her husband's awkwardness, at his unfeeling upsetting of that most painstaking, exacting process—a women's grooming. He deserves to be betrayed, the brute. No woman will blame her. Her lover at least, they are sure, does not kiss her while she's dressing. He is sensitive; he understands.

'Ex-Lady' provided at least a good rest for Bette Davis. There was always a bed about for her to crawl in or out of, and whenever she wearied of beds—sofas, divans, and even cushions on the floor.

So many opportunities for reclining sort of got Miss Davis hipped on the subject, though. A wife and a commercial artist at the same time, she couldn't draw pictures lying down; it made her think of honeymoons in Havana. She grew all confused. Languor set in, and with it the inability to stick to one line of conduct. To be almost continuously horizontal was soothing enough, but it interfered terribly with her logic, so she was forever leaving her husband, following him, resenting him and running back to him.

For cushions-on-the-floor, Miss Davis uses one piece satin pyjamas. For regulation beds, she likes two

(Continued on page 63)

Gastronomical Softies, Chatterers Can't Take It

Hollywood, May 15.

Chatter writers, mag reviewers and mildly honored guests of the major studios at projection room previews and studio parties soured on the producers last week after three affairs at which beer and hot dogs were the viands reckoned to tempt their gastronomical tastes. After the third party, the guests complained of indigestion caused by the roughage they consumed, and of coarse food offered. They missed the turkey, and beer is no longer a novelty.

Following the noonday party staged by Metro on the 'Tugboat Annie' set last Monday (8), chatterers burped a bit and hoped that in the future producers would furnish the old style luncheons of more refined groceries.

Tuesday they trekked out to Westwood for victuals and a look at Fox's 'Adorable.' In their hearts, they felt that Fox would spread for them one of those buffet affairs wherein choice pieces of white meat were the piece-de-resistance. Upon entering the class studio cafe, there was the beer and hot dogs.

Wednesday, they were back Metro again. By this time, the beer and hot dogs were repeating as often as the chatterers. With heavy hearts they sat through 'Peg o' My Heart.' Before entering the projection room, they were politely informed that beer and the inevitable dogs would be served following the picture.

Little of the food was consumed by the visiting mob. There were requests for bicarbonate of soda.

Myles Connolly's First

Hollywood, May 15.

First picture to be supervised by Myles Connolly on his return to Radio will be 'Blonde Poison.'

Donald Henderson Clarke is paring the story.

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Rich European Film Markets Soon For U. S. as Tariff Walls Topple

With June 1 approaching, the American film industry is facing the best prospects in Europe it has ever had in the matter of quotas. French law, it is learned from semi-official circles, is about ready to be signed, and it will give America absolute freedom of commerce in film biz in that country. German law is not completely outlined yet, but it is learned that it, too, will be of great assistance to American films. Certainty that the teeth of both laws will be removed.

In France there has been no announcement of what the government will do. That's as usual, new laws being simply announced when completed. Old law lapses June 1, but will probably be continued a month or more by special order to allow the government a bit more time. New law is being held up because of general economic conditions and because France prefers to await the outcome of the world conference, set for June 12 in London, which may change the course of events.

A Reciprocal Iause

Sources close to the French government, however, indicate that the

(Continued on page 27)

Old Paris House Tries Everything, Now Wired

Paris, May 5.

Sound is being installed at the Gaite Rochechouart, one of the oldest French film houses. Theatre has managed to stick out talkers until now, but management has finally decided to give in.

When the talker thing came in, the Gaite Rochechouart stuck to silents for a long time. Supply of these eventually ran out and theatre tried vaude, shifting policies several times before the present one was decided on.

Second Prague Studio

Prague, May 2.

Besides the A. B. film atelier, Czechoslovakia will soon have a second big film studio, to be established by the Collegia Film Production company, headed by O. Kanturek, Dr. Gert and Carl Bruell.

Plant will be erected on extensive ground next to the Sample Fair Palace. The Collegia company is planning this year to produce eight sound films, in the Czech, German, Frer .h and English languages. The first film to be made will be 'The Gypsy Baron,' to be followed by 'Night in Venice.'

Two Czech films come next with Vlasta Burian, the Czech comedian, in the chief roles. The new Prague film company will also stage a Czech historical film 'Sarka.'

Sovkino Quits Berlin

Berlin, May 15.

Local office of the Soviet film companies has closed up and the distributors here have left. Talk is that they'll open a new office in Prague to handle Central Europe.

New Hitler government has been very hard on the Russe films, barring all of them as Communistic propaganda. Hence the decision to pack up.

SHELVE 'PROSPERITY'

Moscow, May 2.

Film 'Prosperity,' allegedly depicting life in the U.S.A., has been shelved, probably for good. Even Soviet critics were not taken in by its bogus America and said things about it no kinder than those said in these columns by 'Variety's' Moscow sleuth. After a short run in one of the leading theatres here it has disappeared and no tears are being shed over its ignominious retreat.

LOCAL COLOR JUNKET

Mexico City, May 11.

Wallace Smith, Metro scenarist, is here seeking plot material for a Mex picture company proposes to make soon. Smith expects to spend several weeks here and in other parts of the country seeking plot data and getting an insight into Mex customs, philosophy, etc.

Smith's Mex script will deal with the late Pancho Villa of gory fame. Wallace Beery is cast for the title role.

Dubbing MGM 'Interlude' Covers Only the Asides

Metro started dubbing in New York last week on 'Strange Interlude.' Regular speeches in the film will be left in English, but the asides dubbed into Spanish. It's the first bit of dubbing the company has attempted in New York and is for the one film only.

Metro's films for the Spanish market have been handled straight thus far with superimposed titles. Company couldn't figure out a way, however, for using titles on this picture and decided on the trick treatment as a test.

FRANCE RAISES TALENT WALLS

Paris, May 5.

A presidential decree has been issued limiting the percentage of foreign musicians in orchestras, cabarets, etc. Another new measure has just been fixed to limit foreign competition in the theatres and motion picture studios, as well.

The proportion of foreign actors permitted in theatres beginning with May 1 is 10% for straight dramatic productions. Plays with music are allowed an additional 10% of choral singers and 20% dancers. This applies also to high grade cabarets. For vaudeville attractions and revues the percentage is increased to half the entire personnel.

In the studios, foreign actors and workers in any field are limited to 10% if their total number does not exceed 100; to 15% up to 200; 27% up to 300; 25% for the maximum over 300.

Brussels, May 5.

The new French decree fixing the proportion of foreign artists engaged in that country has raised a storm of protest here. Under the presidency of M. Van Obbergh, star baritone of Brussels opera, the committee of the Belgian Union of Artists immediately met and submitted a resolution to the Minister of Industry calling for a quota system for the regulation of the employment of French actors in Belgium.

M. Van Obbergh states that in all principal Belgian theatres French artists are occupying places now required for Belgians returning from France. Theatre Royal de la Monnaie, Brussels, for example, has a 35% staff.

Dutch Native-Mades

The Hague, May 6.

A serious attempt toward native films is now on its way in Amsterdam, where the Cinetone Films, Ltd., has just been established. Studio is to be installed in a closed margarine factory. Production to be directed by two Dutch managers, who have had expedience in Germany.

Holland has already competing film companies making sound newsreels, but though there were a few small studios making other films, no attempt has so far been made to produce films of any length. A few experiments were carried on and a 100% Dutch talker was produced but disagreement between author, producer and actors was responsible for failure attached to it.

ALL-BELGIAN STUDIO

Brussels, May 5.

Belgium is at last to make a real attempt at film producing.

A studio, covering 10,000 square meters, will be erected at Forest, near Brussels, by a company formed with Belgium capital, and which intends to employ Belgians only from stars to gatemen.

New French Film Co.

Paris, May

A new French motion picture producing company, known as the S. N. C. (Societe Nicoise Cinematographique), has H. Blanchon as director of productions.

It is now under way with its first offering, 'Dernieere Nuit' ('The Last Night') in the works, at the studios of Nicoea-Films, at Saint Laurent-du-Var.

Famine in Blondes

Barcelona, May 4.

Paramount theatre here as a buildup for 'Blonde Venus' fanfared the fact that all blondes would be allowed into the theatre free.

It was a safe bet. Not a single blonde showed up.

French Studios Veering Toward Royalty-Fee Classics for Stories

, May 5.

More and more French production is heading towards the South of France. Latest to show up is a Pathe-Natan crew for filming of 'Les Miserables' at the Antibes studios.

Pathe-Natan has now decided to stick pretty much to classics for film material where possible rather than taking chances on originals or modern plays.

'Two Orphans' is doing good biz for the company and Diamant-Berger's 'Three Musketeers' is also rolling up nice grosses, so Natan figures the classics are plenty good enough for box office. And there's no story purchase price to worry about.

DUTCH CRITICS COLD TO UFA CHIEF'S PLEA

The Hague, May 4.

Ufa agency in Holland invited Dutch film-critics to a lunch in Amsterdam; requested critics to help in stopping antagonistic propaganda against German films.

Critics said they would promise nothing and would continue to view German films with an open mind and would condemn what they thought fit.

They were not over-enthusiastic over Ufa-promise that one film was being brought out in which a Jewish actor takes a principal part. This was to prove that German anti-semitic sentiment had been exaggerated. Critics refused to swallow this bait.

The press-manager of Ufa in Amsterdam, who sought to defend the Ufa policy, is a Jew himself.

IMPORTER OFF GERMANS

Leo Brecher Switches to French Product in New York

Leo Brecher has bought the American distribution rights to 'July Fourteenth,' Rene Clair's new French picture. Film will be treated with American titles and possibly shown in New York on July 14 for its opening date, that day being the beginning of the four-day French Independence holiday.

Brecher, a pioneer German film distrib in the U. S., is not purchasing any more German films for the time being, feeling that the Hitler thing is too serious. He's concentrating especially on French films and has three other new ones. 'Madamoiselle Nitouche,' 'Voyage des Noces' and 'Mate de la Rosa.'

Nazis Halt 'Hotel' Due To Race of Vicki Baum

Berlin, May 6.

The largest house in Braunschweig (big town in mid-Germany) was forced by Nazis to discontinue 'Grand Hotel' on the ground that Vicki Baum, the author, is a Jewess and that she is alleged to have made unfriendly remarks about the new Germany. It is a case of local individual arbitrariness, action not being endorsed by the government, since the picture having passed censorship, there is no legal way to stop it.

A similar case happened in Berlin a few weeks ago, when in the Capitol a few individual Nazis went up to the projection room and stopped a picture because they didn't like it.

It happened to be a German Paramount production and the very next day the government tendered its apologies for the incident, and saw to it that no further disturbance interfered with this particular picture.

New U Havana Chief

Lewis Lieser has been made new Universal manager in Havana. He replaces G. Kusiel.

Kusiel is in New York awaiting appointment to another post.

Sheehan and Kane Sail, to Speed Fox European Producing Machine

Clayton Sheehan and Robert Kane sailed suddenly for Europe Wednesday (10) on the maiden voyage of the Washington to start Fox's European production activity. Decision to get started was reached only one day previously in conferences between the couple and Sydney Kent, Fox prexy.

Chances are, it is understood, that the trip will be a very short one, since Fox has men and arrangements practically set in both Berlin and Paris for a quick start. If it takes more than a few days to get things started Kane will remain to oversee, while Sheehan returns within a fortnight. Otherwise both will return in that time.

Foreign Money Working

In Paris the Braunberger-Richebe studios will probably be signed for Fox production and Andre Daven will start the first of 12 pictures before the end of the month.

Berlin is still a questionable spot. It's the non-Jew thing that has Fox worried. Fox would like Eric Pommer to work on versions in Berlin and Paris. Pommer has been given a governmental okay to produce films, but Fox wants to be sure

(Continued on page 53)

Iris Foster Press Agenting 'Berkeley Sq.' for Britain

Hollywood, May 15.

Fox has hired Iris Foster, English newspaperwoman, for three weeks to handle the British publicity on 'Berkeley Square.'

Miss Foster is Hollywood rep for 'Film Weekly' and 'Daily Mail.'

BERLIN BECKONS FILM REFUGEES

Paris, May 15.

German government has couriers here trying to convince several of the German film refugees that it's all right if they want to come back home. Not all have been invited, but most of the ranking directors and producers have. Thus far none of them has acquiesced.

Quite a considerable German film colony here now. Some of the best German producers, directors, writers and technicians are here. The Cafe Colysee has taken on the aspect of the Bristol in Berlin and the faces seen around the Bristol bar a year ago are now daily to be seen at the Colysee.

Some of the German film refugees are non-Jews. Many of them, even though not Jewish, figured that the anti-Jew law on production in Germany would be too much of a handicap and left on that account. Others left because known to have liberal views that the Nazi regime wouldn't be likely to go for.

French Attitude

It is learned via local gossip and report that Ufa has made overtures to four or five independent producers to go back and start the vast Ufa plant working again on something like a production program. Even several Jews have been invited back though under strict Nazi supervision.

Frenchmen don't know quite what to make of the German invasion. They're not welcoming the Germans in with any haste, preferring to wait and choose. Those with considerable money are getting preferential play. Most of the German refugees brought money with them.

French filmers are afraid to take too many of the lads in for fear they'll usurp the local industry and yet they can't ignore them completely. Also most of the localities need money. Biggest of the French companies, however, despite everything, are pursuing a strictly hands-off policy for the time being.

Prague as Film Asylum

Washington, May 15.

Faced with the rigid censorship and control under the Hitler regime, German and Soviet film companies are looking things over at Prague, Czechoslovakia, with an eye toward production there, according to reports here.

Companies would use the new ultra-modern studios at Barrandov, near Prague. Idea is to make the German, French and Czech versions of the pics which Nazis have clamped down on.

BLUMENTHAL'S OWN CO.

Paris, May 4.

As a result of the recent Paramount shake-up, Dick Blumenthal decided to strike out for himself and recently lined up a personnel for his own company.

Blumenthal will specialize in shorts for Paramount release. His initial production, completed, is entitled 'The Re-Birth of the French Song,' and is directed by Christian Chamborant, with music of old and modern French songs arranged by Maurice Nagglar. In the cast are Janine Guise, Tillio and Charlesky.

New Brussels Deluxer

Brussels, May 3.

russels' newest cinema, the Eldorado, 3,000 seats, will open not later than June 9. Proprietors already own Monnaie and Victoria cines here.

Eldorado, situated on Place de Brouckere, right in center of city, will be a blaze of lights, something new for this country.

Sunk on Germans, Hub Exhib Will Try Japs

Boston, May

Fine Arts theatre folds tomorrow, directly due to patrons giving thumbs down on German films. Up to Swastika flare up, German pictures were the best patronized of all foreigns. George Kraska, manager, had stocked up in advance on German bookings, Russian French and rest being mostly out because of failure to appeal. Now, Kraska is off to New York to scout the alien agencies, expecting, for one thing, to book in all available films banned by Hitler.

Kraska says he will even try some Jap cinema. He hopes to reopen soon.

This arty executive has instituted many novelties. Among the crits he is known as the space grabber as he gets major reviews and plenty of features, whereas his house is a scant advertiser.

Sussman Home-Bound

Jerry Sussman, special Paramount foreign department representative, leaves Johannesburg, South Africa, for New York this week, to confer with h.o. execs. He's going via Paris and London and won't get here until about July.

John B. Nathan, Par's Central American chief, gets into New York today (16) for conferences with John Hicks, head of the department.

TOBIS SHOWS '32 LOSS

The Hague, May 4.

Annual report of International Tobis Co., Ltd., gives the loss in 1932 as $15,388, bringing the total loss on balance sheet up to $192,060.

After reorganizing 'daughter' companies, the German company handles interests in Sweden, Norway, Denmark, Finland, Czechoslovakia, Poland, Jugoslavia, Hungary, Bulgaria, Rumania, Russian border states, Switzerland and Japan.

ALL BUT THE KIDS

Brussels, May

The manager of a cinema at Lodelinsart, near Charleroi, has been fined $25 and sent to prison for 10 days for admitting children to an adults-only show.

The doormen were fined $5 each on the same count and the children's parents were also mulcted in $5 each.

U'S FOREIGN PIC REMAKE

Hollywood, May 15.

Universal has bought the foreign made picture, 'Mystery of the Blue Room,' which will be remade here for the English speaking countries.

He ry Henigson is to supervise.

More 'Lost Souls' Ban

'Island of Lost Souls' (Par) continues to get complete turndowns in various world spots. Past week saw the picture barred in New Zealand and Singapore.

Film has already been barred in England and several other important territorie

They cover the Waterfront



"I COVER THE WATERFRONT" for the N. Y. TIMES

"I went to see this picture with the feeling of a busman on a holiday, but I was never so royally entertained and thrilled." —George Horne

"I COVER THE WATERFRONT" for the CITY NEWS ASSOCIATION

"This picture was like an intimate friend from home! I enjoyed every bit of it. At last somebody took the thrills and romance of the waterfront and gave it vivid life!" —John Regan

"I COVER THE WATERFRONT" for the WORLD-TELEGRAM

"What struck me more than anything else is how they got so much into this picture! I was thrilled every minute. One of the finest pictures I've ever seen!" —James E. Duffy

"I COVER THE WATERFRONT" for the N. Y. EVENING POST

"Here's a picture that strikes an amazing balance of spectacle, romance and discrimination. A truly distinguished piece of work." —Rayness Copeland

Max Miller's sensational book brought to vivid life with CLAUDETTE COLBERT BEN LYON

Presented by Joseph M. Schenck

Produced by Edward Small

"I COVER THE WATERFRONT"

UNITED

And what they say COVERS EVERYTHING!



"I COVER THE WATERFRONT" for the N. Y. AMERICAN

"The hero of this picture never saw the beauty and glamor of the harbor until he saw it through the eyes of this girl! There's the theme of the story! It held me spellbound! Romance, thrillingly done!" —*John Sampson*

"I COVER THE WATERFRONT" for the EVENING JOURNAL

"Been doing it for 25 years! But it remained for this picture to give me my greatest waterfront thrill! A love story against a background of action ... something I shall always remember!" —*James P. Lanehart*

"I COVER THE WATERFRONT" for the CITY NEWS ASSN.

"Anyone who has ever been on a boat should see this picture! It enthralled me beyond words! Flawless and masterfully executed!" —*James McCloskey*

"I COVER THE WATERFRONT" for the HERALD-TRIBUNE

"Here's a picture that catches the spirit of the waterfront more realistically than anything I've ever seen!" —*Richard Reagan*

ER THE ERFRONT"

ARTISTS PICTURE

RKO ROXY

New York, May 12.

Radio City's smaller house, which has had a checkered career since opening in December and taken it on the chin through pictures, is going into straight vaudeville two weeks from now. Something bordering on vaude was in effect up to a couple weeks ago, with acts working in front of a stage band, but that, too, failed to work out, so house went back to presentation items, of which there are three sprinkled on the show this week.

The RKO Roxy might get by so far as its stage is concerned. It's principally hampered by the film product available, with Music Hall taking first choice on RKO-Radio pictures; as well as any obtainable from the outside. This has forced Radio City fathers to delve into the independent field from time to time for a feature to fill up what playdates open after second choice of major product has been exhausted.

This week the exhibits 'Kiss Before the Mirror' (U), which will probably do better at the box office than many of the past, notably last week's 'India Speaks' (Radio), which left the gross at a new low.

'Kiss Before Mirror' has Nancy Carroll, Frank Morgan, Paul Lukas

Gloria Stuart in its cast, a group of names that will not represent potent draft, but will still top that of the average picture on view over here. There may be some benefit from favorable criticism of picture as against almost certainty few, if any, patrons will give it a jab.

Main platform entry is 'In an Orange Grove,' which starts out with a revue-acrobatic act of the Colleano Family. Curiously enough, the punch feature of the Colleanos, the double somersault from floor to floor, which first brought them notice, is among things missing here. Colleanos open, as they do in vaude, with dance specialties, set off by clowning and comicalities of Maurice. Breaking the change to full again for comedy risley and teeterboard routines, Maurice unloads his clever dance single in one. Like his brothers and sisters, he has developed from an acrobat into a pretty capable dancer. The girls, with their various singles, go in more for the acrobatic type of terpsichore, and except for one, who's still too much the tumbler, no one would ever suspect they once comprised a big top attraction.

While it's probable the RKO Roxy let out the double somersaulting stunt, it may be that the Colleanos have themselves dumped that. Between the Colleanos and the flash fullstage presentation for the finale, the Gertrude Hoffman Girls do their web routine, which has been seen in other picture houses.

Friday night at the last deluxe show, one of the girls remained in the air, suspended by one foot, until the finish, although the others had gotten down to the stage floor. Not clear whether this was intended or not, but little reason apparent why one should stay up. Looked like she couldn't get her foot out of the loop holding it for layout and other work.

An effective orange idea invests the finale with color, oranges on four trees that moved around the stage lighting up as the curtain readies for its drop on the scene. The trees are on a circular portion of the stage which revolves.

In this setting the comedy adagio trio of Gine, De Quincey and Lewis gain the most attention. Similar to other trios going comical on the adagio, this act is as effective on laughs as any of them. Played the Musical Hall two weeks ago.

There's nothing heavyweight about the 'Orange Grove' number or the stage complement as a whole, but layout pleases the average taste. Two other interludes are an impressionistic number by the Hoffman Girls and an overture presentation, 'Gypsy Echoes,' arranged by Earle Sloane. On latter house provides a full stage picture of a gypsy camp, with Natalie Bodansky, sop, and Eric Titus, tenor, vocal-chording an appropriate duet, backed by the Roxy choral ensemble. An unbilled dancer tops it all in a brief dance. It's nothing special.

In their 'Over the Waves' number the Hoffman line reveals itself in a very odd routine, but staged and lighted effectively, with idea of girls being under water forcefully limned, it impresses deeply. Unique music accompaniment of the timpani serves to heighten the effect of the number.

Filler-outers include newsreel, C. A. J. Parmentier at the organ and a two-reel comedy of the Lambs series with Leon Errol and others, 'The Poor Fish' (Col).

Business Friday evening didn't look like red would be avoided this week. *Char.*

MUSIC HALL

New York, May 12.

It's John Murray Anderson week at the bigger Radio City house. A bit of his, called 'The Nightingale and the Rose,' is the featured stage attraction, so the entire theatre department locked its sense of humor safely in the vault and fitted up the rest of the show to fit the Anderson lines.

Looks like one of those senseless backstage fights between several stagers and the devil with the audience. Three parts to the stage show, all built along the same lines, flashy, extravagant, colorful, inane. Radio City's giant stage was built to allow for flash. But somebody over there ought to be told that adjectives minimize effect rather than heighten. If they revolve the stages three times during one production, the mechanics lose their entire novelty, worth, or importance. Once, its swell stuff.

Show opens with a beautiful flash on 'The Giant Cage.' Curtains part showing the stage slowly moving up with a big cage taking up the entire space and the Roxyettes inside as animals. Nick Long, Jr., is supposed to be the trainer. Stage coming up as it does is quite breathtaking and effective. Roxyettes then go into a routine and no one's ever said anything against their dancing. Reminiscent somewhat of an Albertina Rasch routine this week, but it's an effective number. Russell Markert staged it and deserves a bow, except that he might have had Long doing a more effective dance. He's completely lost.

Second bit is a sort of human organ. Harold Kravitt in a glee box sings 'The Lost Chord.' Stage slowly lights up to show a gigantic organ occupying most of the stage space. And the organ pipes, it slowly becomes evident, are made up of the choral ensemble, all of whom then begin singing the song in accompaniment. For a finish the good old reliable Roxy angels are brought up on a background float, blowing their trumpets. It's garish and bad taste besides being none too new an idea, but it's a flash, and that's what the stagers were evidently striving for. No one gets billing credit for this interlude.

Newsreel sandwiched in here, and that leads up to the Anderson contribution, a ballet based on one of Anderson's fairy tales. Unfortunately, nothing much happens in the story, so Anderson goes in for considerable padding. And how that boy can pad!

A soprano in a nice voice sings the poem of the 'Nightingale and the Rose.' The ballet corps does a number. Lots of persons, male and female, walk across the stage in bright costumes. More costumes are paraded. Still more costumes are paraded. Then Anderson is ready to get down to business. All three stages revolve for a new set and the story starts. Off on the left a girl is reading the story, while onstage several persons are acting it out. It's a poet, who wants to dance with the princess, but she wants a rose. The nightingale, hearing of it, gets the rose for the poet, killing herself while doing it. Harriet Hoctor is the nighingale and that gives her a chance to do that same dance of hers that has at various times been called a raven, bluebird, or what-have-you. She's still a great technician and garners a full and deserved round of applause with her number, but it does seem as though she could re-routine it somewhat.

Patricia Bowman, the regular house ballerina, doesn't show this week. Many will attempt comparisons of the two. No doubt about Miss Hoctor's being the better technician of the two, but the Bowman gal has real versatility which will put her eventually at the top of all ballerina lists.

Miss Hoctor's dance is about all that happens. Nobody else does anything except pose and parade costumes. It's a fair enough flash number, though too long, and would have been all right if the rest of the bill had been built up to it or around it. But with all three portions of the stage endeavoring to get their effect entirely from flash, it's a bit too much. And not a breath of lightness through it all.

'Warrior's Husband' (Fox) is occupying the screen, so possibly the management thought there're laughs enough in that to do. Maybe. *Kauf.*

WORLD PLAYHOUSE

Chicago, May 12.

In converting this legitimate theatre to cinema uses, the last dozen rows have been removed and filled with divans. And what divans! Not theatrical super-chairs, but lounges and overstuffed arm chairs right from a furniture store. An idea of the roominess can be gleaned from the fact that only six seats can be gotten into the center section from aisle to aisle. To occupy these commodious, not to say sensuous, cushions the fee is 75c. Rest of house is 50c.

Additional privileges attaching to the loges is the ability to telephone ahead and reserve them, to smoke, and to have the swallow-tailed ushers light one's cubeb, and explain just how long the picture has been unreeling and what the heroine said to the hero immediately prior to your royal arrival.

All of which gives a hint. The World Playhouse scorns the hoi polloi, as in fact any theatre located at Michigan and Van Buren inevitably will, since it's off the plebian beat. Stock brokers, bankers, receivers in bankruptcy, and other such aristocrats are presumably the potential patronage of the World Playhouse. With them the refinement will be appreciated.

First screen attraction was Universal's release of British Gaumont's 'Be Mine Tonight' with Jan Kiepura, who sang a year or two back with the Chicago Civic Opera. It made a good choice because of this and the fact that the feature is rather entertaining in toto, its typically European treatment being novel and possibly welcome to average Chicagoans, who see few foreign films. House does not play a newsreel, an omission that seems unfortunate. Shorts were foreign but intelligently booked.

Business was encouraging on the night reviewed, with rain outside as a factor either way. It was comfortable within. As a sample of the genteel cinema and right on the main route to the World's Fair the World Playhouse may do okay. It's smartly operated. *Land.*

ROXY, N. Y.

New York, May 12.

Maybe the old Roxy scale of 25c and 35c looks puny for potential grosses. Major company theatre execs have cast derisive snickers at the type of audience that sails into the old cathedral. However, 4,000 customers on an opening night smells like money. The old Roxy has been smelling like money for more than three months now, while the rest of Broadway has been crying from b.o. hunger.

Outside of Dave Schooler and band and the Gae Foster Girls, the current program comprises Milton Douglas, George Campo, Harriet Hutchins, Mack, Al and Jack, Bal Accordions and Lanny Ross. Ross is an NBC air artist and so far ungauged as to draw potentiality. None is an outstanding name, yet on the current program each looks and is received tremendously.

Compare the audience reaction to the feature, 'Jungle Bride' (Mono) and to the vaude end. No Madison Square Garden mob ever uttered the notoriously derisive Bronx cheer at a pug or punk with more gusto or vehemence than did the 4,000 customers of the old Roxy on Friday night when caught at the portions of the feature film. But the stage end is praised heavily, individually and altogether, by strong applause.

It's an experience to see the old Roxy audience swallow the performance. It's a pretty cosmopolitan crowd.

The old Roxy besides has innovated a mike that doesn't travel from side to side or around, but disappears under the stage when not used. Clever idea. Here it's used only for Ross, who starts off around the middle of the program with an Irish tune and goes into a character song towards the finish. Ross' numbers are long. He wows. Apparently the customers know him by his air rep from the Maxwell Show Boat hour.

Several drops used effect a change of setting for the show, and Dave Schooler utilizes the rear platform for a piano solo. Platform is raised and down front and below the regular line does a neat white ensemble ballet, but not on toes.

Another possibly original number is the opening line number against a Madison Square Garden drop. Girls out in shorts and sweaters with boxing gloves and shadow box around to music, winding up in slow motion. Good number and pleasing, but faster timing and more precision would make this piece a smash.

Schooler is a neat and clever showman. The maestro of the old Roxy looks more the finished band leader again than ever. He sticks to brief intros on the acts, and in one instance hies up to one of the side boxes to stooge for Milton Douglas.

Schooler later pops a farmer's daughter story for Harriet Hutchins that's kind of crude. Could be dispensed with even if it fits the Hutchins girl's entrance in a nightie. Miss Hutchins appears solo with pianist, who does the announcing for her alone and ably with a good, clear voice. The band is shoved back against the wall limits for her turn, and wisely. Band thus does not detract from Miss Hutchins' audience perception. However, when the Bal Accordions in the yellow costumes trot out the mistake is made of having the line girls cover up too close to this accordion quintet when the accordionists work singly or alone. The girls could just as well drape the sides.

For George Campo the band gets hidden behind a scrim. That's smart also, and it gives this excellent acrobatic pantomimist a wide berth, which is what his work needs for proper reception. He wears dumb white pan a la Harry Langdon and works like that comic. Clicks. A girl assists.

The line also shows with Mack, Al and Jack, trio of male tappers, who show up better against the band background than whenever they have been caught in vaude and alone. Over good, and Milton Douglas, who comes on between band numbers, carries a stooge in a box, plus a girl on the stage. Douglas apparently is nonchalant about what material he uses or where it comes from, but regardless he puts it over. The Schooler band has ripened into a creamy musical outfit, and two numbers spotted here in a special band performance, among which is 'Lovers,' are something.

A cartoon and newsreel round out the screen end. *Shan.*

PARAMOUNT, L. A.

Los Angeles, May 11.

Running 63 minutes at the initial show this afternoon, this Paramount stage program is overboard on talent, but as considerable of it is of the so-so variety, there shouldn't be much difficulty pruning the routine a good 15 mins., which will unquestionably speed up the tempo. This week it's the Gilmore Circus, from radio, that's featured; but as in the case of most of the other shows put on here recently, the offering fails to click with the same sock that straight Fanchon & Marco shows usually provide.

Gilmore Circus is one of the pop vaude-ether programs hereabouts. It's the usual hodgepodge of ether diversion, with only a couple of turns that can be rated outstanding. On the other hand, the remainder of the stage fare, made up of F&M features, carries the necessary weight to make the offering worthwhile.

The Gilmore artists work all the way through, with Cliff Clark m.c.'ing, and satisfying as the circus spieler with a wide gift of gab. Air acts participating include Aunt Min and Petty (precocious femme youngster), Red Corcoran and the Gilmore Clowns, Little Joe Warner, the 'Lion Tamers' quartet, Aunt Addie (chicken woman), Bob Burns, and others.

F&M added features include May Sweepey, in an iron-jaw act, and Gus Elmore, doing his familiar wild-man-of-Borneo stuff, which, worked with Rube Wolf, house m.c. and baton wielder, is good for many laffs. For the second time in a row Fanchon has utilized the 16-line girls for a big finish, this time parading them on roller skates.

Rube blossoms out as a full-fledged ballroom dancer by doing a waltz routine with four of the femmes, blowing notes on the cornet while stepping.

Aside from Clark, best features of the Gilmore aggregation are Little Joe Warner, yodeler, who clicks solidly; Florence Dill, in her impressions of a cackling hen, and the Gilmore Clowns, although considerable of their comedy material borders on the rough. Pruned down, the show should provide plenty of diversion from the heavy screen pic, 'Supernatural' (Par).

Screen also carried a Gus Edwards short, Sportlight, and News. Biz oke opening mat. *Edwa.*

NEWSREELS

EMBASSY

Hitler audience reactions are back stronger than ever at the Embassy. Hitler at Berlin's May Day was the signal for a storm of boos and applause. The newsreel views of German multitudes will probably wield the greatest influence yet in America that the Chancellor's popularity is far from on the wane.

Embassy also made a more complete assignment of the Paris rioting, F.-H. camera crew there taking chance of being struck by one of the missiles or flying chairs. Luxer contented itself with briefer and more distant views by Universal.

On the McMath kidnapping the Embassy was the only house Saturday to have an interview with one of the Buck brothers, although the Luxer went to the trouble of reconstructing the crime.

Announcement by the Kaiser's grandson of his intention to marry a commoner and a semi-closeup of the prospective bride were also singles for the Embassy.

Probably the closest varsity contest ever shown on the newsreel screens was that of the Yale-Pennsylvania go. Camera trailed right along, showing Yale suddenly sweep over the line and winning by what seemed a single stroke.

The greater part of the Embassy program, however, was confined to annuals, and boys and girls in various parts of the world. The girls danced and drilled in Germany, Texas and Korea, while other youngsters sang and knitted in Tyrol and Paris.

Annuals included Arab riders in Paris; Belgian King's birthday, pageants in Spain and California, Tennessee's colored Baptists, West Point, Seventh Regiment. Embassy is running so short on Carpets that it is going in for the reissuing policy. *Waly.*

TRANSLUX

Through Universal the Luxer clarifies any impression that war vets are just talking about a second bonus march on Washington, it follows the boys in trucks to the capital. It shows that in an adjacent community already are fields of tents ready to accommodate the B.E.F. properly this time.

Luxer as well was the only newsreel house to touch on the Lindbergh kidnapping trial, a talk from the Walkers, and Governor Pinchot's wife taking the side of child labor in Pennsylvania. (These were Paramounts.) Another on the aftermath of Dayton's cyclone was registered by Universal.

President Roosevelt's radio speech was generally covered, but Pathe had a needless addition. It asked the women in the neighborhood about their reactions.

Pathe was on the job in Maine when a town was burned away. A crew got there the same night and obtained some initial action, while the Fox boys didn't show up until the next morning, when everything was in the smouldering stage.

Paramount made a better story of the vets' poppy drive, getting a real sales talk from Elsie Janis. Embassy had the same, but it caught Miss Janis in a far less exuberant mood. The two houses had the new ambassador to Denmark, planes and the second anti-Hitler parade in New York.

Luxer also had Italy's Prince, another transatlantic flight, styles, rebuilding Niagara bridges, and two plugs for the World's Fair. *Waly.*

PARAMOUNT, N. Y.

New York, May 12.

First of the R. H. Burnside productions at the Paramount plays better than bills with far more costly names, but without directional skill to back up the talent provided. Burnside may be the answer to the receiver's prayer if he can keep them moving as smoothly as this initial dip. Turns are loosely knitted into a semblance of production, but it's straight vaudeville woven into a simple fabric and styled 'Contrasts of 1933.' Perhaps that's the one. It does have contrast and the acts are nicely valued.

Opens with a Rasch troupe coming down to the stage on a long stairway and going into a dance bit. Tom Wonders on for his single strut with a second effort with his sister. Too brief to give them much chance, and the audience could have taken more, but they're slow with their mitts here, so off to stay. Travelers are closed for this turn and open after an amplified announcement of the Pickens Sisters, radio act. They are backed by a sort of fountain-trellis effect shown through the partly-opened drapes. Off on their feet for with 'Valley of the Moon,' 'Darkness on the Delta' with Mills Brothers noises, and finally 'Echo in the Valley' as a solo with humming chorus. As the only real singing act on the bill it was all theirs to pick from and they made a good choice.

Walter Dare Wahl warmed them with his work with a single stooge, though they did not seem to care for some of the coarser bits of comedy. Fray and Braggiotti got the amplified announcement because they are also from radio. Work at two pianos at opposite ends of a set piece painted to suggest one long piano. Six of the ballet pose patiently through their numbers and then the men stick to the keyboard and play for the ballet's second routine. Good pianists but not extraordinary. The dance, classical, was uh-hu'd, but not wildly applauded. They background Tamara Geva in her eccentric dance with a dozen of the girls acting as her chorus. The dancer always is interesting with her individualistic style, and did fairly well on appraisal.

Georgie Price was the first to get a real reception. He worked part of the time on the stage and at others on a platform in the orchestra pit. Platform was a bit rickety, and with the amplifier he could have done as well and been safer had he stuck to the stage. But that gangway thing seems to be almost as important to monologists as spotlights. It's his own fault if he breaks his leg before the week is out. Perhaps they braced it after the first day, but on the third show it was still a rough night on the water.

Price introduced Nell Kelly, who was more of a cleanup here with her Garbo song than at the lesser houses. Her abundant good humor put her over for a slog, and Price came back to stooge for her at the end, which motivated a laugh when she wheeled him on in a chair at the finish, which directly follows her

(Continued on page 55)

Talking Shorts

RUTH ETTING
'Along Came Ruth'
20 Mins.
Strand, N. Y.
Vitaphone No. 1492-3

Another in Ruth Etting's series for Warner Bros., directed by Joseph Henaberry, with Burnet Hershey and A. Dorian Otvos credited for the scripting. Some of the supporting cast's billing not caught, excepting Charles Althoff.

Starts off showing a schedule of Miss Etting's daily chores starting with Vitaphone shorts, records, radio and finally the theatre, on an a. m. to p. m. grind. Choruses of 'Harvest Moon' are dovetailed from one sequence to another, skillfully getting over the idea of an intensive professional life.

That's a build-up for the hide-away rest in a mountain camp under a pseudonym until she is impressed into service for the resort's usual weekly entertainment. Same goes for her maid, who becomes her companion for the vacash.

A braggadocio social director maintains what plot sketch there is through bragging what a star-maker he is; mentioning, among others, that he discovered Ruth Etting. (She's up there under a nom-de-hideaway). The denouement is his ultimate discovery of her true identity, but the amateur show affords some more songaloging. In all she does three songs.

Miss Etting looked exceptionally well in this short. The quality of her vocalizing has been commented upon before. A tip-top short.
Abel.

BOBBY JONES (No. 2)
'Position and Backswing'
12 Mins.
Strand, N. Y.
Vitaphone 7302

Second in WB's second series titled 'How to Break 90.' The position and backswing is the subject of this short, with Guy Kibbee toiling for the position.

As with the first series, the theatre entertainment requisites are never lost sight of by the Warners in making technical subjects such as these, hence the presentation is ever showmanly and embellished with a little story for general appeal. Kibbee is the stooge this time. He flounces into the house, breaks his clubs, throw 'em into the fire and flings himself on a settee in dire disgust with himself and his game. His wife enters, turns on the television receiving set, which thus brings in—super-imposed on the television screen—an exposition of Jones on how to properly address the ball.

From impatient disinterest in the broadcast Kibbee expresses keen interest as Jones makes his pseudo-television broadcast over KFWB (that's actually the Warner Bros. station in Hollywood).

Jones, with his usual natural ease and poise, goes into the explanation of the niceties of the proper stance, dwelling on the even distribution of one's weight, the necessity of the free hip play for power behind the drive, the urgency for ease and no tension, along with other technical but readily understandable explanations for all. Its dual appeal to the golfer and non-player alike in undeniable.

A couple of theatrical liberties are also indulged in, such as dressing Jones in a semi-black and semi-white sports' outfit so that the contrasting halves of his body, in the motions of addressing the pill, are further heightenend.

A corking new wrinkle in this series also is the dialogic explanations, which the interested patron can obtain from the ushers to take home and digest. It thus becomes a practical course in the ancient Scot landscape billiards which the tee-off addicts will probably digest. That means a certain quota of cinch theatre trade once that gets around. In fact this aspect alone may become the shorts' series best selling point, and do lots for the general gate.
Abel.

SCREEN SOUVENI
Novelty
10 Mins.
Rialto, N. Y.
Paramount

Up to standard, which is high in novelty entertainment. A clip called 'The Prince and Barmaid,' travestying 'Old Heidleberg,' features. It is comedy of the old school in accordance with the souvenir policy, and audiences are enjoying it.

Old Russia, the Kaiser and some more material from the early newsreels are included in the 10 minutes.
Waly.

'ON THE BLUE PACIFIC'
Zane Grey Travelog
10 Mins.
Loew's New York
Principal

Nothing spectacular in this one. And it closes with a sunset.

Formal views of Cocos Island and a camera trip through a Mexican village.
Waly.

HAL LeROY and MITZI MAYFAIR
'The Way of All Freshmen'
Musical Skit
15 Mins.
Strand, N. Y.
Vitaphone 7119

An okay sketch with music, cleverly fashioned by the Vitaphone Flatbush studio artificers, with some of the credits including Cliff Hess on the music and Joseph Henaberry, director. Hal LeRoy and Mitzi Mayfair are a natural pair for this undergraduate romance.

The nearby military squadron comes over from a prom at the girls' school, of which Miss Mayfair is a student, LeRoy, of course, being a frosh at the visiting school.

The prom set permits for some concerted numbers by the mixed chorus, the boys in West Point-style uniforms making a great flash. Jeanne Lang, Ben Dova and the Four Admirals are among the supporting principals, all fitting in well. Dova does his entire vaude routine on the teetering lamppost; Miss Lang is a cute interlude, but it's the stellar pair's short in toto, with their clever legmania. Skit holds comedy, song, dance and general talent; and, what's more, jells well.

A better than average briefie.
Abel.

'THE POOR FISH'
With Leon Errol
Comedy
17 Mins.
RKO Roxy, N. Y.
Columbia

One of the Lambs Club series produced in the east for Col release and better than some of this group released to date. This may be because Leo Errol's swell stew raises the subject to a higher average of laughs than it otherwise might bat out. Houses getting first choice of product in any situation can use this near two-reel item.

As in prior Lambs shorts, this one takes the audience to one of the Lambs gambols, though not staying around for more than a matter of a few minutes. Idea is to plant Lynn Overman in skirts, something the Lambs boys have to do to get femme parts into their sketches. Female-impersonator angle was worked in another short of the series somewhat similarly as in this one, where Errol's wife, mistakes his honest intentions for cheating.

Actor who's to do the gal at the club show loses his part, carrying a girl's name, at Errol's home, and the wife discovers it, going with a detective to the station from which Errol is planning to leave on a fishing trip. Wife thinks it's anything but, and when the actor, in women's clothes, which he didn't have time to doff in making the train with his friend, her suspicious seem confirmed.

There's nothing particularly original or exciting about the plot of the short, but what it lacks in getting over average attention, Errol makes up in difficulties he has as a perfect drunk.

Subject received good direction from Joseph Santley. In addition to Errol and Overman, cast includes Lucia Gear, good wifey type.
Char.

'SPAZIERGANG DURCH WI
'Stroll Through Vienna'
Travelog
22 Mins.
Vanderbilt, N. Y.
General Foreign Film

An exceptionally fine travel short. With nothing more than a new title sheet it can fit into any program, although it could stand a bit of trimming. Robert Stolz wrote the musical accompaniment and, although not a well known name on this side of the ocean, his 'Zwei Herzen' and 'Mona Lisa' may mean an added quarter at the b. o. here and there.

No titles or lecture needed or used. It's a quick and continuous kaleidoscope of Vienna shots, mostly silent. They dissolve, fade and lap into each other in every conceivable way. Willie Goldberger, Germany's best photographer, handled the camera and unrolled his entire bag of tricks. Offstage musical score accompanies and, in one spot, breaks into song. Song is 'Das Ist Wien' ('This Is Vienna), a Stolz honey. It won't bother anyone that it's in German because the whole thing is laid in Vienna, and it's in the mood.
Kauf.

'WALPI'
Scenic
9 Mins.
Roxy, N. Y.
Principal

A brief visit with the Hopi Indians at a place known as Walpi in the Painted Desert. Takes its audience through a series of ceremonial songs and dances, with an offscreen spiel by Freeman Lang as buildup. Moderately worthy filler.

Done entirely in Cinecolor, subject applies itself favorably to tints but now and then the photography is duller than desired.

Eagle, butterfly and victory dances, as they're known to the Hopis, are included in the action, together with a bear hunt game the Indians play with one of their number as the bear. Fred Weller is credited as the director.
Char.

'TERRORS OF THE AMAZON'
Adventure
25 Mins.
Translux, N. Y.
Beverly Hills

Some exceptional and unusual situations not found in the average short in this class are dwelt upon, to the b.o. merit of the subject. These have to do with a species of crocodile indigenuous to the Amazon.

The suggestion that one of the reptiles has devoured several native children serves to promote a round-up of the crawlers. This is fast and exciting, huge jaws snapping by the hundreds as a handful of natives work their lariats.

Interesting study of the river's birds and insects also included.
Waly.

'ROADHOUSE QUEEN'
Walter Catlett
20 Mins.
Rialto, N. Y.
Paramount

There are enough certain laughs in this to make it worthy of booking in all houses using shorts. Unlike some of Catlett's previous works for Sennett, 'Queen' is comparatively wholesome, although thematically familiar.

The old story of the rich son who wants to marry a night-club hostess, and of the stew dad who takes her to the altar instead, is retold with a few new gags. The pie is hurled in the second reel this time.
Waly.

Pickford Scans Award Letters for Pic Yarn

Hollywood, May 15.

Mary Pickford hopes to secure the theme and plot material for a screen story dealing with the problems of the young married woman who helps earn the family livelihood, out of the 'Secrets' contest now under way in 16 cities.

First of the contest winners are Mr. and Mrs. A. E. Purcell of Cincinnati, whose letter revealing 'secrets' of their own marital happiness entitles them, together with other winners, to a three-day paid-up visit at Chicago World's Fair.

King Divvies Credit

Hollywood, May 15.

Fox has agreed to Henry King's request that the directorial credit on 'I Loved You Wednesday' shall co-credit William Cameron Menzies.

Latter handled the ballet sequences, which were originated and staged by Sammy Lee, who also gets billing.

Miniature Reviews

'Warrior's Husband' (Fox). Novel farce will need astute exploitation aide. Given that, ought to pull satisfactorily.

'The Barbarian' (Metro). Ramon Novarro and the picture both stand up in the early moments, but sudden switch from good light comedy results in a maudlin, doubtful desert melodrama.

'The Big Cage' (U). George Beatty from the Ringling show and his big cats breed excitement inside the cage, but too few of such moments for feature length quality.

'Ex-Lady' (WB). Will have to be sensationalized to mean anything. Weak, and not a key first run choice. More for the one-dayers. Bette Davis is the Ex.

'Breed of the Border' (Mono.) Bob Steel in an ambitious western which offers some novelties. Good bet in any western spot.

'Footsteps in the Night' (Associated). Old-fashioned story with some pretty scenery but poor interior work. Bad direction. For small houses only and unlikely even there.

'Forgotten Men' (Jewell). Official war material exceptionally well assembled. A certain money maker if rightly exploited. Outstanding in its class.

'Jungle Bri ' (Mon). Emergency stuff for the twins. Has the weakness of impelling laughter at the wrong times.

'Kiss Before Mirror' (U). Direction and adaptation lift this one into passable entertainment. More for B than A houses with fair name value.

'Eagle and the Hawk' (Par). Carefully produced war story which will make good with those it attracts, but handicapped by mass of earlier flight pictures.

WARRIOR'S HUSBAND

Jesse Lasky production and Fox release. Features Elissa Landi, Marjorie Rambeau, Ernest Truex and David Manners. Directed by Walter Lang; adaptation and dialog, Ralph Spence. From play by Julian Thompson; continuity, Sonya Levien; camera, Hal Mohr; musical direction, L. E. DeFrancesco. At R. C. Music Hall, N. Y., week May 11. Running time, 75 mins.

Antiope	Elissa Landi
Hippolyta	Marjorie Rambeau
Sapiens	Ernest Truex
Theseus	David Manners
Pomposia	Helen Ware
Buria	Maude Eburne
Pokus	John Sheehan
Homer	Lionel Belmore
Hercules	'Tiny' Sandford
Captain of the Guards	Helene Madison

Jesse Lasky's second for Fox is a pretty good comedy that ought to command better than average b.o. without reaching the heights. Returns probably will be sporadic, depending much on the local campaign. Picture can be sold, but needs selling.

'Warrior's Husband' could have been an exceptional picture. Trouble is that its premise isn't sustained throughout. When the farce is slapped on, it's uproarious fun. But they insist on playing it down in spots. It gets straight for spells, and then it is boring. In the last analysis it's an 'idea' picture.

Marjorie Rambeau is Queen of the Amazons, and Elissa Landi is her sister. Ernest Truex is a violet young man taken by the Queen as husband because his mother is generous to the official treasury. David Manners, as head of the Greek army, breaks into the country to declare war. He takes Miss Landi, his men conquer the Amazon women, and that gives Truex a chance to become mannish and dominate his queenly wife.

Idea, originally, was a satirical one. Ralph Spence being assigned to the dialog and adaptation indicates that Lasky intended to turn it into straight farce. And these portions will hold up the picture.

Miss Rambeau and Miss Landi are excellent, Miss Landi making it her best screen work to date. Truex leaves something to be desired. Either he's not effeminate enough, or he takes too many comedy falls in the wrong spots. Manners, as the handsome soldier, is a fine choice.

Film gives the appearance of a big production. Sets look sumptuous and the extras are maneuvered to seem like thousands. Photography is off, some of the scenes being actually blotched.

Helene Madison, the swimming champ, is in for a bit. Doesn't mean anything to the picture, but is an exploitation angle.
Kauf.

HARMONY ROW

(AUSTRALIAN MADE)

Sydney, April 12.

Produced by Efftee, Melbourne, from a story by George Wallace. Directed by F. W. Thring. Photography by Arthur Higgins. RCA sound. Features George Wallace and Marshall Crossby. At Capitol, Sydney. Running time, 80 mins.

'Harmony Row' is in the main a vaude act between Wallace and Crossby made into a feature-length picture. For local audiences who like their comedy undertone 'Row' is a solid wow. Wallace is the funniest comedian in Australia today, and with his undoubted talent would click anywhere in the world.

With either an American or English director back of him, Wallace would be a knockout for any audience anywhere. Picture deals with experiences of Wallace when he joins the Melbourne police—that's all there is to it, but the comedy is rough, honest, and good for strong local laughs. Gags anywhere else would not register. In Australia 'Row' will get plenty dough on the Wallace name. Outside of Crossby, who is an excellent feeder, the picture is all Wallace for 80 minutes and becomes somewhat tiresome before final fade-out. Thring has handled the direction in a fairly capable manner, probably keeping in mind that 'Row' was being made mainly for local consumption.
Rick.

THE BARBARIAN

(With Music)

Metro-Goldwyn-Mayer production and release. Ramon Novarro starred. Directed by Sam Wood. Dialog and adaptation by Anita Loos and Elmer Harris from story by Edgar Selwyn. Score, Herbert Stothart; theme song, 'Love Songs of the Nile,' by Nacio Herb Brown and Arthur Freed. Harold Rosson, photog. At Capitol, N. Y., week May 12. Running time, 82 mins.

Jamil	Ramon Novarro
Diana	Myrna Loy
Gerald	Reginald Denny
Powers	Louise Closser Hale
Cecil	C. Aubrey Smith
Achmed	Edward Arnold
Mrs. Hume	Ianche Frederici

An abrupt switch to melodramatics at the halfway mark takes the wind out of this one after a delightful start. It finishes as a faint echo of 'The Sheik' and an unsuccessful attempt to recapture the one-time lure of desert romance. Ramon Novarro's flair for romantic light comedy has its opportunity during the first half hour, and it makes for entertainment in the early footage. But when the story turns, Novarro must turn with it. They both go wrong together.

Had the script been on a grade with the pictorial and productional quality accorded, and the performances of Novarro and his leading lady, Myrna Loy, the results would have been different. But the players and the incidentals can't overcome the literary handicap, which places the drawing burden entirely on Novarro. The results aren't likely to be happy.

It's all well and good as long as Novarro remains a fresh but agreeable young dragoman (Egyptian guide) who seeks to win the tourist lady from her white man fiance. That's because Novarro plays it so well, and Miss Loy helps him so much. Then the boy reveals his true station—he's a prince—and a lot of desert pash stuff, including beatings, draggings and kidnappings, arrives. That the girl finally succumbs is a slap at the character rather than vindication for the script. Novarro has always had a flair for light comedy. But Metro has generally succeeded in keepi it a secret.

The impression is that most of it couldn't have happened. It would have worked out okay, perhaps, had the original light comedy strain of playing and writing continued. But 'The Barbarian' gets very serious and becomes unbelievable, boring and overlong. The 82-minute running time for a scenario that doesn't warrant such length has a lot to do with it.

Miss Loy, looking extremely well, is back at the half-breed business again after a long string of straight drawing-room parts. There's no one who does half-caste in pictures better than Miss Loy, and the reason is them there eyes. This time she's the Americanized daughter of an Egyptian woman and white husband. She wears continental clothes at first, native costumes on the desert, and carries both fashions well. There is noticeable restraint in her playing of a part that could easily have been overdone.

A musical background throughout, and numerous reprisals of a theme song, 'Love Song of the Nile,' by Novarro, whose vocalizing builds up his generally good conduct to the point of excellence. Some comedy worked into the plot doesn't fill the order because it's crudely constructed. Louise Closser Hale does most of it.
Bige.

THE BIG CAGE

Universal production and release. Clyde Beatty featured. Directed by Kurt Neuman. Adapted by Edward Anthony and Ferdinand Reyher from book by Beatty and Anthony. Dialog by Clarence Marks. Georges Robinson, photog. At Mayfair, New York, week May 10. Running time, 71 mins.

Clyde Beatty	Clyde Beatty
Lillian Langley	Anita Page
'Scoops'	Andy Devine
'Soupmeat'	Vince Barnett
Timothy O'Hara	Raymond Hatton
Russ Penny	Wallace Ford
Jimmy	Mickey Rooney
John Whipple	Reginald Barlow

Clyde Beatty being not much of an actor outside of the cage, he's

(Continued on page 21)

The Woman's Angle

'Warrior's Husband' (Fox). Lavish production for a comedy idea that wears thin before the finish. Its potential femme audience diminished by its burlesque which isn't sufficiently broad. No femme draw names.

'ig Cage' (U). Dramatic build-up for Clyde Beatty's circus animal act, thinned by an inept, halfhearted story. Limits femme appeal to mothers seeking film fare for the kiddies.

'Eagle And the Hawk' (Par). ...incere and credible study of a sensitive man's reactions to war. But war background again and honest lack of romance precludes femme attention.

...ss Before the Mirror' (U). Murder motivated by marital infidelity, treated psychologically instead of melodramatically. Too cerebral an approach for the average femme audience.

'The Barbarian' (M-G). Ramon Navarro changes, to suit the rambling, indecisive yarn, from charming rogue to routine caveman sheik. Not the type for the latter phase, so the ladies will remain quite calm.

'Ex-Lady' (WB). Belles title's hot promise in a series of befuddled, repetitious debates on marriage. Further confused by censor cuts, and all delivered on the horizontal. Inauspicious start for Bette Davis' stardom.

After you read this wire you'll all want to play "House"



BY DIRECT WIRE FROM

WESTERN UNION

CLASS OF SERVICE

This is a full-rate Telegram or Cable-gram unless its deferred character is indicated by a suitable sign above or preceding the address.

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

NAH12 54 DL CNT QUOTATION=HOLLYWOOD CALIF MAY 8 1153A
RUSSELL HOLMAN, PARAMOUNT PICTURES DISTRIBUTING CORP
WUX NEWYORK NY=

HAD OUR SECOND PREVIEW ON "INTERNATIONAL HOUSE" STOP IF LAUGHS FROM AUDIENCE ARE INDICATION OF THEIR ENTERTAINMENT THIS PICTURE SHOULD BE KNOCKOUT BECAUSE THE LAUGHS WERE SO CONTINUOUS AND VOCIFEROUS THAT YOU COULD HARDLY HEAR ANY OF THE LINES STOP IT IS PERHAPS THE MOST UNIQUE KIND OF ENTERTAINMENT EVER PRESENTED STOP REGARDS=

EMANUEL COHEN

410P

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

NEWS FLASH
Audience laugh their heads off at Astor Theatre preview in New York, Friday.

PARAMOUNT'S "INTERNATIONAL HOUSE"

★ PEGGY HOPKINS JOYCE ★ W. C. FIELDS ★ RUDY VALLEE
★ STUART ERWIN ★ GEORGE BURNS and ★ GRACIE ALLEN
★ COLONEL STOOPNAGLE and ★ BUDD ★ SARI MARITZA
★ CAB CALLOWAY and his ORCHESTRA ★ BELA LUGOSI
★ BABY ROSE MARIE ★ THE GIRLS IN CELLOPHANE

Directed by EDWARD SUTHERLAND

● Hear these songs! "Thank Heaven for You".... and "My Bluebird's Singing the Blues"

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!

EXPLOITATION

By Epes W. Sargent

Girls for Bondage

One old timer was revived for the run of 'Bondage' at the N. Y. Mayfair. From somewhere a patrol wagon was procured with the sides lettered 'House of Correction' without any advertising for the picture. This was loaded with girls in uniform and a uniformed matron and a male guard walked the girls into the theatre one by one. When they got 'em all in, they walked them back again and drove them around the block.

It gathered a crowd each time, but to be questioned whether it made direct sales of many tickets. Those who saw were too busy to enter but may have come back later.

When the stunt is employed in smaller places, where advertising is not so highly localized, it's a good plan to have a roller curtain which can be pulled down after the crowd has gathered, to spread the advertising message thereon.

Not quite as good as the pinch and the call for the wagon, but the latter does not belong to this picture and the adaptation of the stunt centered interest around the theatre.

Brains for Ball Games

With all that's been done about theatre-promoted ball nines, it remains for 'Uncle Murray' Bracker, of the Century circuit's Sheepshead theatre, Sheepshead Bay, to work out a new gag on the old foundation.

He has passed word to the school children that this summer the house will back two ball teams from the public schools, the nines to be composed of the boys offering the highest scholarship marks, as certified by their teachers.

He figures that the manifestly unfit will not apply for membership, and out of the others he's going to form two highly intellectual outfits to be promoted on the brains angle. Ability to pitch curves and inshoots will not stand a chance against the lad who can bat .900 or better in algebra.

That's an idea that can crash the newspapers even in the big towns, though he has not gone to work on the press angle yet. Schools here do not close until June 30.

Soft Drinks

With beer the talk of the hour, the soft drink manufacturers are more or less on the spot and probably will lend a willing ear to any manager who wants to stage a soft drink giveaway in his lobby the first hot day. Make your deal now, but hold it back until the weather gets really hot and then get the bottlers to unite with you in a big advertising splurge, you giving space in your newspaper ads in return for the sides of their delivery fleet.

In previous summers these giveaways have been popular with the soft stuff in demand. It should be even easier with 3.2 taking the center of the thirst stage.

If you want something to replace the pretzels, there are the cookie bakers and the cheese makers, who might contribute crackers and cheese to go with the grape or pineapple drink.

Whether to limit the offer to patrons or to stage a giveaway largely depends upon the number of bottles the manufacturer is willing to donate.

Just as Good

Manager who had seen one of those electric devices which operate when a person stands close to the window thought it would be a good stunt for a lobby display, but the cost was more than his small theatre could stand. But he still wanted one, or at least something.

He made a light framework to let in a sheet of glass about 18x24 and made this a window shadow box, veiling it with scrim so that the dark interior could not be seen when the inside lights were off. It was hung so that there was a play of about an eighth of an inch, barely perceptible, yet sufficient to make contact for a light circuit, one of the wires running along the bottom of the sash. The instruction read 'Place your finger trips lightly against the glass and see the title of the best picture we have seen in weeks.' Pressure caused the sash to give slightly but not one of the investigators figured that this movement was the real cause of the seemingly scientific marvel. Simple to make yet it had everyone talking.

Nice Letters

Recent B'way house board made a fine showing lately at a small cost with letters cut out of compo board. Sides were painted a bright red and the top was gold paper, which gives a smoother effect than gilding. Set against a light blue ground, the letters stood out nicely and yet the cost is very small. Silver paper with a deep blue for the sides will make another good combination. Raised letters give greater attention value than the best painting, and with a cut awl they are easy to outline and can be prepared quickly and cheaply.

Where it is desired to repaint letters, it's a good plan to kill the previous color with a coat of aluminum paint before making the new job. Kills the undercoat far more effectively than white. If all letters are made to conform to two or three styles, a font can be built up that will presently fill all needs and require only repainting.

Seeing Their Names

There is a hint for managers in a stunt being worked by the makers of a well known chewing gum and candy products. Company goes over the radio with an offer of a gift to all kids who write in, and letter after the prize is mailed, are sent to the nearest store handling the product; string of five and tens being given preference for their localities.

Letters are displayed in the window with the result that the kids drag mother down to see their very own letter in the window, and it's up to the store to sell Mom a few dimes' worth of something.

Idea is sometimes used in connection with prize competitions, with the winning entries displayed in a window, but here all the letters go, and it seems to make business. In a city the best plan is to district the town and make the deal with several stores, which preferably should be those making appeal to the women.

Fountains

If there is a place in the lobby for a fountain or waterfall effect it probably will bring back its cost, and a profit, during the warm weather. Years ago there probably were 500 houses with waterfalls at the screen end of the auditorium to convey the suggestion of coolness, and it is probable that the effect did have some result on the thermometer, though the reaction was more mental than physical.

Nowadays there seem to be none of these left. The larger houses have air coolers and the smaller ones do not bother, but a cool lobby with running water is inviting and suggestive of comfort and it will draw plenty of business merely because it gives the impression that the house must be cool. A pump can be used where it is not desired to cut up the floor for sewer connection, but get that musical splash where the prospective patrons can hear it. It's better than a loudspeaker.

Gets 'Em Down

This is being worked in a small town, but it may possibly work on a larger scale in cities up to 50,000. It's a wow, for the time being, in a 15,000 town.

House has a deal with a dry goods store whereby 10 of its numbered sales checks are good for admission the evening of the same day. After the store closes at 5:30, and the high and low numbers are available the store nominates 10 of those numbers. Sometimes the numbers are mostly among the high, and sometimes the reverse, other occasions the numbers are evenly spaced. As they are not selected by chance the store can follow its own ideas in this matter.

Numbers are posted at seven o'clock and so many persons who come down to look buy when they do not find their numbers that the house is glad to give the 10 tickets. In return the store mentions the stunt in its daily ads. It has been working most of the spring and is still going strong.

More Free Beer

Pittsburgh.

Through a tie-up with the local Fort Pitt Brewing Company, Warners' Davis and Sheridan Square, playing 'Song of the Eagle' this week as part of a double feature with 'Woman I Stole,' is handing out free samples of Fort Pitt's 3.2 brew to every customer.

There's a miniature bar in the lobby of both houses, and free suds are dispensed the customers come out.

Hot Ads in Mpls.

Minneapolis.

Local theatres are resorting to the hottest and most daring kind of sex copy in their newspaper ads in their fight to stem tobogganing grosses.

Newspaper ads for 'Today We Live' at the State last week had boldface headlines: 'Can any woman be faithful...giving her arms to one man...and her soul to another? A passionate romance of unashamed love rapturously told by the screen's most exciting stars.'

For 'Ex-Lady,' at the Century the ads read: 'She wanted a wedding ring—but only on certain nights. He wanted a faithful wife, but no restrictions for himself.'

Play Up Photog.

No matter what else is done for 'Zoo in Budapest' the photography warrants a special drive. Most laymen comment on the photography first and speak of the story after. The camera work makes the strongest impression.

This should be capitalized with appeals to camera clubs, if there are any in town, and particularly to the owners of amateur motion cameras. Local dealers can probably give the addresses of most of these operators, and certainly they can be reached through an appeal in the supply houses carrying 16mm film. Tell them here is a chance to get valuable lessons in shots, and they'll flock in and bring their friends in on their subsequent raves.

This should not be made the chief appeal, but used to supplement the ordinary drive.

Didn't Work

One bright idea went into the discard lately. Manager ran into a sample package of new cough drop, containing three drops. He thought it would be a great idea to get some and slip them to patrons whose coughing was annoying their neighbors. Ushers were given a supply with instructions to slip a package to any excessive coughter. It worked nicely until the kids got wise and after that the place sounded like a hospital during a whooping cough epidemic until a screen sign announced that the plan has been discontinued.

Odd part of it was that the drops were the reverse of tasty, but it technically was candy and the youngsters were strong for it.

Novel Trade Ad

Paramount's French office got out a clever insert for 'Sign of the Cross' in the shape of a six page advertisement in red and black. First page has a window cut so that the last page, folded in supplies the design of the cross. When the display is opened up there is a three page panorama of the arena scene. Run in the Paris 'Cinematographe' it got plenty of attention.

With the higher printing costs over here, these splashes are a bit too costly, but home office publicity men could do worse than to borrow the French journals from the foreign department for a once over. They carry plenty of ideas in spite of the general belief that American advertising ideas lead the world.

Hartford Gags

Hartford.

Every theatre in town seems to be doing something in the way of exploitation. Jim McCarthy secures one store—cut rate meat and grocery establishment — to bring 22,000 miniature program cards for Warner's neighs, Lew Schaefer tackles brewery company for newspaper tie-up on beer situation and gets a half-page of publicity on 'Beer Baron,' Jim Gallagher stages country nights and gives away 25 $15 baskets of wares weekly, Hugh Campbell puts over a Juvenile Minstrel show for three successive Saturdays, Charles Benson gets front page publicity with his stock company stars posing for picture on the states letting down the bars on beer drinking, Barney Grogan goes after daily contests and so on down the line. They're all doing it and the competition is quite keen.

For a Raffles

Apparently 'Hello Sister' is going to need all the help it can get, and apparently one of the best bets is a girl Raffles, who is to be addressed with the greeting 'Hello sister, you are the girl from the Daily "News." Please give me that $10.'

No matter how often the stunt is worked, it seems to be a repeater within reason, and here is a greeting which works in the title naturally. With the innumerable store and other tieups possible, it is not difficult to obtain worthwhile prizes through co-operation.

A new gag is to advertise that the girl will lunch at a specified restaurant each day and pick up the check of the first person who hands her the proper greeting.

Giveaway Tie-in

Los Angeles.

Leimert, naborhood house operated by Westland Theatres, has joined with the Fairfax, operated by Gus Metzger, who is president of the Independent Theatre Owners of Southern California, in the giveaway of two sedans to holders of lucky numbers. One car will be given jointly by the two houses night of May 17, and the second a week later. Winning number may be drawn by a patron of either house. In addition to the cars both houses are giving away 10 three-month passes.

Candy at Coney

Loew's Coney Island theatre gave candy bars to matinee patrons May 13. Bar also carries a picture of some screen star, and the theatre offers a ticket for a complete set of the pictures. Presumably the remaining bars are to be purchased, the concern giving the theatre a supply to get the idea started. Not stated how many there are in the set.

Waterfront Yarns

United Artists is setting up a national contest for the best 1,000 word stories from ship news and waterfront men to boost 'I Cover the Waterfront.' Tops are $250 and $150 with eight of $25 each. Stories must be the McCoy and attested as such. Contest closes May 30.

Taking an Encore

Manager who originated the clean stoop plan is going to work it again this year. So many women offered to pay for the service if he would renew that he decided to revive the idea, but without charging.

Idea, in case you have forgotten, is to keep the front steps of houses cleaned up when the residents go away. Boys make morning and evening trips to clear away newspapers, advertising matter and anything else which, if remaining, might tip off burglars. In some instances the boys have vestibule keys and bring the mail to the theatre that first class matter may be forwarded and the second and third class mail retained to await the return of the householder.

Boys are paid in theatre tickets, and the idea costs little else than time, but the manager writes that nothing he has ever done met with such general appreciation and feels that he has been making business on the good will all winter.

Bedtime Tales

One good ride to be gotten out of 'Bedtime Story' is a hook to a newspaper for the best bedtime stories sent in by contestants. Because of the likelihood that some entrants will get off on the wrong foot, it would be a good idea to print a sample story to show what is wanted.

This should be in imitation of the juve stuff over the radio, with plenty of blood and thunder to send the kids off to bed in a happy frame of mind. In other words, burlesque the radio output with the prize going to the contestant who can raise the largest crop of gooseplmples.

This should be run of the paper, but there can be a valuable hook-up to the radio department, if the paper has one. If it does not go strong for radio because of the advertising angle, it should be even easier to land the stuff.

Dressed Banner

Mayfair, N. Y., on its 'Alimony Madness' banner had three figures, one a girl in pyjamas. Sign was made more effective by 'dressing' the girl in pink pyjamas which were loose enough to swell out in the breeze. It's a common trick to dress up posters with cloth, but cloth on cloth is more effective than most would believe, provided it is effectively done.

Banners are coming into such general use that it pays now to give more attention to making these important since the original value of novelty has worn off.

By the same token it is about time that a new idea in valances turned up. Getting too standard. Might be a bit expensive, but a black cloth valance with cutout letters in gold or silver cloth would be swagger on a bigger than usual picture.

Money for Bikes

Hollywood.

Big bike parade and race along Hollywood blvd., including everything that ran on two wheels was the stunt put on by Warners exploitation dept to focus interest on the second week's vaude-pic bill at the Hollywood.

Wheeled cavalcade, which brought out a lot of antique vehicles and a lot of pioneer riders for the hilarious amusement of street crowds, was staged during the noon hour.

Free-for-all race finished in front of theatre where Capt. Willie Mauss, whose bicycle number featured the bill, handed out tickets and prizes to the winners.

One Out of 39

Newark.

Warners and the Newark 'Ledger' are running a contest to choose a 'Sunshine Girl' from Northern New Jersey. 39 houses will run the contest for five weeks, beginning this week. Two girls will be chosen winners each week in each theatre, which will give them prizes. Of these girls one will be selected in a preliminary contest to represent the house in the county finals. The winners will also appear in the grand finals at the Branford where many grand prizes are offered. These include an Oldsmobile and a Pontiac sedan and 10 trips to Bermuda. The basis of the contests will be beauty, talent, or personality which sounds inclusive enough.

Three Way Pull

Brussels.

What has to be done to fill a concert hall in these days! Jack Payne, late of the B.B.C., and his band are to give a show at the Palais des Beaux Arts here on May 23. The b.o. was opened yesterday and every person buying a couple of seats was presented gratis with (a) a new double-sided gramophone disc; (b) a packet of cigarettes, a bottle of perfume or a tablet of soap; and (c) a lottery ticket.

BEHIND *the* KEYS

Oklahoma City.

The Liberty theatre, owned by Pracna & Smith at Alva, Okla., was completely destroyed by fire last week. The Savoy theatre at Yukon, Okla., closed indefinitely. Griffith Brothers remodeling the Victory theatre at Shawnee, Okla. John Terry appointed manager of the Del Rio theatre at Clinton, Okla. Miss Irene Stephenson has leased the Whiteway theatre at Marlow, Okla.

Springfield, O.

Douglas George here from Palace, Phila., to handle the Chakeres-Warner houses here under direction of Phil Chakeres.

New York City.

San Jose theatre has reopened as the Teatro Variedades, again with a Spanish-language picture policy. Teddy Forem, formerly in charge of the house, again managing. Theatre is located in the heart of the Harlem Spanish community.

Ben Roman, formerly official of the Picture Guild and Bronx circuit, both Bronx theatre chains, has taken over the Renaissance, Harlem.

Montgomery, Ala.

Lloyd Townes transferred Leon Copeland, Strand manager, to assistant manager Riveria, Knoxville.

Los Angeles.

Robert M. Harris, temporary manager at the Boulevard (F-WC) here, while Bruce Fowler was in Santa Barbara, has been shifted to the Granada, Ontario, replacing Charles Wuerz, resigned. Shift of F-WC managers in San Diego has B. F. Naus, from the Egyptian (naborhood) becoming manager of the California, and replaced at his old assignment by Joseph Wyatt; Charles McManus, former manager of the Orpheum, San Diego, goes to the Balboa there, replacing J. L. Kendrick, resigned.

William Hugart has taken over the Central, Lowell, Ariz., one of the dark houses recently dumped by the F-WC trustees. He will reopen the house at once.

Ed Penn, formerly with Skouras Bros. house operation in New York, has been appointed assistant to Dick Dickson, div. mgr. of F-WC inland division here. Penn recently has been doing field work for F-WC.

Seattle.

Homer Gill to Portland to manage Liberty; Jim Runte from Spokane to Liberty, Portland.

Ray Howes assistant to Wm. Houck, manager of Roxy.

Pittsburgh.

Charlie Eagels now manager of State, Washington, Pa.

Max Friedman, formerly booker for Paramount's entire midwest circuit, named chief booker for WB here, succeeding Bill Barron, who has been shifted to the managerial staff at his own request. Barron to the Belmar, small nabe house.

Pittsburgh.

Charles Murray, assistant manager at the Warner for some time, now manager of small-seat Palace, downtown, succeeding J. A. McDonald, shifted to the Davis. Pat Nottoro replaces Murray at the Warner.

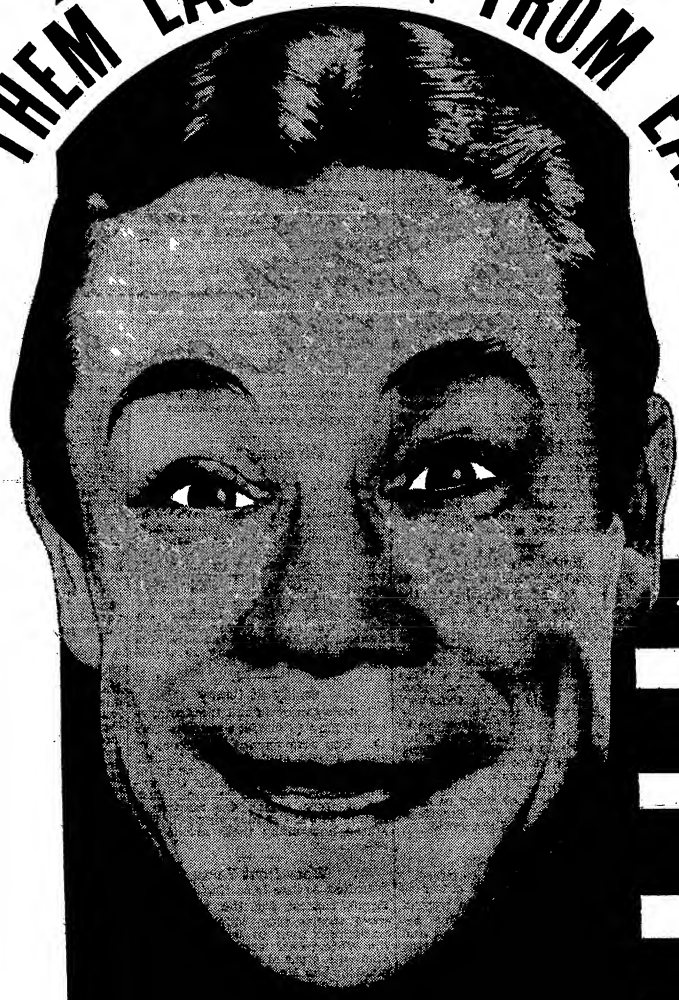
New Post for Witte

Decatur, Ill.

Paul Witte, former city manager for Publix three houses here, has

(Continued on page 44)

HE'S GOT THEM LAUGHING FROM EAR TO EAR



JOE E.
BROWN
in
"ELMER THE GREAT"

A batty comedy of baseball and blondes. With Frank McHugh, Patricia Ellis, Claire Dodd. From the famous play by Ring Lardner and George M. Cohan. Directed by Mervyn Le Roy. A First National Picture

VITAGRAPH, INC., DISTRIBUTORS

IN KANSAS CITY
"Getting away to a great start at the Uptown."—Variety

IN CINCINNATI
"Top money at Keith's."—Variety

IN MINNEAPOLIS
"Best box-office bet in some time at the Lyric."—Variety

IN LINCOLN, NEB.
"A wow in this spot."—Variety

AT RADIO CITY MUSIC HALL
(Soon)

"FILM DAILY" SUGGESTS:

"Films are getting too serious . . . . the demand for wholesome comedy never was so great. Theatres need a few good orders of laughter to lighten up the over-serious content of the current cinema bill-of-fare."

GET 5 BIG-STAR COMEDIES NOW FROM

WARNER BROS.

THE BIG CAGE

(Continued from page 17)

caged up with his big cats most of the time in his first and only feature picture. The threat of violence that's always present in the actual animal moments, plus clever staging that manages to bring out the utmost possibilities, make 'The Big Cage' exciting now and then. But not often enough.

The story that was trumped up to set off the cage antics goes about the business of creating situations in a crude and dull way. Rather than a help it's a hindrance. The cage moments, excellently photographed, would have made a great two-reeler. But they can't carry 70 minutes of feature, nor did the studio provide the supporting name help that was required. 'Cage' will interest the kids mostly, and it probably won't see healthy returns in general.

No dame stuff for Beatty. He's confined to his animals and an attachment for an orphan kid, Mickey Rooney, who worships him. The romance end is handled by Anita Page and Wallace Ford. Additional precaution against a possible bad performance by the Ringling show's star attraction was taken by the script department. The dialog confines Beatty to the curt sentences none of which demands emoting. Consequently Beatty's entire performance must be judged by his scenes in the cage and, for effect, must depend on the illusion built up around his frequent bouts with the beasts.

Beatty in real life is the first to have worked lions and tigers in the same ring on a large scale, and that fact is borrowed to serve as the meat of the story. His feat, if accomplished, is expected to pull the nearly bankrupt Whipple circus out of the hole after a tough season. Action goes on in the winter quarters, where Beatty prepares his turn, and the picture ends with the opening performance of the season.

Beatty makes two trips to the hospital as a result of clawings before he finally conquers the beasts. After a finished performance at the opener, a storm blows down the tent and the animals break loose, but it winds up okay for everybody.

When Beatty is cracking his whip, poking with his chair and otherwise maneuvering the cats, meanwhile always on the lookout to keep the lions and tigers from mixing, it's always exciting. His optical hypnotism of a heavyweight tiger, in which he makes the animal roll over and do everything but play house, is the climaxing highlight here, just as it is in Beatty's real life sawdust specialty.

In one cooking sequence a lion and tiger get into a tangle and the fur flies. They break 'em with a hose, but not until the warring animals have connected plenty with each other's throats.

Anita Page, who can wear tights, does a Lietzel, with Ford her animal training sweetheart, who loses his nerve after being badly mangled in action. Vince Barnett and Andy Devine are in for comedy purposes, with feeble material holding them down. *Bige.*

Kiss Before the Mirror

Universal production and release. Features Nancy Carroll, Frank Morgan, Paul Lukas and Gloria Stuart. From play by Ladislaus Fodor. Adaptation for screen by William Anthony McGuire. Directed by James Whale. Photography by Karl Freund. At RKO Roxy, N. Y., week May 12. Running time, 67 mins.

Maria ..... Nancy Carroll
Dr. Paul Held ..... Frank Morgan
Dr. Walter Bernsdorf ..... Paul Lukas
Frau Bernsdorf ..... Gloria Stuart
Hilda ..... Jean Dixon
Bachelor ..... Walter Pidgeon
Schultz ..... Charles Grapewin
Maria's Lover ..... Donald Cook
Hilda's Lover ..... Allen Connor
Prosecutor ..... Wallis Clark

Murder and love for passable entertainment in this instance. Much of the credit goes to the direction of James Whale and the adaptation of William Anthony McGuire. Will need effective campaigning, but for general first-run purposes, including first-runs in 'B' houses, it ought to see average returns. It has a pretty good cast lineup for names.

While more distinctly a 'B' rather than an 'A' booking, less chance of audience disappointment in 'A's' than with many secondary releases of the majors. Picture deals in novel subject matter and is sordid to some extent. But it has the virtue of building up suspense.

Love interest is negated by murder, caused in the initial 500 feet when a jealous husband shoots his wife's lover, and a second appears imminent up to the final reel when the lawyer defending his friend-murderer starts to suspect his own wife of infidelity. Much of the action is concerned with argument in and out of court supporting the theory that a woman who cheats ought to be shot.

Picture is based on a play of foreign origin and is located in Vienna. When the lawyer notices that his wife goes through the same motions his friend's gypping frau did before keeping a secret tryst with her lover, his suspicions are confirmed. Effort to create a similar situation for purposes of suspicion has resulted in overemphasis, with result patrons at this house giggled through most of the sequence.

Nancy Carroll is the unfaithful wife. She's a more mature character than usual, and has been provided a wardrobe in that connection which helps, taking her away from the junior misses. But in trying to go dramatic in a couple scenes Miss Carroll overplays badly. This is also true of Frank Morgan, particularly in the display of histrionics during the courtroom sequence.

Whale's direction, outside of the boudoir scene where Morgan develops murder instincts, raises an otherwise drab subject to effectiveness. McGuire's punchy dialog, together with comedy lines woven into the pattern, also contribute much. *Char.*

FORGOTTEN MEN

Presented by Jewel Productions, Inc., and released independently. Based on World War material. Compiled and supervised by Samuel Cummins. At the Rialto, N. Y., beginning May 12. Running time, about 82 mins.

If this subject is copiously exploited it will draw in almost any type of house, excluding, of course, the deluxers. It is a certain bet especially for freak-policied theatres. The picture itself is outstanding in its class.

Many enterprises have delved into government archives for official material. 'Forgotten Men' is probably the first which approximates a continuity and actually succeeds in knitting World War events together in such a way as not only to entertain but to be invaluable as an educational medium.

Carefully edited in as to emphasize a story thread for pacificism against a battlefield background, and also to introduce the development of the war step by step, are eight officers representing as many countries. In this manner marching troops, guns, sinking ships, planes, &c., are blended slight intermissions and are given an added clarity and significance.

The material has been so assembled that, even though viewers of similar subjects will note familiar clips, the general audience attitude will be one of witnessing something new.

While most of the material probably was culled from actual government records, there is also a generous sprinkling of close and semi-close-ups, which, from every point of logic, could have only been made in a studio. 'What Price Glory,' 'Lilac Time,' 'Q Ships' are all suggested in certain of the assemblage. If this is true, then the compilers are to be congratulated. There is nothing so boring as a straight 80 minutes of rainy government matter.

'Forgotten Men' is also coming out at a time when the war subject is brand new to another generation and when the boys who took part will doubtless be eager to re-live the earlier days. *Waly.*

EX-LADY

Warner Bros. production and release. Features Bette Davis, Gene Raymond and Sheridan Gibney. Directed by Robert Florey. Screen play by David Boehm from original story by Edith Fitzgerald and Robert Riskin; dialog director, Stanley Logan; camera, Tony Gaudio. At Strand, N. Y., week April 11. Running time, 66 mins.

Helen Bauer ..... Bette Davis
Don Peterson ..... Gene Raymond
Hugo Van Hugh ..... Frank McHugh
Nick Malvyn ..... Monroe Owsley
Iris Van Hugh ..... Claire Dodd
Peggy Smith ..... Kay Strozzi
Mr. Smith ..... Inand Gottschalk
Photographer ..... Alphonse Ethier
The Mother ..... Bodil Rosing

'Ex-Lady' is a weak sister. Probably the best campaign angle is the trite sensationalism which the Strand is currently baliying. It's one of those pseudo ultra-modern things which only draws laughs in the wrong places.

Bette Davis is the taiented commercial artist who is content to continue, without benefit of clergy, with Gene Raymond, advertising man. Latter finaliy forces the legal banns, from which point a breach ensues, bringing in Monroe Owsley as the light villain who is frankly on the make.

Everything about 'Ex-Lady' is stupidly frank, dating from the initial premise of the meretricious relationship, so that there's no suspense for the fan who, if he or she has ever before paid an admission fee at a wicket, must sense just how it will all iris-out.

In between there are any number of banalities, from toasting to dialog. An example is the situation where our shero and the villain are playing around; hubby wants to know, 'You didn't!' as a checker-upper on her virtue. That's almost on a par with the burlesk mellerdrammer which had previously been screened in Ruth Etting's short on this same bill.

Miss Davis' costume choices seem all awry for her personality, including one high-necked affair that's dangerously reminiscent of the giraffe women in the Ringling-B&B circus. As for Kay Strozzi as a vamp, a couple of those camera shots almost couldn't be on the level. Seemingly this was recognized, as evidenced by the choppy film editing, but 56 minutes is short enough, so there's no latitude for much further shaving. This 'un will set back Miss Davis. And just as she was coming along. *Abel.*

Eagle and the Hawk

Paramount production and release. Features Fredric March, Cary Grant; subfeatures Carole Lombard, Jack Oakie. Directed by Stuart Walker. Based on story by John Monk Saunders. Bogart Rogers, Seton I. Miller, screen play; Harry Fishbeck, camera. At Paramount, N. Y., week May 12. Running time, 74 mins.

Jerry Young ..... Fredric March
Henry Crocker ..... Cary Grant
Mike Richards ..... Jack Oakie
The Beautiful Lady ..... Carole Lombard
Major Dunham ..... Sir Guy Standing
Fanny ..... Adrienne D'Ambricourt

Strictly a formula story of the Royal Flying Corps by the man who wrote 'Wings' with a laboriously dragged in romantic bit to get a feminine star's name on the program. But it takes more than 50 or 60 feet of sex stuff to make love interest. It might better have been left out..

Nothing much new in the matter of plot, the same old yarn of the man who gets fed up on the uselessness of war. Story owes more to the deftness with which it has been developed than to any basic interest. Not overloaded with air footage, and that used has a direct bearing on the yarn and is not padding. Men probably will go for the story, and many women will appreciate the psychology. No war story is calculated to be a knock-out just now, so this probably will not prove a strong grosser. However, it will make good with those attracted; more than may be said of some studies.

Basic idea is the hero who is broken by the strain. He has lost observer after observer without serious injury to himself, and it breaks his morale. His last observer is a rather tough-fibered chap who has been unable to get his wings, but must wear the single pinion of an observer. It was on March's recommendation he was left behind, and there is bad blood between them. March is sent back home to regain his poise, there is a brief two-scene interlude with Carole Lombard, and he comes back to the lines still shaken. He is disgusted with it all, and when he is acclaimed a hero he indulges in much the same tirade as has been written into other similar stories. He is regarded with tolerance in the belief that he is drunk, but he goes to his room and shoots himself.

It is not until this point is reached that the element of novelty enters the story. His quondam enemy conceals the fact of his death, loads him into a plane in early morning, takes him up and riddles the plane and body with machine gun fire. Then he crashes to his own death, but he has given the man he hated—but understood—a hero's finish instead of the stigma of a quitter. It is neatly turned, is unexpected and comes at a point where it gives impetus to an idea that seems to be closing in with a 'just another' tag.

Yarn is adroitly told in both dialog and action, Jack Oakie contributing some sorely-needed comedy touches here and there. It is the only relief save for a delightfully played bit between Oakie and Adrienne D'Ambricourt, who makes the most of her single scene. Carole Lombard does little in spite of sincere playing. March offers a finely sensitive study, acting with force, but entirely without bombast. Cary Grant is more along usual lines, but he supplies the complementary action effectively, and Sir Guy Standing as the commander gets a brief chance now and then. *Chic.*

OKRAINA

('Outskirts')

(RUSSIAN-MADE)

Moscow, May 2.

Another first-rate war picture may be chalked up to Russia's credit with 'Outskirts' ('Okraina'), recently released by Mezhrapomfilm. The director and co-scenarist, B. Barnet, has obviously taken a hint or two from the American production of 'All Quiet.' At any rate, a few incidents are reminiscent of the Remarque film. But for the rest the picture is of Russia Russian, with a flavor inimitable anywhere else.

The picture has no plot in the ordinary sense. In terms of a few clearly delineated characters it gives a cross-section of a provincial district close to the Russian-German front in the Great War. The war scenes, trench fighting, bayonet attacks and all, are among the most effective this writer has ever seen; a good deal on the realistic, gruesome side.

But the strength of the film rests more in the behind-the-line life of a sleepy hamlet sunk in mud and ignorance. The war comes and wrenches simple working lads from their work-benches and hurls them into the thick of the war. The fever of patriotism seizes poor no less than rich. An old German shoemaker, for years the crony of a Russian shoemaker, must depart; their national hatreds and personal affections clash. A few small business men wax wealthy on war orders. German prisoners are quartered on the town. A crude and tender love springs up between a young girl and a gangling German boy. Local patriotic fervor, heightened by vodka, vents itself on this German, who is nearly beaten to death.

It is of such homely incidents that the film is compounded, with a superb musical background drawn chiefly from folk-songs. The life of old Russia, sleepy, dirty, pathetic and peculiarly sentimental even in its brutality, is beautifully rendered. The individual characters are carefully portrayed, with a minute attention to detail.

'Outskirts' in one way marks a milestone in Soviet film art. There has been much general talk about restoring human beings to the Soviet screen. This film at last does it and does it brilliantly. Instead of generalized symbols such as dominated in the last few years, we have here living, feeling individuals. The loce story of the little Russian girl and her German prisoner has genuine heart-appeal in it. The Russian-German games of checkers, interrupted by a strange and incomprehensible war, are poignantly emotional. And above it all is the deep feeling with which the suffering of individual soldiers in the great slaughter is conveyed through human touches.

The picture ends, inevitably, with the advent of the revolution. First comes the Kerensky period, when the war is half-heartedly but nonetheless bloodily carried on. Then comes the victorious Bolshevik revolution, when Russian and German in this outskirt hamlet march shoulder to shoulder to the strains of the International. *Lyons.*

JUNGLE BRIDE

Monogram production and release. Produced by Arthur F. Beck. Directed by Harry O. Hoyt; scenario, Scott Kelly. Stars Anita Page and features Charles Starrett. Story by Leah Baird. Photographer, Harry Jackson. Music by Harry Stoddard and Marcy Klauber. At the Roxy, N. Y., week May 12. Running time, 53 mins.

Doris Evans ..... Anita Page
Gordon Warne ..... Charles Starrett
John Franklin ..... Kenneth Thomson
Eddie Stevens ..... Eddie Borden
Capt. Andersen ..... Clarence Geldert

'Jungle Bride' looks a tough b.o. proposition. Headed for double-feature spots, as it has an unconvincing plot inexpertly filmed. Action may impel laughs when not intended.

Plot has Charles Starrett on the lam after being implicated in a murder. A newspaper reporter is deputized to bring him back to answer for the crime for which the girl's brother is in jail. News lad and the girl are engaged. Opening shot has Starrett, the fiancee's brother and male companion on shipboard bound for Africa. This is one of the spots where the music comes in, Starrett strums a guitar unentertainingly for the passengers aboard. There's a shipwreck and in the resulting jungle melee, after a lion fight, etc., the girl and Starrett marry and the newspaper lad is left in the lurch. Her brother has confessed and died, exonerating Starrett.

Plot is all dialog, outside of the lion fight and the shipwreck, and neither of these two action points are convincingly photographed or maneuvered. And after it's all over, customers are still mystified as to why Starrett was suspected of the murder.

Miss Page exaggerates the dramatics of her role, and her makeup is faulty. Kenneth Thomson deserves something better than the inane dialog handed him here. *Shan.*

Footsteps in the Night

(BRITISH MADE)

Basil Deane production and Associated Talking Pictures release. Features Benita Hume. No credits given. Cast: Peter Hannen, Harold Huth, Walter Armitage, Jack Lambert, Polly Emerie, Robt. English, Margert Binner, Frances Ross Campbell. At Loew's New York, N. Y., one day, May 9, on double bill. Running time, 50 mins.

Poor interior photography, which a few years ago was the hallmark of British productions, is here again. Only one interior has enough juice to give a brilliant picture. The scenario goes back another 10 years. Just a piece of film for third raters in a product jam.

Bridegroom who takes the papers, in this case the drawing of his invention, with him on his honeymoon is decoyed from the lovely bride by a bogus telegram. A pet spaniel removes the plans from his suitcase, so when he's captured and can't deliver the chief villain goes to his home to wrangle the plans from the wife. Then it's half an hour of Benita Hume and Harold Huth making faces at each other as they seek to cover their real emotions. Then there's a chase and finally a fist fight that might have been lifted from any one of 75 of the last hundred westerns, though in the American westerns the sock is not heard. In this version every punch carries its sound.

Some of the bits out in the open are picturesque, and they toss in a little montage in spots, machinery shots, remote control cameras, and other fillers not particularly helpful in the absence of any real suspense or freshness of idea.

Miss Hume suggests she could do good work under modern direction and Peter Hannen might be all right if he had something to do. Harold Huth is conventional here. Picture too is all representative of the new British product. *Chic.*

DIGGERS IN BLIGHTY

(AUSTRALIAN MADE)

Sydney, April 12.

Produced by Pat Hanna at Efftee, Melbourne. Story by Pat Hanna and others. Directed by Pat Hanna and Raymond Longford. Photography by Arthur Higgins. Features Pat Hanna, George Moon, Joe Valli and Thelma Scott. RCA sound. At Capitol, Sydney. Running time, 75 mins.

Useless for anywhere else but Australia. This about sums up the valuation of 'Diggers in Blighty.' Mostly suited to nabe theatres on a split-week booking. Picture is war vintage and old at that. Commences along splendid dramatic lines, but finally becomes poor slapstick.

Hanna, Moon and Valli are not comedians in picture sense. Acting in the early scenes is very good, but with the introduction of the comedy element picture fades. Direction is not so good, and the continuity has been very poorly developed. The photography is a bright spot in otherwise drab production. *Rick.*

HORIZON

(RUSSIAN-MADE)

erahpomfilm production and Amkino release in U. S. Directed by Lev Kuleshov; scenario, Victor Shklovski; music, David Block; English titles, Nathan Adler. At Europa, N. Y., for grind run May 12. Running time, 62 mins.

Leo Horizon ..... Nikolai Batalov
The Watchmaker ..... B. Kara-Dmitriiev
A Girl ..... Elena Sheremetieva
Isaak Horizon, Leo's Uncle ..... Ikhail Doronin
His Daughter ..... lena Kuzmina
Smith ..... ikhail Doler

Usual Communistic fodder with nothing whatever to save it for the box office on this side. Just a disjointed film.

Young Jew by the name of Horizon is bitter on the subject of mistreatment of Jews. It's the old Russia. War breaks out and he is drafted into the army. He escapes, reaches America and suffers some more. He goes to war and is sent to Russia. There he sees a new light. Russia has changed. The peasant is facing a bright future.

All handled naively, almost inanely. Continuity is bad and photography surprisingly off. Maybe the result of duping the negative on this side. Sound bothers everybody, with the dialog stilted and unnatural. Scenes in America are the best part of the film from an American standpoint. They're so far away from fact they're good for a few laughs. *Kauf.*

THEODOR KOERNER

(GERMAN MADE)

(With Songs)

Aafa production. General Film release for U. S. Directed by Carl Boese; music, Schmidt-Boelcke; scenario, Franz Rauch. At 70th St. Playhouse, N. Y., week May 5. Running time, 80 mins.

Theodor Koerner. Willi Domgraf-Fassbaende
Toni Adamberger ..... Dorothea Wieck
Eleonore v. Prohaska ..... Lissi Arna
Major von Luetzow ..... Sigurd Lohde
Frau von Luetzow ..... Maria Meisaner
Koerner's father ..... Ludwig Trautmann
Koerner's mother ..... Marta Maria Newes

Under normal conditions this picture would be a fair box office possibility in Teuton nabes. With things as they are there's hardly a chance as it's a highly nationalistic, patriotic effort along historic lines.

Story is laid in the Napoleonic era when the little Frenchman was pressing Prussia under his heels. Koerner was a poet, a writer of songs, who had a particular gift for patriotic verse which kindled the masses. At the end he's killed, giving the picture a weepy ending.

Carl Boese, one of Germany's best comedy directors, megged this one and seems to have been lost. Picture is very theatrical, overacted throughout, doesn't convince, and the tempo is all off. Dorothea Wieck the only one in the cast of interest in the 'U. S.' She does a thoroughly bad job of acting, too, indicating that in her approaching Hollywood Paramount career she will either be made or lost by the director on her first picture. *Kauf.*

Berlin Alexanderplatz

(GERMAN MADE)

Allianz production. Capital Film release in U. S. Features Heinrich George and Maria Bard. Directed by Phil Jutzi; scenario, Alfred Doeblin and Hans Wilhelm. Based on novel by Alfred Doeblin; camera, Erich Giesse. At the Vanderbilt, N. Y., on grind run, May 10. Running time, 90 mins.

Franz Bieberkopf ..... Heinrich George
Reinhold ..... Bernhard Minetti
Mieze ..... Margaret Schlegel
Cilly ..... aria Bard
Pums ..... Hermann Blomberg
Henschke ..... Paul Westermeie

Berlin's contribution to the gangster cycle. Not much chance to get anywhere over here. Got off to a good start at the Vanderbilt because advertised as based on a novel burned by the Germans on the day the film opened. Intrinsically, the film itself has very little.

Important is that there's a girl in a small part who looks like a find. She's Margaret Schlegel, beautiful and with acting ability.

Picture has some good points but is too slow, long winded and lacks sufficient action. Treated with English titles imporperly spotted.

Story has to do with Franz Bi

(Continued on page 25)

Adorable STARS

A new Janet Gaynor in breath-taking gowns... Henry Garat destined to win America's heart.

Adorable ROMANCE

A pert and saucy miss who completely conquers a boudoir veteran.

Adorable MUSIC

Catchy song hits they're already humming ... joyous with the spirit of spring.



JANET GAYNOR
HENRY GARAT
in
Adorable

Story by Paul Frank and Billie Wilder
Music by Werner Richard Heymann.
Directed by WILHELM DIETERLE

HIT NO. 2 IN THE FOX May FESTIVAL

P. E. Bankruptcy Exam.

(Continued from page 7)

ing more to the theatre group than P-F-M, latter gave PE its note for $47,113 to equalize matters.

Sample of Op. Deals

Second item of $40,386 covers notes in part payment of leasehold and equipment of the Palace, Gary, Ind., by PE from the Indiana-Ohio Corp. Later on records revealed an item of $175,000 in purchase of this theatre by PE, with the amount credited to Indiana-Ohio, which was then owned 50% by PE and 50% by Fitzpatrick-McElroy. In turn, F-McE was owned 75% by PE which through the purchase of the Gary house obtained 100% control of the Gardiana Corp. covering that property.

A little later as the financial dealings and complexities of PE piled up, Klots stopped himself on a line of questioning on his own asserted grounds it was getting too complicated for him. Gowthorpe was lighting fresh cigarets and others present were beginning to get dizzy listening to the attempted unraveling of the setup.

The original Comerford deal with Publix and last December's turnback of that chain to M. E. Comerford came in for considerable attention, with trustee attorneys asking that various records and explanations be obtained.

Principally, trustee is delving into the matter of $4,507,200 in notes assigned by PE to Paramount Publix. Wanting in some detail, the origin of Comerford-Publix corporations and transactions that took place, Gowthorpe could not give a substantial account in this connection.

It developed, however, that one promissory note was of Publix-Comerford Corp. for $3,207,200, the other of Comerford-Publix Theatres Corp. a different company, for $1,300,000, both given PE i.. return for cash advances made from time to time. Gowthorpe could not say how these notes became acquired by P-P, though assumption was PE's idebtedness to the parent company was reduced by this amount through the assignment.

Comerford Deals

The Par comptroller also could not say whether there was any written contract covering Comerford transactions other than recorded in the minutes. It was finally brought out that the notes of over $4,000,000 were turned over by P-P to a newly-created corporation, Penncom Corp., formed in December when Comerford houses went back to Comerford, in return for all of the B preferred stock of Penncom

Gowthorpe did not know what was the capital stock of Penncom or what proportion of the stock the B preferred represented. When asked if he could get a balance sheet of Penncom, the PE v. p. said he would try but that he had seen none as yet.

Lawyers also asked for production of balance sheets of Comerford-Publix Corp. and Comerford-Publix Theatres Corp. It was said that interest on the notes when held by PE was turned over to P-P when transfer was made.

After revealing sale of one theatre in Canton, O., controlled by the Publix-Canton, Ohio subsid, for the total amount of $1, the matter of the corporate and capital setup of PE was tackled.

In this connection it was revealed that new issues of stock were for the purpose of retiring indebtedness of PE to the parent Par Publix company, latter getting all of the stock, and that once a dividend of $3,500,000 was declared but never paid out in cash. Par, to whom dividend was due, left the money in PE and considered it thereafter as a loan of $3,500,000.

P. E. $14,000,000 Subsid

PE is a $14,000,000 subsidiary, incorporated in Delaware. It owns 100% of the stock of approximately 46 subsidiaries and 50% of the stock of approximately 30 others. Certain of the subsids of PE in turn own 100% of the stock or had a substantial stock interest in a large number of other corporations, with theatres either owned outright or leased from other subsids or from third parties. In many instances, around 70, PE guaranteed the leases and other obligations of subsidiaries.

According to a trustee report, PE appears to be directly liable as lessee on seven leases which have since been sub-leased or assigned to wholly or partially owned subsids. 'Rent appears to be in default on certain of these leases and the receiver believes that operation of some of the properties cannot be made to yield a sufficient return to make leases of any value to the estate herein,' report adds.

PE was originally organized under name of Southern Enterprises, Inc., May 26, 1919, with capital stock of 50,000 shares at $100 each. In 1929 when company became PE, stock was increased to 100,000 shares and in September, , to 140,000. Stock of the company went to Par-Publix in payment of advances made to the subsid by P-P.

Unliquidated Advances

These advances were numerous and not all were liquidated by PE through its own capital stock as a holding company. In one instance, $2,784,000 was realized through sale of stock in subsids of PE to apply to accumulated indebtedness with Famous Players Lasky, as company was then known.

In 1931, $4,000,000 in additional PE stock was turned over to Par-Publix to satisfy an equal amount of indebtedness. Total indebtedness as P-P then was $6,075,427.

At the time of the filing of PE in bankruptcy, Jan. 26 last, Paramount Publix was owed $1,037,247 by PE and Publix Theatres Corp. a total of $5,748,272.

Stock interests of PE then, in 76 subsidiary companies, listed as assets, amounted to $7,534,274.

Total liabilities of the bankrupt PE theatre holding company are listed in the schedule at $41,214,407 and assets, $23,864,076. Assets are made of debts due on open account, $16,329,801, and stocks, negotiable bonds, etc., $7,534,274.

It was brought out at hearings last week that the books of Publix Enterprises were kept by Publix Theatres Corp., an operating and management subsidiary of P-P, with PE having no payroll of its own. Publix Theatres also handled money of PE which maintained no bank account of its own at the time of the bankruptcy, with trustee report saying there was no cash available when receiver went in. In return for services rendered PE, by Publix Theatres, periodic charges were made against PE.

Following tomorrow's (Wednesday) hearing, a third may be held later in the week. Date will be arranged to conform with convenience of David Stoneham, large creditor of PE, who wants to come from Boston to attend.

Communists See Red, But Control Selves

Los Angeles, May 15.

Expected demonstration of communists at the preview Wednesday (10) of Sergei Eisenstein's 'Thunder Over Mexico' failed to materialize when the reds split over whether to throw stench bombs or employ cat calls. Extra police on duty outside the Carthay Circle were not needed, as the radicals did all the fighting among themselves.

According to reports, the Communists' demonstration was to be aimed at Upton Sinclair whom, they felt, had joined the side of the bourgoise by tampering with the Eisenstein picture. The soviet director is regarded by local sympathizers as an exponent of Communistic cinema art.

Hoping to stop showing of 'Mexico,' a small Hollywood publication friendly to Soviet interests, is mailing 2,000 manifestos to lm critics and newspapers here and abroad urging that the negative of the picture be turned back to Eistenstein, now in Russia.

Manifesto claims the film is a 'vulgarization of Eisetestein's conception' and the ending, instead of being Soviet, is really fascistic.

Soviet sympathizers also seek to prevent sale of 180,000 feet of excess film by Sol Lesser to others, saying that this will only further destroy the artistic eighth wonder of picture making.

Manifesto also reveals a campaign had been launched previously to raise $100,000 to buy the 200,000 feet of negative from Lesser and ship it to Eisenstein for cutting in Russia.

According to Soviets here, they have already lined up four organizations to protest against 'Thunder Over Mexico' showing. They are the, Soviets claim, the John Reed Club of New York, Workers' Film and Photo League, Film Forum and Film Society of New York. Latter two are claimed not to be Russ boosters

Norma Talmadge's Rose Fever Cancels 4 Weeks

Stricken with her annual rose fever, Norma Talmadge has had to cancel the four remaining weeks of the Talmadge-Jessel act's Loew percentage stage bookings. She returns to Hollywood upon finishing the current week at the Valencia, Jamaica, Thursday (18).

Rose fever, with which Miss Talmadge has suffered for years, is similar to hay fever. It comes in the spring with arrival of the first roses.

Loew wanted Jessel to team up with somebody else and play out the remaining bookings, but he declined.

VOLUNTARY HOLD UPS ON QUESTIONED FILMS

Detroit, May 15.

Columbia is withholding its subsequent runs in Grand Rapids of 'So This Is Africa,' after a woman in that town objected to the showing at the first run RKO house where picture played three weeks.

Grand Rapids is without a censor but the papers took that issue up and it was decided to keep all questionable pictures out for awhile.

Ed Beatty of the Butterfield office and H. M. Richey of Allied Theatres decided that 'So This Is Africa' should be cut by the distributor and then submitted for okay of the city manager of that town.

Other pictures being held up at the present time in that city are 'She Done Him Wrong' and 'Hot Pepper.'

Farnum Back

(Continued from page 3)

num was discharged by Dr. Alter as cured. Then came the choice of locations for his agency resumption.

Meanwhile, Farnum, during his three or four years in Los Angeles, had become thoroughly familiar with the picture business. This, in addition to his knowledge of show business, gave him a mental equipment for his agency out here possessed by few agents anywhere.

Farnum's showmanly ability was recognized, as seen in the fact that Mahoney, during all the years of Farnum's absence from the active show field, remained under Farnum's direction, following his bookings and engagements.

Farnum's return to the agency field will particularly interest the east, where his unique career as an agent is well known. Farnum is the only agent on record who ever refused a Keith booking franchise. At the time of his refusal such a franchise was considered of great value. It was voluntarily offered to Farnum by the heads of the Keith office, and rejected by him on the ground it carried certain restrictions which would not permit his freedom of booking and representation of his people. Farnum's action was the talk of Broadway for a week.

Booked Entire Casts

He immediately opened his own booking agency in New York and became so important in the handling of musical comedy people that he practically booked entire casts for principals for several musical comedy producers, particularly Schwab & Mandel. At the same time, Farnum continued his other show bookings.

In the picture field on the coast, Farnum will act as general representative and act in a promotional capacity.

In the past, Farnum, in his relation with actors and attractions, assumed more of a managerial supervision over his people than merely as an agent seeking engagements for them. It is presumed Farnum will pursue the same course in the future.

Calif. One-Nighters for 'Extra' Vaudfilm Cast

Hollywood, May 15.

Cast of the combo film and stage production, 'The Second Extra,' will tour Southern California for one night stands before the show gets into any key spots. Cliff Broughton is now selecting the players, who will be headed by Betty Compson. Production starts next week.

Broughton has no release set, but is counting on the novelty of the combo idea to get him bookings. He will seek bookings chiefly in vaudfilm houses.

Future of P. E. Anybody's Guess

Whether Publix Theatres Holding Co. Will Reorg. or Liquidate Just Depends

Trustees and others involved in Publix Enterprises, Par's huge and involved theatre holding company, are not in a position as yet to predict whether the chain can be reorganized or will have to go through the wringer by way of liquidation. It's anybody's guess, is the only answer now given.

Liquidation, in favor of reorganization will be avoided if at all possible. Fear is that eventual auction of . assets may be suicidal. Complete liquidation would mean sale of stock ownership in theatres along with claims held by those theatres, many of ich may be regarded as worthless by a prospective purchaser.

After nearly four months, the trustee, Irving Trust Co. and George Topli , together with an army of lawyers and accountants, are beginning to get a semblance of the intricate Publix Enterprises picture and an idea of how the assets stack up alongside of liabilities. Much inter-lease and ownership entanglements had made the setup one of the most involved of its kind.

Hearings Going On

Two hearings in examination of officers have already been held. Four or five more would complete that routine. Through all of this and the collecting of assets by the trustee, the P. E. chain will continue operation under Dan Michalove, who was brought in by the trustee for that purpose.

When the six months have elapsed since the bankruptcy began, within which time by law all creditors must file claims, it will be necessary to decide what steps are to be taken so far as liquidation is concerned. This will depend to some extent, perhaps, on the creditor claims and which, if any, are disapproved by the trustee. A reasonable number not approved might make reorganization of P. E. more of a possibility than would be indicated now.

Turnback of a few theatres meanwhile along with repudiation of leases on non-payment of rent, is regarded as a contributing factor toward avoidance of liquidation. In continuing operation of the P. E. houses, the trustee does this on a month-to-month basis, with court approval every 30 days required.

Tolhurst Bug Dramas Reissued as Talkers

Hollywood, May 15.

Principal Pictures will re-issue the Louis Tolhurst series of insect dramas which pioneered this field in the silents.

'Queen of the Underworld,' dealing with ants, will be first release of the re-titled 'Conflicts of Nature' talking shorts, in which Frederick Shields will supply the off-screen narrative.

Tolhurst, scientist of the microscope, was first to utilize the so-called 'cold light' in photographing insects.

RECEIVER FOR PUBLIX THEATRES LATEST MOVE

Matter of a receivership over Publix Theatres Corp., a separate subsidiary of Paramount Publix and having no direct connection with Publix Enterprises, itself in bankruptcy, was taken under advisement by Justice E. J. Gavegan in N. Y. Supreme court last week. Paramount lawyers had asked a stay, with decision thus left pending.

It is reported probable that Par may consent to a receivership over the Publix Theatres subsidiary, which is understood has no funds. Subsid, strictly set up to operate and manage theatres in return for fees paid for that purpose, often has been erroneously regarded as a holding company of theatre properties or leases.

Charles M. Fox, former Publix construction department exec, seeks to force naming of a receiver for Publix by proving that the company is unable to satisfy a judgment of $47,722 he recently obtained against it on a breach of contract suit. Fox, in that suit, alleged he was summarily dropped by the construction department about a year ago.

'Night Coach' Starts

Hollywood, May

Noel Frances and Don Dilloway have been signed for leads in Premier's 'The Night Coach,' slated to start Thursday (15) at Tiffany studio.

Sam Neufeld will direct.

Roxy Cuts Admish

New cut in admission prices has been made at the Roxy, but top 35c remains the same.

House cuts from 35 to 25c from 10:30 to closing, that taking in midnight show.

The Rialto is issuing free coupons to the public with which a patron is admitted at all times except Saturdays and Sundays by paying only 25c. The coupon practically makes it a 15c giveaway on the house's 40c admission scale, and a 40c giveaway on the evening and holiday price of 65c.

Studio Placements

Lillian Bond, Eddie Hart, 'Double Harness,' Radio.

Frank Dorian, George Le Guerre, Jean Akers, 'Public Be Sold,' Radio.

Jane Brewster, 'Headline Shooters,' Radio.

Erle C. Kenton to direct 'Big Executive,' Radio.

Edwin Maxwell, 'Gambling Ship,' Par.

Vince Barnett, 'Tugboat Annie,' Metro.

Reginald Barlow, Bramwell Fletcher, 'Strange Rhapsody,' Metro.

Winter Hall, 'Berkeley Square,' Fox.

Merna Kennedy, 'In the Money,' U.

Breezy Eason to direct the next George Weeks feature.

Lucile Browne, 'Double Harness,' RKO.

Nat Pendelton, 'Madame La Gimp,' Col.

Jack Oakie, Skeets Gallagher, Harry Green, 'Too Much Harmony,' Par.

Ralph Morgan, 'Shanghai Madness,' Fox.

Lionel Barrymore, Madge Evans, 'Dancehall Daisy,' Metro.

Union Drive for Film, Theatre White Collars

Hollywood, May 15.

Drive is being instituted to bring white collar workers at studios and theatres into the AFofL through the Office Employees Union local of Los Angeles, with a meeting slated for the Alexandria hotel, downtown, evening of May 23.

Union will bid for clerical workers of all types at the lots and theatres, including box office cashiers, but ushers are not eligible.

Wallace Smith Seeks Mex Okay on 'Villa'

Hollywood, May 15.

Metro has sent Wallace Smith to Mexico City to get an official okay for the studio to make 'Viva Villa.' When he returns with the stamp of approval, he'll do the pic's dialog.

Studio had previously gotten sanction from local Mexican consul but wanted to be sure.

Prepare Dog Opera

Hollywood, May 15.

Ford Beebe and Prescott Chaplin are preparing 'Wild Heart,' next story for Rin-Tin-Tin, Jr., at Mascot. Picture starts in two weeks with Beebe directing.

'Wild Heart' is based on Albert Payson Terhune's 'Satevpost' story, 'False Colors.'

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

more power to you from paramount



last call

"THE SEARCH FOR BEAUTY"

Wire Paramount's Hollywood Studio for details. Hurry!

■

Paramount Pictures

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!

Film Reviews

Berlin-Alexconderplatz

(Continued from page 21)

kopf (Heinrich George) who comes out of jail, having killed his wife, and who tries to go straight. The crooks won't let him alone and one of the mob kills Franz's new wife. Everything portrayed in that tortuously Teutonic fashion. George is a fine actor and carries the main part easily.

Opposite, Maria Bard makes a fine tough dame. But it's the Schlegel gal who really shines through. *Kauf.*

Breed of the Border

Trem Carr production and Monogram release. Stars Bob Steele. Directed by R. N. Bradbury; produced by Paul Malvern; story, Harry O. Dean; Faxon Dean, camera. Cast: Marion Byron, Ernie Adams, Wilfred Lucas, George Hayes, Henry Roquemore, Fred Cavens, Robert Cord, Perry Murdock. At Loew's New York, N. Y., one day, May 9, on double bill. Running time, 53 mins.

Just by way of a novelty there's a fencing bit in this western which probably will not cause any protest from the customers. Makes other efforts to get away from the formula, too, and possibly into a higher rating. But it's a long jump from westerns to the next bracket and Bob Steele does not quite hurdle the border. Result is another western, but one that should find favor in addicted spots and it's not just another cow plot.

Crook hires Steele, who's an auto speedster, to get him across the border before the authorities reach him. Best Steele gets is a slap on the head. Crook then gets the judge who sentenced him to jail and decamps with $50,000. Steele gets them back. Incidentally he saves the girl, who poses as a dancehall singer to locate smugglers. And the girl's the judge's niece, as most of the regulars will guess. In addition to the rapiers there's the usual fist work, some good riding and an indifferent auto chase for the climax.

Steele does his customary good work with more aid than usual from the girl, Marion Byron, and George Hayes smoothing in some comedy. Ernie Adams is not the usual bad man type. Photography and sound good and production carefully made. *Chic.*

Prenez Garde a la Peinture

('Look Out, Paint')
(FRENCH-MADE)

Paris, May 2.

Fox film shown first at the Rex, then the Champs Elysees. Now playing the circuit. Based on the stage play by Rene Fauchois. Directed by Henri Chomette. Featuring Aquistapace and Perier.

A light little comedy not particularly distinguished in any way, but proving a good programmer because stage play is well known. Good photography with some very attractive provincial scenes. Acting all right, though nothing to write home about.

Story follows the play fairly closely, dealing with the love of a pretty young girl of a bourgeois family for an attractive artist. Girl's father, a physician, is given some paintings by one of his patients and they turn out to be the works of a genius. One of those all's well that ends well affairs.

Play was produced in New York by Gilbert Miller as 'Christopher Bean.'

Par's 'Hocking'

(Continued from page 7)

significance that of the directors of Par at that time, John Hertz was a director of the First National Bank of Chicago, a creditor bank for notes of $1,000,000. Alyea asked if Albert D. Lasker also wasn't a director of that bank. Kohn couldn't say whether he was or not.

The officers of the FPC subsidiary, Kohn stated, were Zukor, president; Sam Katz, vice-president; himself (Kohn) a v. p.; Emanuel Cohen, v. p.; W. B. Cokell, treasurer; Austin Keough, secretary, and Norman S. Collyer, assistant secretary. Minutes of the first meeting of this subsidiary, approving the form of bank agreement adopted by the Par board, were entered in evidence.

Kohn was asked if certain banks which at the time had not been paid off by Par on old loans, had been invited to participate in the new financing of $13,000,000. He stated they hadn't because they were mostly small banks and if a minimum number of larger institutions could be obtained satisfactorily, it wouldn't be worth troubling with the others.

When Par had obtained subscription of the 12 New York, Chicago and Philadelphia banks to the $13,000,000 financing, it made up notes bearing the date of March 30, 1932, payable Sept. 30, 1932, with two renewal periods thereafter. At the same time checks were drawn for 1½% commitment fees to banks and interest on demand notes to various institutions was also paid.

Final bank agreement ran up the mass of papers in evidence to a bulky point, agreement becoming exhibit No. 45.

Numerous lawyers were on hand to hear about the FPC financing deal and in many instances asked that papers entered into evidence be read for their benefit.

Among lawyers present was Samuel Zirn, stormy petrel of minority bondholder opposition, who wants to examine Kohn himself and asked that at the next meeting Friday morning (19) the Par treasurer be on hand for that purpose. Kohn who throughout hearings so far has proved himself a skillful witness in building up the picture of financial difficulties which beset Paramount, agreed that he'd be on hand.

WURTZEL IN FAST PRODUCTION PACE

Hollywood, May 15.

In the 10 weeks since Sol Wurtzel took over the Fox Western avenue studio, he has completed one picture, 'It's Great Be Alive,' has three in production and is preparing six, in addition to three Spanish pictures which will be made under his

Trio in work are 'Arizona' to Broadway,' 'Life in the Raw,' and 'The Man Who Dared.' In preparation are 'The Woman and the Law'; 'Lost Trail,' for George O'Brien; 'Tough Guy,' for James Dunn and Sally Eilers; 'Lead Harvest'; 'Peonies,' which Lester Cole is scripting, and an El Brendel comedy.

'Woman,' by Martinez, for Catalina Barcena; direct shot version of 'Pleasure Cruise,' with Raoul Roulien and Rosita Moreno, and another Roulien comedy, all in Spanish, are the foreign productions preparing.

L. A. Stenchers Rampant; 7th Bomb for Swan Chain

Los Angeles, May

Gangsters continued intimidation of theatre owners over the week-end, hurling stench bombs in four houses, including the Criterion, Santa Monica, and the Village in Westwood, both Fox West Coast theatres, and the Temple and Vermont, in Los Angeles, both operated by H. E. Swan. Policemen were seated within two feet of bomb at the Vermont but failed to catch the perpetrator.

This makes the seventh bomb in five weeks in the Swan houses. None of houses bombed are having labor trouble.

Goldwynners Back Home

Hollywood, May 15.

Sam Goldwyn forces are trickling back to Hollywood with the expectation that the end of the week will see the production force completely assembled and ready to go to work on the Anna Sten picture, 'Nana.' Also readying for the next Eddie Cantor picture, which is to go into work July 1.

Here and arriving this week are Goldwyn himself, Eddie Mayer, Arthur Hornblow, Richard Day, Leo Bernstein, Frank Tuttle, George Oppenheim, Lynn Farnol.

Cantor, with his family, sailed from New York Saturday (13) coming through the canal on the S. S. Virginia.

Col's Singular Title

Hollywood, May 15.

Columbia will use the title, 'Man of Steel,' on its ore mill story starring Jack Holt. First National used the handle, 'Men of Steel,' on its silent special six years ago with Milton Sills. Col yarn is from an unpublished play by Chester Erskin. Jo Swerling and Ed Paramore on the script.

Ethel Hill Hits

Hollywood, May 15.

Ethel Hill, optioned by Columbia for another six months, has just written an original, 'Free Women.'

Despite her contract, Columbia permitted Miss Hill to sell another original, 'Let's Make a Bargain,' to Metro.

WB SETS 2 SCRIBES

Hollywood, May 15.

Graham Baker and Gene Towne started in on the Warner payroll today (15), to do 'Chinese Light', original story of lighthouse service.

REVAMPING FOR CARROLL

Hollywood, May 15.

'Sandy Hooker,' yarn written for Clara Bow at Fox, but thumbed down by her, is being rewritten.

Studio is dickering with Nancy Carroll for the lead.

CAREY REMAINS HEAVY

Hollywood, May 15.

Using Harry Carey in its last western, 'Sunset Pass,' as a heavy, Paramount repeats this casting for the former star in 'Man of the Forest.' Sterling Holloway also goes in.

Hecht on Kibitzers

(Continued from page 2)

learned he wasn't so tough. 'Nobody can live there without giving in,' he knows now. 'They out-holler you. You holler back at first, but they can holler louder. They're boss and they get more money; it gives them strength. Not that they're not sweet chaps. Hollywood producers are the most charming and seductive people. And literate too. They're always reading.

'You can't walk into a house in Hollywood that hasn't a full set of Proust groaning on its library shelves. Oh, yes, they're up in literature and art. Any Hollywood party ends in a battle to the death over the superiorty of let's say, Picasso to Mogdigliani. They all read, looking for plots, and the occasional artist who wanders through Hollywood challenges them to scratch the surface of what he knows.'

Hecht remembers how touched he was by his reception when he first arrived in Hollywood. He was pelted with roses. Red carpets unrolled before his tread. His phone trilled continuously with invitations to dinner, deeply solicitous inquiries as to his comfort. Producers' wives came bearing armloads of books for his autograph. It was enchanting—for five or six days. Then suddenly—enough of this nonsense. Come to work and get hollered at.

So now whatever picture work Hecht has to do, he does in New York, where—away from the frenzy and strife of Hollywood—picture work becomes vaguely possible. Here he can feel sometimes like a big guy. Here, working with a director, he can do a picture in three weeks, and do it his way.

Writing for pictures is hard enough at best, according to the Hecht way of looking at it. So many handicaps; censors, a thousand economic factors interfere. 'They rope and tie you and hang you from the chandelier, then tell you to go to work. Books are written from a rush of blood to the head, but a picture is handed you like a set of toy building blocks. Pictures must be realistic, external. No time, no chance for psychology. They've got to tell a story quickly, like looking through a thousand peekholes a minute. When you're impressed with your writing, therefore, it's impossible to write for pictures and reconcile your picture work with your own inner integrity.' So Hecht doesn't try. Interested in psychological motivation and development, he puts it aside when he tackles a picture, turns to realistic action instead. When he wrote 'Underworld,' he divorced himself from his own inclinations. Pictures want action: 'Underworld' was crammed with guns and bullets, more bullets than a picture'd ever had before. And lo, though he went into pictures as a side-line, to his horror he's become sort of an expert at it—an involuntary harlot. Well, if that's the way it is, it's okay with Hecht. Pictures keep him while he tries to write plays.

Comes the Dawn

The future of pictures? Hecht doesn't give a hang about them, but talking to picture fans, he's found a certain satiation with picture plots. The public's already getting dangerously bored with synthesis. It looks to Hecht like the artist will have to be sent for. Now the artist is given no opportunity to mature in pictures. He's shouted down, shunted off, but it won't be for much longer. The producers can't holler now that they're making $60,000,000 a year, therefore, the artist must be wrong.

Nor is Hecht afraid of being called a naughty boy and told to stand in a corner because he uses bad words about Hollywood. He's done it before, got fired, and was hired right back again.

Mergers?

(Continued from page 5)

tions, or to revise or introduce any trade practices, it must be proven to Washington that such are for the betterment of the film industry as a whole. This stipulation, reported to be the safety valve to protect all industry, is regarded by film men as substituting elasticity for the ironclad anti-trust laws now existent which have no ear, at least for pictures, in the matter of get-togethers and concerted movements.

But that 'elasticity' is all film observers figure is needed. They hold that they can prove that mergers and uniformity within reason are 'for the good of the entire picture industry.'

Under the Roosevelt proposal, Washington will travel with the majority of any industry. To picture people, at first, majority means independents. But picture overseers reported that they can count upon the greater bulk of indie exhibs, making up that majority in quantity, to ride along with the general movement. Specifically they expect trouble from not more than 1,000 of the theatres in the U. S. which now are being operated by independents.

The electrics' angle right now is conceded to be the most problematical. If a direct hook-up with certain producing companies could be proven to be for the 'good of the industry,' and certain of the spokesmen, among them lawyers, believe that it could, the subsidiaries of General and Western may find themselves actively in, with Federal sanction. But in the instance of the electrics, monopoly control would not be permitted. This is stressed by film spokesmen to evidence that even under the anti-trust law waiver, neither ERPI or RCA-Photophone could legally get a strangle-hold on production. The entrance of either of the electric subsids is officially considered in no way analogous to the former relations of General Electric and Radio Corp of America.

FRANKLIN ON 'BIOGRAPHY'

Hollywood, May 15.

Sidney Franklin will direct 'Biography,' S. N. Behrman's Theatre Guild play, purchased by Metro.

Franklin, who returned from New York last week, will also work on the story. No writers yet spotted.

CHAPLIN PROTEGE OUT

Hollywood, May 15.

Virginia Cherrill has been dropped by Metro, and will free-lance.

The Charles Chaplin discovery has been at the studio for the past year, but did not get a break.

THE MUSIC HALL
in RADIO CITY, NEW YORK
NEXT WEEK (May 18)
The Radio, Screen and Stage Comedi
TOM HOWARD
Presenting a New Comedy Idea
Rep. RUSH JERMON, 1555 BROADWAY, NEW YORK

STOPPED THE SHOW AGAIN!
ON A RETURN ENGAGEMENT AT
THE ROXY, NEW YORK, LAST WEEK (MAY 5)
"RED" DONAHUE and UNO
READ AND DIGEST
"VARIETY," May 9)
. . but what surprised Friday night was the way act of 'Red' Donahue and Uno stopped the show. This is an old-time vaude turn with the kicking mule. Audience went for it, but by the time an encore seemed imperative the mule was probably out of the theatre.'
THIS WEEK (MAY 12), FOX'S, BROOKLYN

Projection Room Equipment FOR SALE
Complete with late type RCA sound equipment installed and ready for operation at 729 Seventh Ave., New York. 'Box 82, Variety, New York



ROXY
NEW YORK
(THIS WEEK MAY 12)
STAR TENOR
Maxwell House Showboat
WEAF Every Thursday, 9-10 P.M.

LANNY ROSS
FOX, Brooklyn, Next Week (MAY 19)

VARIED Entertainment

the lifeblood of your house

Audiences demand it as never before. Naturally you insist on it. You get it in the FOX May FESTIVAL. FOX showmen saw to that. No wonder exhibitors are booking these releases in a row . . . for week after week of continuous profit.

FOX May FESTIVAL

ZOO IN BUDAPEST

N. Y. World Telegram names it one of the six best spring pictures
A Jesse L. Lasky Production

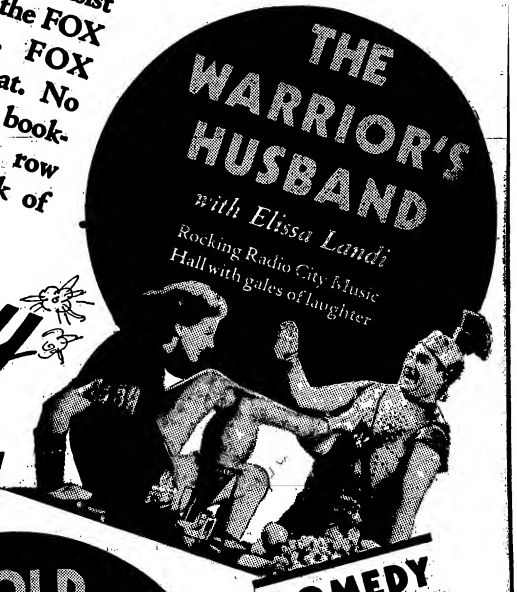


THRILLS

THE WARRIOR'S HUSBAND

with Elissa Landi

Rocking Radio City Music Hall with gales of laughter



COMEDY

JANET GAYNOR
HENRY GARAT
in
Idorable

A natural with three song hits



MUSIC

HOLD ME TIGHT

JAMES DUNN
SALLY EILERS



ROMANCE

IT'S GREAT TO BE ALIVE

with
Raul Roulien
Gloria Stuart
Edna May Oliver
Herbert Mundin

Packed with spice, speed and sparkle



OO-LA-LA

CAVALCADE

Nothing can touch it as a popular price smash.

STATE FAIR

A carnival of profit on repeat bookings.

So the Whale Also Floats in New Futter Pic of Ocean Craft

Hollywood, May .

Whale hunt off the California coast which will test out a new type of gas-bomb harpoon is scheduled as the opening thrill in the making of 'Windjammer,' a saga of ships from the time of the Vikings down to modern speed boats, to be produced by Walter A. Futter and Wanlims.

Expedition, which set out Friday (12) from San Pedro for a week's cruise over the nearest whaling grounds, is in charge of an old Norwegian harpooner, whose brother invented the new device. Bomb is said to fill the killed leviathan with gas so that it will float on top of the water.

'Windjammer,' which is only a tentative title, is authored by A. J. Villiers, who has also shot part of the film to be used in the picture. Various episodes will be built around Chinese junks, pirate ships, slave galleys, Spanish galleons, blackbirders, and so on, down to rum runners, with story thread to bind them together.

Tracy in 'Clock'

Hollywood, May 15.

Lee Tracy goes into the lead of Metro's 'Turn Back the Clock.'

This is the Edgar Selwyn-Ben Hecht original.

WEISMULLER SUBMERGES

Hollywood, May 15.

Work has started at Metro on 'Tarzan and His Mate.' Studio has been filming underwater scenes with Johnny Weismuller in a tank on the lot.

Regular production is not scheduled to start for several weeks.

BOYLAN'S BOYD YARN

Hollywood, May 15.

Malcolm Stuart Boylan who left Paramount after three years is now at RKO doing an original story for William Boyd, just placed through Freddie Fralich. Doing script on ' ire Eaters'.

FEINSTEIN IN DENVER SPOT

Los Angeles, May 15.

Sam Feinstein left here Saturday (13) for Denver to join Universal's sales force.

Feinstein was formerly manager for Radio in Salt Lake and Denver.

MASCOT'S CO-MEGGERS

Hollywood, May 15.

Armand Scheafer and Colbert Clark have been spotted as co-directors of Mascot's new serial, 'Fighting with Kit Carson.'

Pic goes into work about June 1.

Hughes-Brown Collab

Hollywood, May 15.

Roland Brown, engaged by Paramount to work on '50 years From Now' with Rupert Hughes.



Balaban & Katz Acclaim Him the Musical Talk of Chicago

JOSEF CHERNIAVSKY

GUEST CONDUCTOR

Balaban & Katz

CHICAGO THEATRE, CHICAGO

"—No take-it-or-leave-it aloofness about Cherniavsky. He is out to make a sale. He coaxes the strings on the deft passages like David Warfield doing a sentimental scene. Without lizzing it can be asserted that Cherniavsky, the musician, is a better actor than many an Equity member."—"VARIETY."

"—And how Cherniavsky can play! Not plain American jazz, but jazz with barbaric trimmings—jazz in every conceivable Oriental Key."—"WASHINGTON TIMES."

Many thanks to Mr. LOUIS LIPSTONE for his musical co-operation.

Held Over Indefinitely

Conn. Exhibs Head Off Adverse Legislation

New Haven, May 15.

Looks like the protests of 125 state theatre owners, headed by Conn. M.P.T.O. Secretary E. H. Levy of this city, would bear fruit in connection with the bill before the state legislature seeking to add one more man to all projection booths.

This legislation has been sought for four years by I.A.T.S.E. and at present has been unfavorably reported on by the judiciary committee.

Other bills concerning motion pictures in this state that have been thumbed down include a bill to set up a censor board and one requiring special fire prevention equipment for projectors. One bill adopted revised taxes against film houses on a new basis of seating capacity.

Test Case in Canada On Theatre Picketing

Toronto, May 15.

Supplementing a concerted drive on stench-bomb raiders, the Attorney-General's department will extend their activities to picketers. The arrest of William McConnell, alleged member of the International Motion Picture Projectionists' Union and chief picketer of a major Toronto nabe, will be made a test case and is expected to produce a strenuous legal dispute over the interpretation of 'picketing.' Present legal definition places this as 'the posting of men to intercept non-strikers on their way to work and prevail on them to desist.'

The theatre concerned has been stench-bombed twice following the refusal of the manager, Adam Bailie, to hire two class 'A' operators after the provincial government had passed an amendment permitting theatres with a seating capacity of 750 or less to employ one regular operator and an apprentice or helper instead of the hitherto two class 'A' booth men.

The picketer's assistants have not been arrested, but one alleged stinkbomber, now on bail, will come up for trial at the end of the month. The penalty for stink-bomb raiders has been announced by the Attorney-General as a maximum fine of $1,000 plus a jail sentence, so prevalent have become the raids throughout the province.

Ed Dean's Indie Sale

Hollywood, May 15.

Ed Dean has sold 'Too Much Money', original story, to Mayfair.

Incorporations

New York

Albany, May 15.

Jo-Le Nites, Inc., Manhattan; pictures; 100 shares no par.

Matchless Productions, Inc., Manhattan; theatrical; $1,600.

Manhattan Pictures, Inc., Manhattan; picture business; 100 shares no par.

Perfecolor Film Laboratory, Inc., New York; pictures business; $25,000.

Joe Moss Music, Inc., New York; furnish musical entertainment; $1,000.

Emilton Operating Corp., Manhattan; picture business; $10,000.

Shoreley Corp., New York theatrical; 120 shares no par.

Linford Amusement Corp., Kings; picture business; $500.

Attom Amusement Corp., Kings; theatrical; 200 shares no par.

Renaissance Photoplays, Inc., Manhattan; theatrical; $20,000.

Moulin Rouge Amusement Corp., ; theatrical; 100 shares no par.

Stannard Operating Co., Inc., Bronx; operate amusement parks; 100 shares no par.

Memberships

Musical Recreation Club, Inc.

Changes

Fox Film Export Company, Inc.

California

Sacramento, May 15.

American Theatres, Inc. Capital stock $25,000, none subscribed. H. Dexter McKay, Florence Archer, Enid Archer.

Los Angeles Exposition. No capital stock. James J. Gahan, Oliver E. Burns, W. A. Jackson, Lorne Connelly, W. C. Mann.

Cameron MacPherson Production. Capital stock $10,000 none subscribed. Cameron MacPherson, Gertrude MacPherson, Glen Behymer.

Tennessee

Birmingham, May 15.

The Grand Amusement Company of Chattanooga, Tenn., has filed articles of incorporation with a capitol of $5,000. Ethel Silverman, Abe Solorman and William Silverman are the incorporators.

Iowa

Mason City, May 15.

Midwest Theatres, Inc.—Capital stock $25,000. Fred E. Keeler, 11, Clare E. Mosher and Joseph Schrader.

Judgments

Gene Austin, Inc., C. & C. Music Printing Corp.; $95.

Gustav Blum; Vanderbilt Ave. Realty Corp.; $102.

Thornton Fisher; Laurient E. Larivere; $524.

Halperin Productions, Inc., and Edward R. Halperl ; Music of American Artists,

Quota Fall

(Continued from page 13)

new law for the year will be the same as the current law with only two paragraphs changed. First, it is understood, forced dubbing within the country will be modified, allowing for occasional work of that sort elsewhere. Second, the paragraph allowing for foreign language talkers (mostly American) to be played in only five theatres in Paris and five other theatres in France, will be done away with completely, allowing for the introduction of all films in the original that companies wish to bring in.

Law will be stiffened, however, in another respect. Law will have a definite reciprocity clause, to the effect that where other countries have quota laws that restrict French film commerce, the French law, as regards those countries, must be reciprocal. That would mean that Italians and German films will have a tough time getting into France. Which is still another point in favor of the Americans, leaving that much more open market for them.

In Germany there is nothing definite to be learned about the new quota law, except that American government observers have been told that the new law will be put in for four years, rather than the one-year period that has been usual. That would be of considerable benefit to American companies from the standpoint that for the first time definite plans could be laid for several years in advance.

That the law will be easier in several other ways is figured certain because of the fact that Germany is officially anxious to play ball with Americans on film matters. German home industry is practically shattered and films are badly needed. Outside of the Jewish question the government has no especial quarrel with American filmers. If Americans remove Jewish help in Germany (and they nearly all have indicated that they will do this), Germany will make things easy for America. This should mean that for the first time since the war America will be in a position to reap a definite benefit in the German market.

German government, it is learned, has made several overtures to Jews and others who have left the German film capital, to return, which would indicate that the government is anxious to resume production and distribution of films in the U. S.

MONO DROPS REX BELL, SOURS ON WESTERNS

Hollywood, May 15.

Monogram will not renew its contract with Rex Bell, and the cowboy star goes off the payroll on completing two more pictures. This changes previous plans for Bell, which were to give him a build-up and better stories.

Mono is not leaning favorably toward westerns this year, and will probably also drop Bob Steele, its other bronco star, after two more films. If Steele stays on, he will be used in a series of stunt pictures instead.

Eight westerns to be made by John Wayne for the company will not be released under the Mono banner, going to exhibitors separately.

Test Colo. Labor Law

Denver, May 15.

The state industrial commission has ordered Harry Huffman to put the union employees back to work pending the filing of a 30-day notice. The state industrial law requires a 30-day notice in the case of strikes and lockouts. Huffman refused, holding the law does not apply unless the industry affects the public interest.

This question has never been decided by the courts and the matter will probably be carried to the supreme court for a decision.

Gering's 'Chrysalis' Spot

Hollywood, May 15.

Marion Gering will direct 'Chrysalis' at Paramount. Probability of Gregory La Cava getting the job is off.

Intention to change the play title to 'Desire' is likewise off.

Shooting Script Ideas

Howard Smith, story editor for Darryl Zanuck, left New York yesterday (Monday), for Vancouver with a dozen or so manuscripts.

Zanuck is in Vancouver on a hunting trip and will continue his party while discussing the choice of yarns for his first indie pictures.

DARK IN 24 HOURS

Los Angeles, May 15.

Fox West Coast closed the Fox San Bernardino on 24 hours' notice Saturday night (13), shifting its first runs to the California, which had been dark for several months.

Gerald Gallagher and staff moved to the California.

Metro Hiring Grain King to Thresh Scripts

Pasadena, May 15.

Thomas D. Campbell, Montana wheat king, and recently advisor to Soviet government on agricultural problems, has been asked by Metro to help work on a wheat story for the studio.

Metro has given Campbell 18 scripts, prepared by various groups of writers, to read, and pass on. He will furnish background material only, with studio writers to supply plot. Studio is in a hurry for the story.

Campbell, who resides in Pasadena, owns one of the world's largest wheat farms, located at Hardin, Mont., consisting of 95,000 acres. Metro has informed him the picture will be a sort of 'Cavalcade' of wheat raising.

Gets British Camera Spot

Hollywood, May 15.

Eddie Cronjager has been given the camera assignment for the English production of Strauss' operetta, 'The Queen,' to be made by McDonald-Marshall.

Company has also cabled Joyce-Selznick to supply a director.

Silvers West June 18

Hollywood, May 15.

Sid Silvers arrives June 8 to start his Fox contract as an actor-writer.

First spot for the former Phil Baker stooge will be to work with Buddy De Syiva and Dave Butler on the musical, 'My Weakness.'

TALMADGE MUST PAY

Los Angeles, May 15.

Smith and Allen won a judgment for $2,157 against Richard Talmadge Productions in Superior court.

Sum was due for raw stock sold Talmadge. Sam Wolf represented the plaintiff.

MG Adds Cosgriff

Hollywood, May 15.

Metro has added Robert James Cosgriff to its writing staff.

Novelist authored 'Wastelands' and is a former all-American pigskinner.



HELD OVER SECOND WEEK (May 12)

RADIO CITY

RKO-ROXY, NEW YORK

ON THE STAGE

'In An Orange Grove'

with

Gertrude Hoffman

DANCING GIRLS

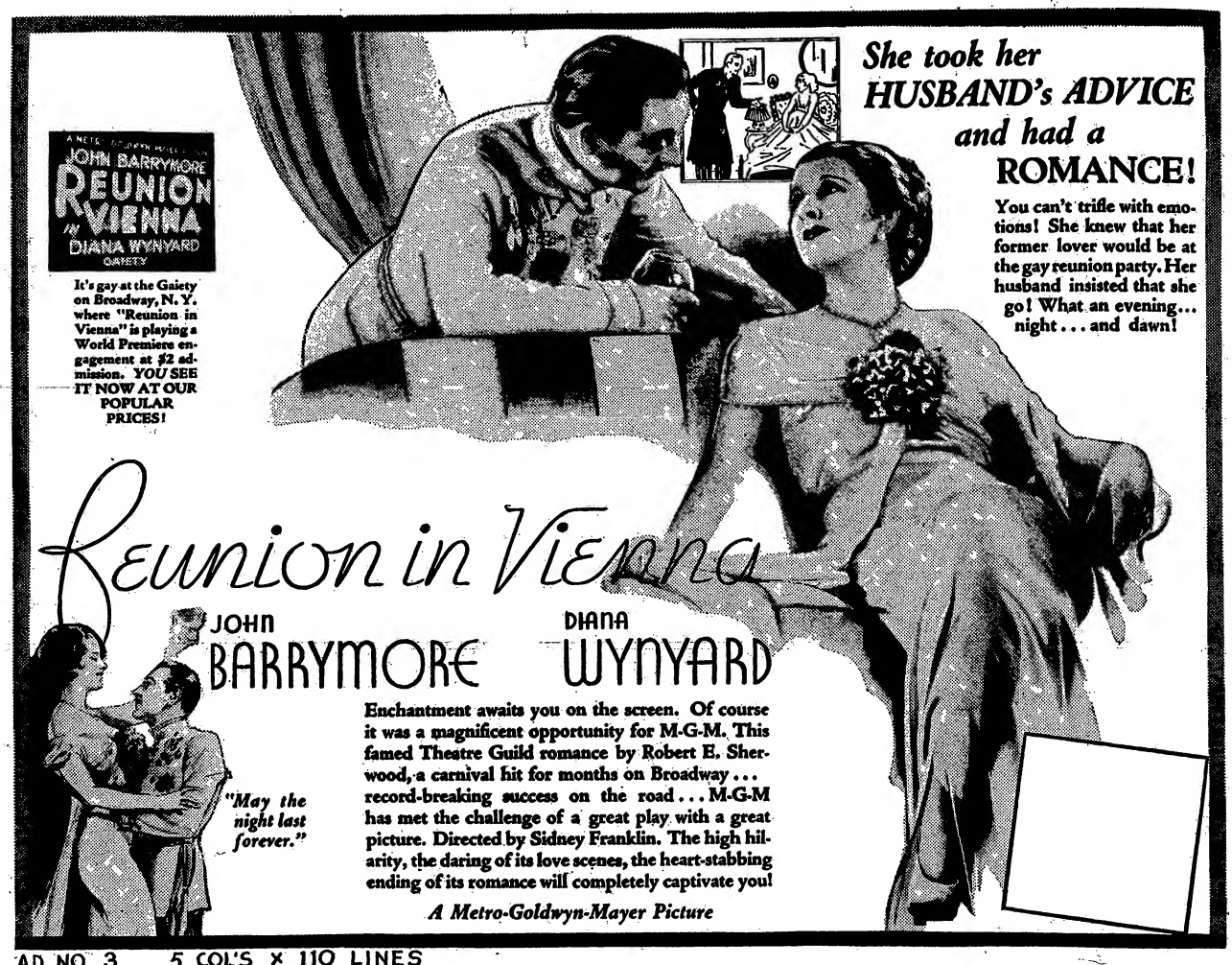
The COLLEANOS

Gine, De Quincey & Lewis

New Roxy Modern Rhythm Orch.

A LEONIDOFF PRODUCTION

Direction Wm. Morris Office



AD NO 3 5 COL'S × 110 LINES



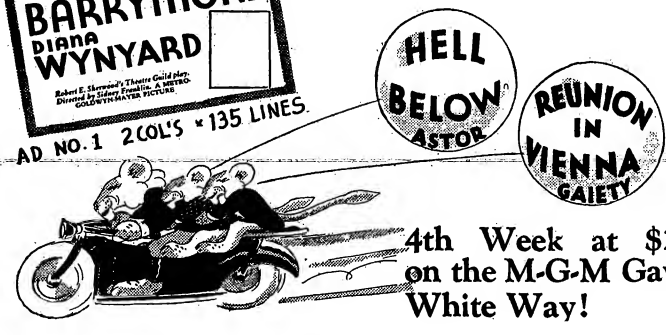
AD NO. 2 3 COL'S × 140 LINES



AD NO. 1 2 COL'S × 135 LINES

AT YOUR SERVICE!

Special mats in addition to our regular press sheet. Ask M-G-M Ad Dept. 1540 B'way!



4th Week at $2 on the M-G-M Gay White Way!

Who Grabs the Jobs

(Continued from page 3)

top scorers are Sam Hardy, Wade Boteler, 30; Blanche Frederici, 30; Purnell Pratt, 28; Lucien Littlefield, J. Farrell MacDonald, 28; and a termer at Fox, Daphne Pollard, 26, and Bert Roach, 23. All are holdovers from the silent era.

The complete listing with number of engagements for each player, follows:

Marie Alba	8
Luis Alberni	17
Frank Albertson	10*
Richard Alexander	14
Claud Allister	17
Don Alvarado	10
Oscar Apfel	24
Manuel Arbo	8
Henry Armetta	24*
Gertrude Astor	10
Mary Astor	13*
Mischa Auer	10
Irving Bacon	9
Reginald Barlow	9
Vincent Barnett	21
Louise Beavers	21
Noah Beery, Sr.	11*
Ralph Bellamy	8*
Lionel Belmore	14
Brooks Benedict	10
Lella Bennett	8
Billy Bevan	9
Herman Bing	12
Maurice Black	20
Clara Blandick	16
Sally Blane	14*
May Boley	11
Hobart Bosworth	13
Wade Boteler	30
William Boyd (Stage)	10*
Sidney Bracy	14
James Bradbury, Jr.	8
Edwin J. Brady	10
Edmund Breese	13
Tyler Brooke	8
Herbert Bunston	8
Dorothy Burgess	8
Anthony Bushell	8*
George Byron	9
Marion (Peanuts) Byron	12
Louis Calhern	9
Maria Calvo	8
Walter L. Catlett	9
Paul Cavanagh	10*
Joseph Cawthorn	12*
George Chandler	14
Helen Chandler	8*
Spencer Charters	12
Emil Chautard	17
Andre Cheron	12
Berton Churchill	10
Mae Clarke	9*
Clay Clement	8
Lew Cody	14
Charles Coleman	12
Buster Collier, Jr.	14*
G. Pat Collins	14
Monte Collins	10*
Mathilde Commont	8
Betty Compson	16
Albert Conti	21
Clyde Cook	13
Donald Cook	9*
Ray Cooke	8*
Hallam Cooley	12
George Cooker	16
Marcelle Corday	8
Inez Courtney	8
Phyllis Crane	11
Cecil Cunningham	8
Adrienne D'Ambricourt	15
William B. Davidson	16
George Davis	21
Tyrrell Davis	13
Yola D'Avril	13
Ed. Daring	9
Nigel De Brulier	8
Jean Delmour	8
Jean Del Val	12
Vernon Dent	9
Andres De Segurola	9
Dudley Digges	11
Donald Dillaway	15*
Allan Dinehart	8*
James Donlan	12
Ruth Donnelly	8*
Tommy Dugan	11
Mary Duncan	9*
Emma Dunn	16
David Durand	8
Frank Eastman	8
Maude Eburne	17
Robert Elliot	8
Gilbert Emery	12
Alphonz Ethier	9
Dot Farley	15
Louise Fazenda	15
Leslie Fenton	11
Andre Ferrier	8
Stanley Fields	19*
Jimmy Finlayson	9
Rosina Florini	12
Emily Fitzroy	8
Rita 'Mickey' Flynn	9
Mary Forbes	10
Ralph Forbes	11
Norman Foster	8*
Earle Foxe	12
Alec B. Francis	11
Noel Francis	9*
Blanche Frederici	30
Willie Fung	8
Skeets Gallagher	17*
Augusto Galli	14
Carlos Garuffi	8
Ernesto Garuffi	9
Anita Garvin	8
Peter Gawthorne	12
Douglas Gerrard	9
Alessandro Giblio	11
Claude Gillingwater, Sr.	13
James Gleason	10*
Harold Goodwin	9
C. Henry Gordon	12*
Gavin Gordon	11*
Maude Turner Gordon	9
Dorothy Granger	16*
Lawrence Grant	10*
Charley Grapewin	9
Robert Greig	12
Shirley Grey	8*
Eddie Gribbon	8
Harry P. Gribbon	9*
Alan Hale	8*
Louise Closser Hale	14*
John Halliday	10*
Hale Hamilton	18*
Nell Hamilton	16*
Sam Hardy	31
Ralf Harolde	12*
Forrester Harvey	9
Raymond Hatton	15*
O. P. Heggie	12
Dell Henderson	12
Ben F. Hendricks	15
Aggie Herri	8
Al Hill	8
Hallwell Hobbes	17
Otto Hoffman	10
Harry Holman	8
Russell Hopton	12*
Edward Everett Horton	13
Arthur Housman	10
Jobyna Howland	13
Arthur Hoyt	14
Lloyd Hughes	10
Arthur Huynl	10
Brandon Hurst	9
Paul Hurst	18*
Walter Huston	9*
Ralph Ince	11
Lloyd Ingraham	10
George Irving	15
Thomas E. Jackson	14
William Janney	16
De Witt C. Jennings	12
Soledad Jimenez	8
Noble Johnson	11
Charles Judels	8*
Armand Kaliz	8
Boris Karloff	10*
Roscoe Karns	15*
Ian Keith	10
Fred A. Kelsey	9
Edgar Kennedy	12*
Tom Kennedy	11
Craufurd Kent	8
Doris Kenyon	8
Frederick Kerr, Sr.	10
Guy B. Kibbee	8*
Claude King	13
Murray Kinnell	20
Henry Kolker	11
Tetsu Komai	9
Arnold Korff	11*
Florence Lake	12
David Landau	20
Nora Lane	12*
Jack LaRue	8*
Anderson Lawler	8
William Le Maire	8
Mitchell Lewis	13
Ivan Linow	9
Lucien Littlefield	24
Margaret Livingston	11*
Doris Lloyd	16
John Loder	10
Walter Long	10
Montagu Love	10
Edmund Lowe	8*
Myrna Loy	9*
Arnold Lucy	10
Bela Lugosi	15
Ben Lyon	11*
J. Farrell MacDonald	28*
Donald Mackenzie	8
Louise Mackintosh	11
Aline MacMahon	8*
Noel Madison	9
David Manners	9*
Vera Marsh	8
Tully Marshall	15*
Edwin Maxwell	18
Kermit Maynard	8
Francis McDonald	9
Walter McGrail	14
Frank McHugh	20*
Matt McHugh	9
Addie McPhail	13
Robert McWade	22
George Meeker	10
Adolph Menjou	10*
Beryl Mercer	19
Charles B. Middleton	17
Walter Miller	9
Geneva Mitchell	10
Grant Mitchell	11
Matt Moore	8
Natalie Moorhead	18
Lee Moran	9
Antonio Moreno	9
Alan Mowbray	13
Charlie Murray	12*
Clarence Muse	13
Carmel Myers	9
Carrol Naish	9
Louis Naheaux	9
Edgar Norton	14
Edward J. Nugent	15*
Vivien Oakland	13
Wheeler Oakman	9
Pat O'Brien	12*
Robert Emmet O'Connor	20
Warner Oland	10
Nance O'Neil	12
Sally O'Neil	9*
Reginald Owen	10
Monroe Owsley	10*
Eugene Pallette	8*
Franklin Pangborn	20
Elizabeth Patterson	12
Nat Pendleton	10*
Jack Pennick	8
Dorothy Peterson	18
Eddie Phillips	8*
Zasu Pitts	43
Daphne Pollard	26
P. Paul Porcasi	14
Purnell B. Pratt	28
Aileen Pringle	8
Jed Prouty	11
Frank Puglia	9*
Terrance Ray	8*
Frank Ice	12
Irene Rich	11
Warner Richmond	
Tom Ricketts	
Bert Roach	
Jason Robards	
Florence Roberts	8
Willard Robertson	18
Ginger Rogers	10*
Bodil Ann Rosing	9
John M. Saint Polis	13
Virginia Sale	8
Sid Saylor	9
Charles Sellon	15
John Sheehan	8
Frank Sheridan	9
Lowell Sherman	9*
Gertrude Short	9
Lee Shumway	8
Ivan F. Simpson	20*
Russell Simpson	9
Alison Skipworth	12*
C. Aubrey Smith	11*
Ned Sparks	15*
Myrtle Stedman	8
Ford Sterling	11
Charles Stevens	10
Arthur Stone	19
George E. Stone	16*
Nick Stuart	8*
Harry Stubbs	10
Slim Summerville	13*
Lilyan Tashman	12*
Harry Tenbrook	9
Kenneth Thomson	15
Thelma Todd	39
Sidney Toler	12
David Torrence	14
Richard Tucker	14
Anders Van Haden	9
Hilda Vaughn	9
Lupe Velez	9*
Arthur Vinton	8
Jose Sorian Viosca	8
Theodor Von Eltz	17
Gustav Von Seyffertitz	18
Judith Vosselli	9
Harold Waldrige	10
Nella Walker	16
Walter Walker	17
Morgan Wallace	11
Henry B. Walthall	10
Kathrin Clare Ward	9
Helen Ware	12
H. B. Warner	17*
Robert Warwick	8
Guinn Williams	13
Clarence Hummel Wilson	13
Charles J. Winninger	8*
Ernest Wood	10
Harry Woods	11*
Fay Wray	9*
Roland Young	17*

*This does not include engagements while under term contract.

All Balto Unions Cut

Baltimore, May 15.

Following the musicians' agreement to go along with the local theatres by accepting a 15% cut through the summer, the two other major crafts joined the alleviation parade by agreeing to similar reductions. Stagehands are taking a 15% reduction to the end of the contract, which terminates on Labor Day.

Operators have divided the houses into two classes, giving the larger houses a 15% reduction and the smaller spots a 10% slice. Also to the end of the contract date in Sept.

Spier Jumps Into Lead

Los Angeles, May 15.

Opening week of the latest biz drive by Fox West Coast has Dick Spier, San Francisco city division, topping the other districts.

Special district, under supervision of Charles Skouras, is in second spot, with George Bowser's beach division running third.

BRUCE'S DOG SERIES

Robert Bruce is set with Educational for a new series of six shorts on dogs. To be called 'As a Dog Thinks' and be so-called 'human-interest' items on pups.

Production on the coast.

Stock Market

(Continued from page 6)

lumbia Pictures, Consolidated Film Industries on the Big Board, and Technicolor on the Curb.

There seems to be something to the argument that inflation in itself promised little for the film business. Certainly less than stocks linked in some way with commodities. Argument is that that explains the lagging behavior of the picture shares. But there can be no two ways about the benefit to be derived by the theatre from a business revival that would cut down unemployment and encourage a loosening of the public purse strings. That seems to be the impetus behind last week's sudden start of the film stocks to discount betterment.

News from the Street, besides indicating a new spirit in general business, recorded encouraging developments in the actual amusement industry itself. First item in the budget was the Loew income report for the half year, indicating net of $1.04 a share on the common, with all that figure means in assurance of a continued dividend at the current rate of $1 a year.

Unofficial estimates for Warners were broadcast about midweek, indicating that that company has been making headway for some time toward cutting down its heavy losses. Prediction was that the report for the quarter ending Feb. 25 due soon would show a deficit of less than half that of the corresponding period of 1932, when operations went into red ink to the total of $3,418,831. Estimate thus puts the loss for the second quarter of company's fiscal year at around $1,700,000.

In Shape to Benefit

It is conceded that the company was still in the red, but the loss had been cut down materially, largely as a result of economies and not due to any spurt in theatre attendance. The market noted that the figure of the reduced deficit came at a time preceding the general improvement following the March banking holiday and the logic was applied that since the returns up to late February represented tightening up on operating costs, it followed that the unit stood in excellent position to benefit from whatever general improvement has taken place since then. It seemed reasonable to assume that this favorable element in Warners applied with equal force to the other units in the same industry.

Under those circumstances it became easy for a demonstration in any one of the active amusements to attract a following. The interest thus aroused converged promptly into Loew which pushed ahead to a new top on the movement since the middle of March at 19⅝. There was no evidence that the improvement was in response to a market operation. Volume was moderate and trading generally in minor lots. Total for the week was under 50,000. The Warner action looked rather less genuine, turnover reaching the rather impressive bulk of 140,000 shares, all done within the narrow range of about a point. The sudden spurt here had rather an artificial look. On that volume a net gain on the week of only half a point or so seemed inadequate. It does seem that a spontaneous move of such proportions would bring on a price change more conclusive.

With nearly 150,000 shares changing hands in a week, obviously the price movement ought to have been more definite if the volume was in response to buying demand. Along the same lines, turnover in Technicolor amounted to 31,000 shares, which is extraordinary for an issue so long represented by weekly volume around 1,000 shares. But here the price actually doubled, rising from 4¼ to 9 at the top and closing at 7⅞ for a net gain of 3⅝. The difference between the two cases, as far as the ticker interpretation concerned, would be that at least the clique in Technicolor was taking on long lines aggressively, while there probably was a good deal of in-and-out trading by the Warner coterie.

Fox Crosses W.

The same reasoning does not quite apply to movement in Loew's. Volume was too moderate to suggest a major operation, and it has lately been characteristic of Loew's to keep a moderate campaign in good technical position by mild forward moves alternating with minor retreats. Whatever is behind the Fox move, it has taken the aggressive for the first time in two months of general market advance. Volume here reached the considerable size of 46,000 shares, which tops any week since last summer. Price was consistently held above Warners', reversing a long standing relation between the two issues. Fox crossed Warners at the very outset of the campaign in the film group which first stirred in a preliminary way week before last and took on new impetus in the Monday session of last week (8) when Fox crossed Warners' for the first time.

Eastman Kodak voted its quarterly dividend at the $3 rate during the week, which gave a bit more push to interest in the amusements and stimulated that issue to break through its year's high at 74 and a fraction. Despite late profit taking Kodak finished the week with a net advance of 5½ at 70½, largest net gain in the whole picture family. Loew's preferred was next in extent of climb, with a net appreciation of 4¾ on the respectable volume of 1,800, sizeable for a senior stock.

Preferred stocks fared well generally, again calling attention to the shift of sentiment toward issues representing fixed income as against a gamble on inflation for equity or partnership stocks. The Keith preferred, long dormant, jumped 14 points in a few trades. Last previous transaction, several months ago, was at 9. Last week the stock changed hands at 23, dealings amounting to 600 shares. These sensational changes are characteristic of issues that appear at long intervals on the tape, buyer and seller being ordinarily far apart in price ideas until one side or the other takes the aggressive and meets the other's figure.

Switch of sentiment to the 'better times coming' idea was indicated further in the bond department. Loew's liens reached their best level on the movement above 74, more than 50% above its bottom of 48 not long ago. Warners debentures added another 4 points to recent gains, both these moving in good volume. Older Paramounts were up more than a point and the Pathe 7's zoomed on a trade or two to 75, new 1933 top and a net gain on the week of 11 points. Another freak trade was a single sale of RKO debentures at 19, up net since the last transaction, many weeks back, of more than 10. Keith bonds slipped back a point or so while the Par-Publix liens about held even. Par common on the Produce Exchange list did little around 5⅝ while the certificates of deposit which still are traded on the Stock Exchange were quiet at ⅛.

Summary for week ending Saturday, May 13:

STOCK EXCHANGE

1933 High*	Low.	Sales.	Issue and rate.	High.	Low.	Last for wk.	Net chg.
2¼	⅞	1,200	American Seat.	2½	1½	2¼	+1¼
4¼	1⅝	6,300	Consol. Film	4½	3	3⅝	+ ½
13	6⅝	5,400	Columbia P. vtc.	13	10⅝	12¾	+1⅝
11⅞	5⅞	11,800	Consol. Film, pfd	10½	8⅝	10½	+1⅝
74¼	40	35,700	Eastman Kodak (3)	74¼	64⅝	70½	+5½
4	⅝	16,000	Fox, Class A	4	2½	3⅝	+1½
21¼	10½	108,800	Gen. Elec. (40c.)	21¼	18⅝	19⅝	+ ⅝
23	8	600	Keith pfd.	23	14	23	+14
21½	8½	47,300	Loew (1)	19⅝	16½	18½	+1⅝
59	35	1,800	Do pref. (6½)	59	55	58	+4⅝
6	1⅝	1,700	Madison Sq. Garden	4	4	4	+ ⅛
19	13½	800	Met-G M pref. (1.80)	19	18⅝	19	+1
6	1¼	.....	Orpheum pfd.	.....	.....	1¼ bid	
⅞	⅛	1,800	Paramount cfs.	⅝	⅛	⅛	
¾	⅛	3,400	Pathe Exchange	¾	⅛	⅛	+ ⅛
3	1¼	4,000	Pathe, Class A	3	2	3	+1
8¼	3	255,200	Radio Corp.	7⅞	6¾	7	+ ⅛
3⅝	1	12,500	RKO	3⅝	2⅝	2⅝	+ ⅛
15	10	130	Universal pref.	14	12	13	+ ½
3⅜	1	141,600	Warner Bros.	8¾	2⅝	3¼	+ ⅝
9¼	4¼	300	Do. pfd.	9¼	7¼	9¼	+4½
30	19⅝	19,100	Westinghouse	39	34½	36⅝	+1½
11	7	.....	Columbia	.....	.....	.....	
	⅛	500	Gen. Thea.			½	
	2¾	$1,500	Technicolor			7¼	
	1½	3,500	Trans Lux			2⅞	
7⅛	1	$110,000	Gen. Thea. Eq.	3⅞	2⅜	2⅝	
42	20½	24,000	Keith 6's, '46	40½	30½	40⅜	
84½	48	49,000	Loew 6's, '41	74¼	72	73½	
72½	47½	17,000	Pathe 7's, '37	75	68	73	
10⅞	4½	116,000	Par-Fam-Lasky 6's,	9¼	6¾	8¼	
16¼	5¾	170,000	Par-Pub 5½'s, '50	11	8¼	10	
20	8½	2,000	RKO debs 6's	20	19	19	
28½	12	106,000	Warner Bros.	28½	22	27½	

Over the Counter, N. Y.:

Bid.				
⅛				
.50	.12	6,800	Par	+.09

"RKO . . . IS TO BE DOUBLY COMMENDED FOR DOING IT SO WELL. . . IT DESERVES TO WIN A FEW PULITZER PRIZES ITSELF"

John S. Cohen, Jr. . . . N. Y. Sun

Irene DUNNE . . . IN



No picture in months has won such unstinted praise as this moving drama that finds understanding in every woman's heart. Audiences at Radio City Music Hall, where it played to one of the biggest weeks since that house opened, broke into frequent spontaneous applause at its dramatic and searching lines and situations. "It's a woman's picture," said the Daily Mirror, while the World-Telegram joined the paean of praise with "Marvelously done . . . something that deserves your immediate attention."

"THE SILVER CORD"

WITH JOEL McCREA

FRANCES DEE ERIC LINDEN

LAURA HOPE CREWS

Based upon the play by SIDNEY HOWARD as produced by The Theatre Guild, Inc. Directed by JOHN CROMWELL . . . A Pandro S. Berman Production . . . Merian C. Cooper, Executive Producer.

RKO Radio PICTURES

CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal. **Allied** : 729 Seventh Ave., New York, N. Y.

Cowboy Counsellor, The. Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Nov. 25. Rev. Feb. 7.

leventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Intruder, The. Monte Blue, Lila Lee. 62 mins. Rel. Jan. 25. Rev. April 25.

Iron Master, The. Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 66 min. Rel. Nov. 15. Rev. Feb. 7.

Man's Land, A. Hoot Gibson western in which he runs the gang to earth. Marian Schilling. Dir. Phil Rosen. 70 mins. Rel. Dec. 15.

cer 13. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Seena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15. Rev. Jan. 31.

Parisian Romance, A. Famous stage play. Lew Cody, Marian Shilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 18.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Beauty Parlor. Cupid in the barbershop. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. 64 mins. Rel. Oct. 25.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel. June 15.

ing Murder. Original. Based on a celebrated N. Y. case. Conway Tearle, Natalie Moorehead, Don Alvadaro. Dir. Rich. Thorpe. 69 mins. Rel. Nov. 1. Rev. Nov. 1.

Is Like That. Comedy. Rochelle Hudson, John Warburton, Dorothy Revier. Dir. Rich. Thorpe. 66 mins. Rel. Mar. 15. Rev. May 9.

lightly Married. Comedy drama. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. ichard Thorpe. Time, 66 mins. Rel. Nov. 15. Rev. Jan. 3.

Strange People. Mystery melodrama, John Darrow, Gloria Shea, Hale Hamilton. ir. Rich, Thorpe. 65 mins. Rel. Jan. 15.

Women Won't Tell. Romantic drama. Sarah. Padden, Ir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

Studio: Gower at Sunset, Hollywood, Cal. **Columbia** Offices: 729 Seventh Ave., New York, N. Y.

Ir Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evalyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25.

itter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Child of Manhattan. Stage play by Preston Sturges. Romance of the d a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

ircus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. Rev. Jan. 17.

End of the Trail, The. A U. S. cavalry officer, who is court martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 58 mins. Rel. Dec. 9.

Man Against Woman, A. Man's strength against woman's wiles. Jack Holt, Lillian Miles. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 15. Rev. Dec. 20.

Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 57 mins. Rel. Jan. 20.

It Paid. Original story of motorboat racing. Wm. Collier, Joan March. Dir. D. Ross Lederman. 69 mins. Rel. Nov. 12. Rev. 24.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

ight of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24.

No More Orchids. A millionairess who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connedy, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 3.

Obey the Law. Original of an easy mark who turned firebrand. Leo Carillo, Lois Wilson. Dir. Benj. Stoloff. 69 mins. Rel. Jan. 20. Rev. Mar. 14.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

lient Men. Tim McCoy western original. lorence Britton. Ir. D. Ross Lederman. Rel. Mar. 3.

iers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4.

So This is Africa. Original. Wheeler and Woisey go to Africa with some tame lions. Racquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evalyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

That's My Boy. Football story off the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

This Sporting Age. Revenge on the polo field. Jack Holt, Evalyn Knapp. Dir. A. W. Bennison. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.

Treason. Original. Kansas after the civil war. Buck Jones, rey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mi Rel. May 5.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'Foilies.' Helen Chandler, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 11.

Virtue. A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 68 mins. Rel. Oct. 25. Rev. Nov. 1.

Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 26.

Western Code, The. Tim McCoy western. Dir. J. . McCarthy. 58 mins. Rel. Sept. 16. Rev. Feb. 21.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyear. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

Woman I Stole, A swaggering overlord of the oil fields. Jack Holt, **Fay Wray.** Irving Cummings. 69 mins. Rel. May 1.

First Division

: 1600 Broadway, New York, N.

Releases Also Allied, Chesterfield and Monogram

ig Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 15. Rev. Dec. 27.

Condemned to Death. Based on the story Jack o'Lantern. Arthur Wontner, James Welsh. Dir. Walter Forde. 78 mins. Rel. Oct. 10. Rev. Nov. 22.

Goona Goona. Love charms on the Island of Bali. Dir. Andree Roosevelt, Armand Denis. 66 mins. Rel. Nov. 28. Rev. Sept. 20.

Secrets of Wu Sin. Coolie smuggling racket unearthed. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 28.

lightly Married. Marriage in a night court turns out well after all. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 3.

Tex Takes a Holiday. All multi-color western of a mysterious stranger. Wallace MacDonald, Virginia Brown Faire. Dir. Alvin J. Nietz. 59 mins. Rev. Dec. 13.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given i 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

quences for the picture, probably in Technicolor.

Edward Small is having a script prepared for a possible remake of 'The Count of Monte Cristo,' Dumas' thriller, last made by Paramount in 1913.

Sid Silvers, former Phil Baker stooge, will start his Fox contract as actor-writer, on the musical 'My Weakness.'

Rewriting 'Deluge'

Story trouble on KBS's 'The Deluge' has put Warren Duff on rewrite of the script, with Joe Traub assisting to inject laughs.

Armand Schaefer and Colbert Clark will co-direct Mascot's new serial, 'Fighting With Kit Carson,' to go into work about June 1.

Radio Writer Switches

John Fish Goodrich is at Radio to write an original oil fields story. James Creelman and Wanda Tuchock are out of the writing department, Miss Tuchock going from Radio to Metro to adapt 'Laughing Boy.'

Furthman Stays

Jules Furthman, writer, will remain with Columbia for another 12 weeks. He is currently at Metro on a loan.

Heavy Writing Squad

Marc Connelly, Edward Venturini, Gregorio Martinez-Sierra and Fernando Rondon are doing the screen play on Paramount's Dorothea Welck film, 'Cradle Song.'

Exteriors for Bing Crosby's first two shorts for Paramount, 'Song, Please' and 'Just an Echo in the Valley,' will be filmed in Yosemite Park, with Nell O'Day as lead in both.

Garbo Likes Colman

Ronald Colman is still Greta Garbo's choice for her leading man in 'Christina' with Franchot Tone second choice. Metro is trying to talk Sam Goldwyn into loaning his star for the picture, with Colman yet to be consulted. Salka Viertel, intimate friend of Garbo's, is working on adaptation and dialog.

No Family Reunion

Going into 'Doubtful Lady,' following completion of 'Bed of Roses' at Radio, Constance Bennett has cancelled her South Sea trip to visit her husband, the Marquis de la Falaise, who is on location there, making an indie picture.

Tom Buckingham returns to Universal as a director. Formerly a writer on the lot.

Frank Whitbeck will exploit a series of insect shorts to be released by Sol Lesser.

Vera Caspary at Fox

Vera Caspary, novelist, has been brought from New York to do an original mystery for Fox around the title, 'One Thursday,' to feature Warner Baxter.

Not Tough Enough

Mae West is now writing her own story at Paramount, Frank Butler and Claude Binyon having asked to be relieved of the assignment when Miss West claimed they were not making her part tough enough. Butler and Binyon now on the next Chevalier pic, 'She Laughs Last.'

Thrill of Youth, The. A girl with two suitors cannot make up her mind. June Clyde, Allen Vincent, Matty Kemp. Dir. Rich. Thorpe. 65 mins. Rel. Oct. 28. Rev. Nov. 1.

Studios: Burbank, Calif. **First National** Offices: 321 W. 44th St., New York, N.

Blondie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthel Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 79 mins. Oct. 15. Rev. Oct. 4.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Central Park. Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 58 mins. Rel. Dec. 10.

Crash, The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 mins. Rel. Oct. 8. Rev. Sept. 13.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 14. Rev. Jan. 10.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Life Begins. Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 30.

Match King. Fictitious romance of the Swedish financier. Warren William, Lili Damita. Dir. Howard Bretherton-Wm. Keighley. 79 mins. Rel. Dec. 31. Rev. Dec. 13.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 84 mins. Rel. Dec. 24. Rev. Dec. 27.

They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 5. Rev. Oct. 25.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 29. Rev. Nov. 1.

Twenty Thousand Years in Sing Sing. Visualization of Warden Lawes' book. Spencer Tracy, Bette Davis. Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. Rev. Jan. 17.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. Rev. Nov. 22.

Studio: Fox Hills, Hollywood, Cal. **Fox** Offices: 850 Tenth Ave., New York, N. Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Joan Bennett. Dir. Jas. Tinling. Rel. June 23.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. . Al. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 61 mins. Rel. Feb. 24. Rev. Mar. 7.

Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 83 mins. Rel. Nov. 27. Rev. Nov. 29.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. Rev. Jan. 10.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15. Rev. Feb. 21.

Five Cents a Glass. Love, music and beer. Marian Nixon. Rel. June 30.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El David Butler. Rel. Dec. 26. Rev. Dec. 27.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store.' Jas. David Butler. Rel. May 26.

Hot Pepper. Flagg and Quirt—with Lupe. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 15. Rev. Jan. 24.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9.

Infernal Machine. From the novel by Carl Sioboda. Drama. Genevieve Tobin, Chester Morris. Dir. Harry Lachman. Rel. Feb. 10. Rev. Dillon. Rel. Mar. 3. Rev. April 25.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2.

Life in the Raw. Western drama. Geo. O'Brien, Claire Trevor. Dir. Louis King. Rel. June 16.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. .Raoul Walsh. Time, 78 mins. Rel. Dec. 4.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Rackety Rax. Football satire. Victor McLaglen, Greta Nissen. Dir. Werker. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 1. Rev. Mar. 21.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 6. Rev. Nov. 15.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 16. Rev. Oct. 25.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 98 mins. Rel. Feb. Rev. Jan. 31.

Tess of the Storm Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al. Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.

Too Busy to Work. Talking version of 'Jubilo.' Will Rogers, Marian Nixon. Dir. Jas. Blystone. Time, 76 mins. Rel. Nov. 13. Rev. Dec. 6.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.)

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. Rel. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer.

(Continue

They take no chances





JACK WHITING, popular dancing star who puts the pretty chorus through the innumerable clever paces of this Schwab & De Sylva hit, says, "The girls' costumes are as new looking now as they were on opening night. Reason must be—Lux Flakes!"

Dainty little **MITZI MAYFAIR**, who dances so divinely, says, "I use Lux for my own stockings—it just about doubles their wear."

Beautiful **JUNE KNIGHT** takes no chances with her charming frocks! She says, "Lux keeps all my nice things—washable silk and cotton dresses, blouses, lingerie—new looking *twice* as long."



in "Take a Chance"



ETHEL MERMAN, feminine star of "Take a Chance," says, "I insist on Lux for my stockings, lingerie—anything washable at all."

FRESH as a daisy after its long winter's run, "Take a Chance" goes right on being one of the jolliest shows in town.

Ethel Merman goes on singing "You're an Old Smoothie" and "Eadie Was a Lady" in her gorgeous deep-blues voice; lovely June Knight and saucy Mitzi Mayfair are as bewitching as they were on opening night.

And the chorus goes on dancing, in costumes as delightfully crisp and fresh and new as when they first stepped out . . . which is thanks to Lux, we'd like you to know! Yes, they take no chances in "Take a Chance" . . . never trust to luck . . . always to Lux.

For as "Mother" Duncan, the wardrobe mistress, says, *"Our costumes must have that out-of-the-bandbox look no matter how long the show runs. Believe me, I would find it hard to keep them so if it were not for Lux! I've depended on it for* years, *and never had a failure."*

That's just the point—you never take chances with Lux. It's so absolutely *safe.* Anything safe in water is safe in Lux. Ordinary soaps too often contain harmful alkali that fades colors, and cake-soap rubbing is risky! Play safe! Keep *your* lovely frocks and blouses, your lingerie and stockings, looking like new *twice* as long—with Lux!



LUX—these sheer, safe flakes *double stocking wear, keep all nice things looking like new*

Gate for Previews Increased in New Exhibitors' Policy

Hollywood, May 15.

In the future, major studios will spread their previews so that no house can be dubbed a preview theatre, and the entire Los Angeles district will be used as testing ground for unreleased films. An agreement to this effect has been made by the big producers.

Exhibitors have made a pact of their own, agreeing that the gate shall be raised 10 or 15c whenever a preview is held to counter-balance the effect of a double feature program. Indie features will also be previewed with a similar price boost as long as they are not actually released but in the exchange vaults ready for distribution.

PAR'S INTRA-T.M.C. SERVICE IN OPERATION

Though not on the extravagant basis as fathered by Sam Katz in the Publix hey-day of his theatre regime, within a month, it is predicted, the recently-created Theatre Management Corp. set-up within Paramount will be giving all Publix houses home office advice, attention and booking, advertising, buying and other service. It will function as Publix did under the Katz h.o. plan except with the difference that Theatre Management will not dictate actual operation of theatres outside of those remaining under New York supervision.

TMC is now offering management and servicing co-operation to its directly-operated theatres, plus the New England group, Publix-Comerford chain, B. & K. and those in the south.

Within the coming month Sam Dembow, Jr., predicts all other Publix-controlled theatre groups, including chains in receivership, will sign up with TMC and pay into the company as others are now doing, a proportionate share of the cost necessary to maintain a h. o. servicing-operating organization.

Publix Theatres was a subsidiary set-up in the same fashion except for partnerships and localized operation which have come within the past few years to take actual running of theatres out of New York.

Following a conference in New York last week, John Friedl, Publix operator over F. & R., one of the receivership groups, has returned to Minneapolis to ask that the F. & R. chain subscribe to the TMC service. New England Publix theatres, also in receivership, secured an okay to take advantage of what TMC offers.

This includes not only booking information on pictures inclusive of all majors which are screened at the Publix h.o. on a daily schedule, but advertising material as well. Additionally, the Publix h.o. through TMC is the clearing house on theatre operation and advice in other directions, also real estate, insurance, technical and other services.

If the entire list of Publix houses, taking in all partnerships and receivership groups, come into TMC within 30 days as expected, it will probably be necessary to enlarge on film booking and advertising particularly to take care of all houses.

L. A. Houses Put $100 On Line in Stench Fite

Hollywood, May 15.

Co-operating with theatres which have been drenched with stench bombs recently, the district attorney's office is offering a $100 reward for information leading to the apprehension of the bomb droppers. This matches a similar offer on the part of Earl Sinks, operator of the Vine and Hollywood, who is flashing a trailer on the screens of his houses with a message and the offer signed by Buron Fitts, Los Angeles county d. a.

During the past five weeks there have been over 35 smell bombings in Los Angeles and suburban theatres.

Operators'

Chicago, May 15.

Motion Picture Operators' Union will hold a Hollywood ball June 5 at Trianon ballroom. It's their 25th annual affair.

Date was set in June after the World's Fair opening.

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Fighting Gentleman, The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 69 mins. Rel. Oct. 7. Rev. Nov. 15.

Forty-Niners, The overland trek in pioneer days. Tom Tyler. P. McCarthy. 49 mins. Rel. Oct. 28. Rev. Dec. 20.

Gambling Sex, The. Racing story with a society slant. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 27.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. tory of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

Savage Girl, The. Big game hunters find a white jungle beauty, Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar. Dir. Harry L. Fraser. 64 mins. Rel. Dec. 5. Rev. May 2.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: 1619 Broadway, New York City

Crusader, The. Drama of a crusading district attorney. Evelyn Bren., H. H. Warner, Ned Sparks, Lew Cody, Walter Byron, Marceline Day. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.

Curtain at Eight. y of a murder mystery by Octavus Roy Cohen. Rel. May.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. Mar. 1.

Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canutt, Wally Wales, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 30.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 1. Rev. Feb. 28.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Lella Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Buster. Western. Jack Hoxie, Lane Chandler. Rel. April 1.

Unwritten Law, The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hedda Hopper. Dir. Christy Cabanne. Time, 70 mins. Rel. Nov. 15. Rev. Dec. 20.

Vampire Bat, The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collin. Rel. Feb. 8. Rev. May 9.

Woman in the Case, The. Zita Johann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions, Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Mayfair

Studios: 4376 Sunset Drive, Hollywood, Cal. Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Shilling. Dir. Breezy Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 13.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway Tearle. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1. Rev. Nov. 29.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Malay Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. Dir. E. Mason Hopper. 59 mins. Rel. Oct. 1. Rev. Feb. 21.

Midnight Warning, The. Original. Wm. Boyd, Claudia Dell. Dir. Spencer G. Bennett. 57 mins. Rel. Nov. 15. Rev. Mar. 14.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 63 mins. Rel. Feb. Rev. May 2.

Metro

Studios: Culver City, Calif. Offices: 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5.

Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson. Dir. Chas. F. Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Fast Life. Typical Haines story with a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 82 mins. Rel. Dec. 16. Rev. Dec. 27.

Flesh. Wallace Beery as a wrestler. Karen Morley, Riccardo Cortez, Jean Hersholt. Dir. John Ford. 95 mins. Rel. Dec. 9. Rev. Dec. 13.

Faithless. Rich girl learns the lesson of the depression. Tallulah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15 Rev. Nov. 22.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. May 5. Rev. May 2.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Cowen. Time, 86 mins. Rel. Oct. 1. Rev. Nov. 22.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Mask of Fu Manchu. Chine plotter seeks the sword of Ghengis Kahn. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brabin. Time, 68 mins. Rel. Nov. 5. Rev. Dec. 6.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Outsider, The. An unlicensed surgeon performs seeming miracles. Harold Huth, Joan Barry, Frank Lawton. 80 mins. Rel. Jan. 27.

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role, Maureen O'Sullivan, Dorothy Peterson. Dir. Lotte Mendez. Time, 80 mins. Rel. Oct. 8. Rev. Nov. 15.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26.

Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. San Wood. Time, 87 mins. Rel. Nov. 12. Rev. Nov. 29.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Red Dust. Jean Harlow and Clark Gable as a new team in a story of Indo-China. Dir. ictor Fleming. Time, 83 mins. Rel. Oct. 22. Rev. Nov. 8.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Otto Kruger. Dir. Sidney Franklin. Rel. April 28. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Son-Daughter, The. From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec 23. Rev. Jan. 3.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Rel. Dec. 30. Rev. Sept. 6.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

White Sister The. Based on the famous F. Marion Crawford novel. Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Monogram

Studio: 6048 Sunset Blvd., Hollywood, Cal. Office: 723 Seventh Ave., New York, N.

Avenging Seas. British government agent's love affair in Bombay. Benita Hume, Geo. Barraud, Anne Grey. Dir. Millard Webb. 57 mins. Rel. Nov. 20.

Diamond Trail. Western. Dir. Harry Fraser. April 25.

Fighting Champ, The. Western. Bob Steele, Arletta Duncan. McCarthy. Time, 64 mins. Rel. Dec. 15. Rev. March 14.

Girl from Calgary, The. Girl cowboy comes east to stage triumphs. Fifi D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22.

Guilty or Not Guilty. Bootlegger's moll frees from prison an innocent girl. Betty Compson, Claudia Dell, Tom Douglas. Dir. Al Ray. 65 mins, Rel. Dec. 1.

Hidden Valley. A ranch foreman takes to a blimp to locate a spot. Steele, Gertrude Messenger. Dir. R. N. Bradbury. 57 mins. Rel.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. Rel. Dec. 10. Rev. Mar. 28.

Man from Arizona, The. Cowboy saves his pal from double harm. Rex Bell, Neoma Judge. Dir. Harry Frazer. 57 mins. Rel. Dec. 15.

Oliver Twist. Dickens' story. Dickie Moore, Irving Pickel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Self Defense. From Peter B. Kyne's 'The Just Judge.' Western story of a woman who runs a gambling resort. Pauline Frederick, Claire Windsor, Theo. Von Eltz. Dir. Phil. Rosen. 67 mins. Rel. Dec. 15. Rev. Feb. 21. (Originally titled 'Self Defense').

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

West of Singapore. Romance in the tropics. Betty Compson, Weldon Heyburn. Dir. Al Ray. 63 mins. Rel. Jan. 31. Rev. April 4.

Young Blood. Western. Bob Steele. Story by Wellyn Totman. Rosen. Time, 62 mins. Rel. Nov. 6. Rev. Jan. 24.

Paramount

Studios: 5851 Marathon St., Hollywood, Calif. Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

Big Broadcast, The. Broadcasting story with many air stars. Stuart Erwin, Bing Crosby, Leila Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. Rev. Oct. 18.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. Rel. Mar. 24.

Devil Is Driving, The. Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Stoloff. Rel. Dec. 9. Rev. Dec. 20.

Evenings for Sale. Viennese nobleman becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Rev. Nov. 11.

Farewell to Arms. Hemmingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. ric Kenton. Rel. Feb. 24. Rev. Mar. 21.

He Learned About Women. Comedy drama. Stuart Erwin, Sally Blane. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Seiter. Rel. Feb. 17. Rev. Jan. 31.

Heritage of the Desert. Zane Grey story. Western theme. Randolph Scott, Sally Blane, J. Farrell Macdonald. Dir. Henry Hathaway. 58 mins. Rel. Sept. 30. Rev. March 14.

Hot Saturday. Gossip in a small town. Nancy Carroll. Dir. W. Seiter. Ti 72 mins. Rel. Oct. 28. Rev. Nov. 8.

If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 85 mins. Rel. Nov. Rev. Dec. 6.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lell Hyams, Dir. Chas. Kenton. December special. Rev. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dirs. Humberstone-Marcin. Jan. special release. Rev. Feb. 28.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Madame Butterfly. From the opera. Sylvia Sidney, Cary Grant, Chas. Ruggles. Dir. Gearing. Rel. Dec. 30. Rev. Dec. 27.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Harry J. Brown. 70 mins. Rel. Oct. 7. Rev. Oct. 18.

Murders in the Zoo. Original by Philip Wylie and Sidney L. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

Night After Night. Humor in the night clubs. Mae West, Geo. Raft, Constance Cummings, Allison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

Pick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvi Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil.' Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight Is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 81 mins. Rel. Oct. 21. Rev. Nov. 15.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Dir. Jas. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Phillis Jay Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Wild Horse Mesa. Zane Grey's story. Rudolph Scott, Sally Blane, Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25. Jan. 17.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

: 11 West 42d St., New York, N. Y.

lame the Woman. British made with Adolphe Menjou and Claude Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Devil's Playground, The. George Vanderbilt's expeditionary fil 54 mins. Rel. Jan 1. Rev. Jan. 3.

Jungle Gigilo. Travel. Humorous treatment of Sumatran customs. ins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, 'White King of LaGonave.' 4 reels, Rel. Feb. 15.

With Williamson Beneath the Sea. Underwater Rel Jan. 1. Rev. Nov. 29.

: Hollywood, Calif.

R.K.O. Radio

Office: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom, The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 85 mins. Rel. Dec. 23. Rev. Jan. 3.

Cheyenne Kid, The. Tom Keene Western. Ir. Robert mins. Jan. 20.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Conquerors, The. A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time. 84 mins. Rel. Nov. 18. Rev. Nov. 22.

iplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 69 mins. Rel. May. Rev. May 2.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

Half-Naked Truth, The. From Harry Reichenbach's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Paletti. Dir. Gregory La Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

ing Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

le Orphan Annie. Based on the cartoon. Mitzi Green. Ed. Keennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Men Are Such Fools. Leo Carillo. Dir. Wm. ime, 66 mins. Rev. Mar. 14.

of America. Bill Boyd, Dorothy Wilson, Chic Sale. Ralph Ince. Time, 57 mins. Rel. Dec. 9. Rev. Feb. 28.

onkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13.

ost Dangerous Game, The. Island recluse who hunts human beings for sport. Joel McCrea, Fay Wray, Leslie Banks. Dir. E. Schoedsack. Time, 63 mins. Rel. Sept. 9. Rev. Nov. 22.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 58 mins. Rel. Jan. 6. Rev. Jan. 31.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Past of Mary Holmes, The. Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Harlan Thompson, Slavo Vorkapich. 62 mins. Rel. Jan. 20. Rev. May 2.

Penguin Pool Murder, The. Stuart Palmer's novel; murder mystery. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Archainbaud. 68 mins. Rel. Dec. 30. Rev. Dec. 27.

Phantom of Crestwood, The. Mystery at a week-end party. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 77 mins. Rel. Oct. 14. Rev. Oct. 18.

Renegades of the West. Cowboy avenges his father's death and cleans up the rustlers. Tom Keene, Betty Furness, Roscoe Ates, Rockcliffe Fellowes. Dir. Casey Robinson. 55 mins. Rel. Nov. 26.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. Cukor. Time, 70 mins. Rel. Nov. 25. Rev. Dec. 6.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 54 mins. Rel. Mar. 10.

Secrets of the French Police. Foreign mystery. Gwili Andre, Frank Morgan, Gregory Ratoff. Dir. Ed. Sutherland. Time, 58 mins. Rel. Dec. 2. Rev. Dec. 13.

ilver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Sport Parade. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time, 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Denny. Dir. V. C. Schertzinger. Time, 64 mins. Rel. Oct. 7.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Theft of the Mona Lisa, The. Foreign made. Willy Forst, Trude von Molo Dir. G. Von Bolvary. Time, 83 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne. Dir. G. Archainbaud. Time, 60 mins. Rel. Sept. 16. Rev. Oct. 18.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 3.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Merivale stage hit. Ronald Colman, Francis, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rel. Dec. . Rev. Jan. 3.

Hallelujah, I'm a Bum. Al Jolson introduces the new rhythmic dialogue. Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

ld from Spain, The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo. McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Magic Night. Viennese operetta. Jack Buchanan. Herbert Wilcox. Time, 79 mins. Rel. Nov. 2. Rev. Nov. 8.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Jeanne Eagles' famous stage hit. Joan Crawford, Walter Wm. Gargan. Time, 93 mins. Rel. Oct. 12. Rev. Oct. 18.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

iversal City, Calif.

Universal

: 730 Fifth Ave., New York, N.

Afraid to Talk. From the stage play 'Merry-Go-Round' about crooked politics. Eric Linden, Sidney Fox, Tully Marshall, Louis Calhern. Dir. Edw. L. Cahn. 74 mins. Rel. Nov. 17. Rev. Dec. 20.

Air Mail, The. Commercial flying thrill story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, Slim Summerville. Dir. John Ford. Time, 85 mins. Rel. Nov. 3. Rev. Nov. 8.

ll American, The. Football story. Rich. Arlen, Gloria Stuart. Ir. Russell Mack. Time, 73 mins. Rel. Oct. 13. Rev. Oct. 14.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Idden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Rel. April 20.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Dir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Mummy, The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. Dir. Frank. Rel. Jan. 26. Rev. Feb. 21.

Okay America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Tay Garnett. Time, 80 mins. Rel. Sept. 8. Rev. Sept. 13.

Old Dark House. A night of terror in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 70 mins. Rel. Oct. 20. Rev. Nov. 1.

Out All Night. Comedy. Sid Summerville-Zasu Sam Taylor. Rel. April 13. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rome Express, The. British made. Grand Hotel on a French train. Esther Ralston, Conrad Veidt. Dir. Walter Forde. 85 mins. Rev. Feb. 28.

Rustlers' Roundup, The. Action Western with Tom Mix, lana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Terror Trail, Original. Tom Mix western. Naomi Judge, Arthur Rankin, Ray Hatton. Dir. Armand Schaefer. 55 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 6. Rev. Feb. 14.

Studi

Warner Brothers

Offices: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir Robert Florey. 67 mins. Rel. April 8.

12d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian. Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 28. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Ir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang.' Paul Muni, Glenda Farrell. Dir. Mervyn Le Roy. Time, 93 mins. Rel. Nov. 19. Rev. Nov. 15.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

King's Vacation, The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Lawyer Man. Inside story of the profession. William Powell, Joan Iondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 3.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Parachute Jumper, The. Two ex-marines and a girl who go aloft. Doug. Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28. Rev. Jan. 31.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks, Jr., Nancy Carroll, Lilyan Tashman. Dir. Wm. Dieterle. Time, 58 mins. Rel. Nov. 12. Rev. Nov. 8.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Breach of Promise. The ruin of a man's career. Chester Morris, May Clarke, Mary Doran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 22.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Leila Hyams. Dir. Victor Schertzinger. Rel. Mar. 18.

Death Kiss, The. A murder mystery with a motion picture studio background. David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir. Edwin L. Marin. Rel. Dec. 25. Rev. Jan. 3.

Drum Taps. A Boy Scout troup to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. May 2.

Dynamite Ranch. Ranch manager fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

False Faces. Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 83 mins. Rel. Oct. 13. Rev. Nov. 29.

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20. Rev. Mar. 7.

Hypnotized. Jam following a big sweepstakes win. Moran and Mack. Ir. Mack Sennett. Rel. Dec. 25. Rev. Jan. 17.

Lone Avenger, The. Original. Ken Maynard western. Muriel Dir. Alan James. 60 mins. Rel. April 9.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 71 mins. Rel. April 2.

Race Track. Original. Turf story. Leo Carillo, Kay Hammond, Junior Coghlan. Dir. Jas. Cruze. 78 mins. Rev. Feb. 25.

Texas Buddies. Cowboy, veteran of the AEF, turns aviator balk the villains, Bob Steele, Nancy Drexel. Dir. R. N. Bradbury. lme. 57 mins. Rel. Aug. 28. Rev. Nov. 15.

Tombstone Canyon. Western, in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 25. Rev. April 11.

Trailing the Killer. Epic of the North Woods. Dir. Herman Raymaker. Time, 64 mins. Rel. Dec. 4. Rev. Dec. 6.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Grey. Dir. Victor Schertzinger. Time, 74 mins. Rel. Dec. 4. Rev. Nov. 20.

Miscellaneous Releases

Bachelor Mother, The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evalyn Knapp, Jas. Murra, Margaret Seddon. Dir. Chas. Hutchinson. 69 mins. Rel. Jan. 3. Rev. Feb. 21.

Bl Town, The. (Invincible.) Vice crusade story. Lester Frances Dade. Dir. Arthur Hoerle. 70 mins. Rev. Dec. 27.

Daring Daughters. (Tower.) Two girls in the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 28.

Face on the Bar Room Floor, The. (Invincible.) Temperance discussion. Dulcie Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. Rev. Oct. 18.

Footsteps in the Night. (Allen.) Mystery drama. Benita Hume. Ir. Maurice Elwy. Time, 69 mins. Rel. Dec. 1.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Hotel Variety. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Cannon. 71 mins. Rev. Jan. 10.

India Speaks. (Walter Futter.) Travelogue with interpolated dramatic episode. Talk by Rich. Halliburton. 80 mins. Rev. May 9.

Jungle Killer. (Century.) Expose of wild game hunting in Africa. With lecture. Rel. Nov. 25. Rev. Nov. 29.

Manhattan Tower. (Remington.) Suggestive of 'Skyscraper Souls.' Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Ir. Frank Strayer. 62 mins. Rel. Dec. 1. Rev. Dec. 20.

(Continued on page 37)

Family Pix Only Name, Not Reality, Hays Aide Finds

Hollywood, May 15.

Report on current pictures from Mrs. T. Winter, public relations contact for the Hays office, which goes out every two months to women's clubs and civic organizations, lists but a comparatively few that she advises as acceptable for family patronage.

Unique angle is that of the 12 under the heading of 'mystery, melodrama and crime,' five are suggested as entertaining for the whole family while not one of the five under the heading of "humor" is so designated.

Of the three films listed as 'worldly wise,' all are products of Radio studios. These, all recommended for adults only, are 'Christopher Strong,' 'Our Betters,' and 'Topaze.' 'King Kong,' from the same studio, is tabbed 'not for the ultra nervous.'

Six Westerns Oke

ix westerns are listed as for children from seven to 70, who like their western melodrama true to type.

Excerpts of some of the reports from the current pictures follow: ''Auction in Souls,' fair production with whirlwind climax;' ''Bondage,' interesting but far from entertaining'; ''Gabriel Over the White House,' well worth seeing'; ''Kiss Before the Mirror,' on the whole its entertainment value is doubtful'; ''Looking Forward,' a high standard of technique and detail'; ''Lucky Dog,' a family picture although care should be taken not to include the sensitive child,' ''Masquerader,' not a new theme but one that perenially intrigues'; ''Pick Up,' a rather mediocre story, well acted'; ''Strictly Personal,' good story with but fair entertainment values'; ''Sweepings,' finely unified, well acted and directed'; ''White Sister,' presented with distinguished artistry'; ''Working Man,' it ought to be good box office'; 'The Big Cage,' opening scenes marred by bits of coarse dialog'; ''Clear All Wires,' mostly offensive in its treatment of ethical standards'; ''Grand Central Airport,' marred by bedroom and undressing scenes'; ''Terror Abroad,' story too crammed with tragedy for children or nervous folk'; ''Trick For Trick,' a clever and beautifully mounted picture'; ''Hell Below,' too exciting for nervous children—some vulgar bits'; ''Christopher Strong,' beautifully mounted but over-stepping the moral standards of many audiences'; ''Our Betters,' leaves a sour taste'; ''Topaze,' entertainment value very high.'

Okla. Chain's Recvr

Oklahoma City, May 15.

Receiver for Criterion Theatres Corp., local chain operators, filed by Jules Bloch and other owners of two Main street lots on which the Capital is located. Petition charged that the company owes a total of $13,973 rents, at $2,200 a month, and delinquent 1932 taxes amounting to $6,404.

The theatre company holds a sublease on the property for 10 years from October, 1930.

Suit also named J. H. Cooper, New York, principal owner of Criterion Theatres Corp., and the Texas-Oklahoma Enterprises, which had the original lease.

Mrs. Frances Potter Hauser and C. L. Salter will take over the Shrine auditorium here July 1 at expiration of the lease now held by Warner Brothers.

STEFFES SHUTTERS 1

Minneapolis, May 15.

One week was enough for W. A. Steffes as a Chicago exhib, disposing of the latest addition to his chain of World, foreign talker theatres, the former Playhouse. Chi unions required Steffes to employ three stage hands and four booth operators for his tiny house, and his first week's run with 'Be Mine Tonight' as the attraction, grossed only $1,500.

Steffes' local foreign house, the World, is comparatively the biggest money maker in town. 'Be Mine Tonight' starts a fifth week there Friday.

AND THEN--THE HORSE DIED



This is a bad time story. You've heard part of it before, but not the new ending. It's about a Guy who owned a horse, which he used in his business. When things got tough the Guy got an idea. He decided to cut down on the horse's upkeep, so each day he cheated on the nag's grub.

He started by chiseling a handful of oats each day. Pretty soon he was holding out two handfuls, then three. After a while he had the horse down to no oats at all.

And then, just when the horse got used to the gag, he died.

So the Guy got a job with his brother, who ran a theatre.

Theatre business went blooey, too. So the Guy went to his brother and said: "We ought to cut down." The first thing they did was to chisel on their stage show, which was the big draw of their theatre. It used to keep their business up when a bad picture let it down.

They booked cheaper talent. Then they cut down on the length of the show. Pretty soon they had their audience accustomed to almost no show of any kind.

But the audience was like the horse. It began to dwindle. Of course, it didn't show its ribs like the nag, but it did begin to show empty seats.

But the Guy saw expenses going down, and let it go at that.

And then, just when the audience got used to no stage show at all, it quit coming to the theatre altogether.

So the horse went to the glue factory and the theatre went to the receiver.

Think it over, Mr. Theatre Operator.

Are you starving your patrons out? It's stupid economy to cut down on what you offer in entertainment. It's all right to reduce operating expenses, but it's all wet to reduce the quality of what you sell to the public.

F & M STAGESHOWS
INC.
1560 Broadway, New York City
(A Subsidiary of FANCHON & MARCO, Inc.)

CALENDAR OF CURRENT RELEASES

(Continued from page 35)

Pride of the Legion. (Released also as 'The Big Payoff.') (Mascot.) From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. Dir. Ford Beebe. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

Racing Strain, The. (Irving-Maxim.) Original of the auto races with air stuff. Wally Reid, Jr. Dir. Jerome Storm. 58 mins.

Red-Haired Alibi, The. (Tower.) Gangster story. Merna Kennedy. Theo. Von Eltz. Ir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Rev. Oct. 25.

Scarlet Week End. (Irving.) Murder at a house party. Dorothy Revier, Theo. Von Eltz. Dir. Willis Kent. Time, 58 mins. Rel. Oct. Rev. Nov.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Woman in Chains. (Auten.) Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Basil Dean. Time, 68 mins. Rel. Nov. 18. Rev. Nov. 22.

Foreign Language Films

slow movement of foreign fil this list covers one year of releases.)

(Most of these available with English titles.)

Alone (Russ.) (Amkino). Dir. Trauborg. 68 mins. Rel. May 24.

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

rand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

roken Vow, The. (Capital) (Polish). Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug.

ing Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Coiffeur Pour Dames (Paramount) (French). Musical farce. Fernand-Gravey. 90 mins. Rel. July 1. Rev. Nov. 8.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Ir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Ir. Johannes Guter, 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Falsche Feldmarschal. (Capital) (German). Military musical. Vlasta Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Herr Burovorsteher. (Capital) (Ger). Felix Bressart, Herman Thimig. Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Diary of a Revolutionist (Russ.) (Amkino). Dir. Urinov. 80 mins. Rel. June 8. Rev. June 14.

Die Blumenfrau von Lindenau (German) (Protex). Comedy. Renate Mueller. Hansi Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

Die Lustigen Weiber von Wien. (Capital) (Ger). Willy Forst, Irene Elsinger. Dir. Geza von Bolvary. Time, 97 mins. Rel. July 1.

Dienst is Dienst. (New Era) (Ger). Musical. Ralph Roberts, Lucie Englische. Dir. Carl Bosse. Time, 84 mins. Rel. June 8.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

runter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

ine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

ine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Nov. 18. Rev. Nov. 29.

Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

riederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Itta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Itta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct.

loria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

House of Death (Russ.) (Amkino). Based on Dostolevsky's life. Dir. Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hurrah, Ein Junge. (Capital) (Ger). Farce. Max Adalbert, Ida Wuest, Lucie Englisch. Dir. Geo. Jacoby. 91 mins. Rel. June 24.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworl (Ger). Musical. Dir. Geza von Bolvary. Haid, Froehlich. 70 mins. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kameradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

La Couturiere de Luneville (Par) (French). Musical of woman's love. Madeleine Renaud, Pierre Blanchar. 90 mins. Rel. July 1. Rev. Oct. 22.

Le Bal (French) (Protex). Domestic comedy. Ir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Le Roi Des Resquilleurs (French) (Protex). Comedy with music. Milton. Dir. Georges Colombier. 90 mins. Rel. June 1. Rev. June 14.

Liebe ist Liebe (German) (Protex). Musical comedy. Kaethe von Nagy, Hans Albers. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 7.

Ljubav I Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

(Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

arius (Paramount) (French). Marseilles satire. Dir. lexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmcholce) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Braucht Kein Geld. (Capital) (Ger). Musical farce. Ir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

ensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

iche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Burnier, Dranem. 80 mins. Rel. July 1. Rev. Dec. 6.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

oritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namenshelrat. (German) (FAF). Drama. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

Sprucing Holt's Div.

Cincinnati, May 15.

Nat Holt, RKO division manager, announces that $25,000 has been budgeted for the refurnishing and redecorating program now under way in the firm's five houses here that were taken over from Ike Libson and his associates. The revamping calls for new carpets and cleaning and painting of signs and walls in RKO theatres here and in Dayton and Columbus, O.

Booth Men Take Wage Nick in New F-WC Deal

Los Angeles, May 15.

Under a compromise agreement, a new wage scale for projectionists working in Fox-West Coast houses in Northern and Southern California became effective yesterday (14), with the operators in class A theatres now getting $1.75 per hour, as compared with the $2.10 paid previously.

New scale will be in effect till Sept. 1, next.

Prior to the new agreement, the operators had been working under a 37½% wage slash which had been arbitrarily established by F-WC receivers in March.

The new scale will probably be adopted for indie houses at meetings to be held shortly.

Wage now in effect averages approximately 75% of the regular scale in effect one ear ago. Lowest pay now for booth men at F-WC is $1.50 per hour in the third and subsequent class houses.

Redeemable Tokens and Cash Rebates In Camouflaged Price Slashing

Measles Week

Pittsburgh, May 15.

A local chain exhibitor, looking over his bookings for next week, observed:

'Ah, measles week'.

Asked to elucidate, swered:

'Look at these bookings. Strictly quarantine pictures, strictly—same as if I had a sign up.'

Malted Milk Caps As Majestic Admits

Chicago, May 15.

Isterine toothpaste is reported interested in taking another whirl at the empty carton thing with the Majestic theatre. House has offered to resume the tie-up for a second fortnight starting May 27.

Meanwhile, the Majestic, through Gardner Wilson, has made another radio advertiser exploitation deal. Horlick's Malted Milk is redeeming bottle caps at the rate of 10 cents each the week of May 20, while members of their WGN program, Bob Becker's 'Devil Birds' are personally appearing at the house. Lord and Thomas okayed the stunt.

'Devil Bird' program is supposed to have an 'in' with 50,000 Boy Scouts in the Chicago area.

Chicago, May 15.

Neighborhood exhibitors with bargain prices up to 6:30 p.m. are getting the bulk of their evening patronage prior to that hour and reducing rather than aiding their own grosses. This is the opinion of observers here who note the rising tendency of the nabes to cut prices by a dozen sidestepping artifices so that they keep their cake and eat it, too. In other words, they retain the release rating advantages of a 30c scale, but actually only charge 20c., etc.

Cheap prices extended to the threshold of evening merely encourages filmgoers to be early birds. It doesn't make any new customers. Those that intended to come anyway simply arrive earlier and pay less. That's the story now told.

Facing Both Ways

One theatre gives a metal token with every ticket which is redeemable inside the lobby for candy, cigarettes, or, when accumulated, more costly premiums. For practical purposes this is a cash rebate on the price of the ticket. Another theatre is reported considering, but has not ... pted an even more radical nd candid espousal of the rebate system. Their stunt will be to present each incoming patron with a bright new shiny dime. As the public pays the fixed admission, and as the dime is transferred after the ticket-taker has collected, the house believes it can pass this off simply as a complimentary gift from the manager to his customers. Actually, of ccurse, it's just another device to cheapen admissions while maintaining the same week of release.

Competition among the nabes is keen. Stage talent is used to a wider extent than for several years; week-end vaudeville or 'radio acts' as they seem to prefer to call them in many spots. However, prices for talent are lower than ever and managers are still flirting with 'special nights,' giveaways, something-for-nothing inducements. These are rapidly restoring the cut-throat tactics that were at their height several years ago, but seemed to subside a bit last October when double features were dropped.

Big circuits led about two months ago in eliminating price mention from advertisements on the grounds the public was being made 'price conscious.' Obviously the rebate stunt in whatever fo ' it may bob up is the last word in this very thing.

1914. (Capital) (Ger.) Prelude to the world war. Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Dagover, Theo. Loos. Karl Anton. Time, 79 mins. Rel. Aug. 30.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger), Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Else Elster. Dir. Max Neufield. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Ir. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen. Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Ir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schubert's Fruehlingstraum. (Capital) (Ger). Musical of Schubert's life. Carl Joeken. Dir. Rich. Oswald. Time, 71 mins. Rel. June 28.

Schutzenkoenig' (Ger.) (Germania). Max Adalbert, Gretl Theimer. Ir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Siberian Patrol (Russ.) (Amkino). Dir. Protozanov. 50 mins. Rel. May 13, Rev. May 31.

Sniper (Russ.) (Amkino). The war terrors. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda, Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Trude Berliner. Ir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl Ist (Ger.) (Germania). Comedy. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hortha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Haid. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to address—Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th St.
Capital Film Exchange, 630 Ninth Ave.
Embassy Pictures, 729 Seventh Ave.
European Film Corp., 154 West 55th St.
Filmcholce, 33 West 42d St.
Foreign American Films, 111 W. 57th St.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales Corp., 729 Seventh Ave.
Germania Films, 22-33 10th St., Astoria.
George Schneider, 575 Riverside Dr.
Harold Auten, 1560 Broadway.
International Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg Co., 729 Seventh Ave.
J. H. Whitney, 350 East 72d St.
Kinematrade, 723 Seventh Ave.
Madison Pictures, 111 West 57th St.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th St.
Synchro Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film Corp., 274 Madison

Spitz Unloads 3 Thru Uncertainty of Films

Providence, May 15.

Three nabe houses, located in strategic nearby points to the downtown section, have been unloaded by A. A. Spitz, chain operator. The theatres are the Royal, Castle and the Park. Operating the three for several years, Spitz was prompted in loosening his hold on the stands by the uncertainty of the picture situation for the summer months.

Spitz retains only the Bijou, on the main stem, and the Palace in the heart of ritzy Edgewood section. He is also connected with the stock enterprise at the Modern, now in its 11th week, and a profitable investment. Spitz will keep the stand going through the summer if he can get the plays. Top is 55c, and biz almost capacity every performance since opening.

The Royal has been taken over by Philip Smith enterprises of Boston. Julian Myers, also of the Hub, will operate the Castle. The Park has been taken over by Peter Nelson, associated with Spitz as manager of the house.

Receivership Wash-up

Shamokin, Pa., May 15.

Application for permission to pay a number of claims of less than $100 each was granted the receiver, Stephen L. Gribbin, this city, the Chamberlain Amusements Enterprises, Inc. The receivership in which the Chamberlai picture theatre group operated for two years is about to be ended by discharge of the receiver, the corporation's affairs having been adjusted.

The theatres, in vario . gion towns, are again doi ness.

Radio's Toughest Fight Looms As Result of Supreme Court's Ruling in WIBO-WPCC-WJKS

Washington, May 15.

Decision of the U. S. Supreme Court affirming the Federal Radio Commission's deletion of WIBO and WPCC, Illinois, in favor of WJKS, Indiana, on grounds of enforcing of the quota system, may result in the biggest fight the radio industry has yet waged with Congressional hearing rooms the battleground.

Upholding of the Davis Amendment and the FRC quota plan jeopardizes every station in an over-quota state regardless of program merit, service or financial responsibility. It also leaves no appeal from FRC rulings based on the quota policy. Only alternative to a wholesale shifting of power resulting in a disastrous effect on the present radio set-up, is a change in the radio law.

Decision, which reversed all previous rulings of the Court of Appeals on which the FRC and industry have been taking their cues, came as a distinct shock. Attitude of the industry, as sensed the past few days by the National Association of Broadcasters, is that modification of the existing law is imperative for salvation of the present radio set-up in general.

Cold Blooded

Lower court decision have leaned toward a 'humanitarian' interpretation of the law, pointing out that the ideal apportionment was not to be attained by indiscriminate and arbitrary deleting of stations without regard to investments therein. Supreme Court ruling, however, is a cold-blooded affirmation of the enforcement quota system regardless of existing order.

Possibility of any immediate general steps on its own initiative by FRC to enforce the quota plan is discounted by FRC officials. Understanding is that a widespread reallocation drive, if it is understaken, will await the result of the North American Radio Conference in Mexico City this summer. Expected reapportionment of channels between the U. S., Canada and Mexico, or the possible widening of the broadcast band, would have a definite effect on methods of any such action.

The new decision will have direct effect, however, on cases now pending before the FRC as well as a flood of new applications which the FRC anticipates from stations in under-quota states.

Question of quotas will probably be the main issue in most cases. One official here expressed the angle that from now on an applicant for facilities will buck up against not only the specific station he seeks, but a united front made up of all stations in the over-quota state. This official points out that defendant will drag in other stations on the ground that if it is a matter of quota they should suffer as much as he.

Only restriction placed on the FRC in reallocation is that it shall not act 'arbitrarily or capriciously' in making a redistribution, but only 'in a reasonable manner to attain a legitimate end.' The legitimate end means a complete wrecking of the present allocation.

Supreme Court's Ruling

The case, the first radio row to come before the Supreme Court, furthermore sets up the following principles:

(1) Stations have no property rights in the channel assignments. (2) Congress has supreme power to regulate radio as interstate commerce. (3) The quota system is valid and in compliance with the law. (4) The District of Columbia court of appeals is not a 'super-Radio Commission' and may deal only in questions of law. (5) Fair distribution of power does not mean a mathematical distribution, but rather an apportionment of facilities which will equally serve all persons. (6) The Commission is not bound to abide by recommendations of its examiners.

Under the ruling, WIBO, 1,000-watter, Chicago, operated by the Nelson Brothers Bond and Mortgage Corp., and WPCC, 500-watter, Chicago, operated by the North Shore Church, both operating on 560 kc., will go off the air June 1, turning their facilities over to WJKS, 1,000-watter, Gary, Ind., Johnson-Kennedy Radio Corp., now using 1360 kc.

The FRC was represented by Solicitor General Thomas D. Thacher and Duke M. Patrick, formerly general counsel for the FRC. Mabel Walker Willebrandt represented WIBO. Rep. James M. Beck, former Solicitor General, represented the Chicago stations.

WIBO has asserted right along that WJKS, controlled by Ralph Atlass and a Columbia network outlet, had no interest in servicing the under-quotaed State of Indiana, but wanted to get into Chicago to relieve Columbia from having to pay WGN a high premium for handling its programs. Columbia owns only one Chicago station, WBBM, although Atlass recently acquired operating control (not ownership) of WJJD. Atlass is taken to be a natural ally of Columbia because of his brother, Leslie, being a kingpin in CBS.

59% Overboard

Mason City, Ia., May 15.

Because Iowa is already 59% over quota on facilities of radio broadcasting, Federal Radio Commission has turned down the request of C. E. Wilkinson for a new station.

WINNIPEG'S TURMOIL

Symphony Orchestra Cut Off in Midst of Broadcast

Winnipeg, May 15.

Winnipeg artists' clash with local government radio officials reached a climax when the Winnipeg symphony orchestra, being broadcast over a Canadian coast to coast chain, was unknowingly to them, cut off while playing. Bernard Naylor, youthful conductor of the orchestra, went berserk on discovering this and clashed with John E. Lowry, radio head.

Trouble arose over soloists, Naylor wanting a woman soloist and not the man Lowry selected. Lowry then plotted to cut off the symphony in middle of its program while the male singer broadcast from a separate studio with a rival orchestra. This was done while Naylor's orchestra played the second movement of the Schumann symphony to a dead mike. Press aired the story in headlines here and musical circles are in a furor.

It all occurred last Tuesday night (9).

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + $1.50

Mail remittance with name and summer address.

Just Forgot

Hollywood, May 15.

Announcer handling a disc program at KFWB, Warner Brothers station, offered two pairs of tickets each to Warner's Hollywood theatre for those writing in and naming the band that was playing a certain tune.

He didn't expect more than two to be right, but 50 letters came in and 40 persons named the correct band.

It was okay, except that the announcer had forgotten to inform the theatre of his stunt.

Actors Growl at Those Journalistic Guest Appearances

Along with the evil, which the stage stars concede at least finds some portion of the income going to a charity eventually, a greater bane is the 'guest' gag for film shorts and radio programs which the columnists usually promote. This form of 'journalistic racketeering' is being decried by theatrical well-knowns, for it places a coercive tenor on any and all such propositions. The stars resent the 'or else' innuendo of complying with requests to 'hop over to the studio and just walk across the stage.' Subject is apt to come up before the organization formed to protect the performers on charity benefits.

Behind this innocuousness, claim the stars, lies a grave danger. For one thing, it usually happens that the billing submerges the locally unknown scrivener, especially the minute the short is booked away from Broadway, and the fundamentally well known stage or screen personalities are blown up to the marquees by exhibitors. Too often a short thus becomes opposition to the star's own feature, or a personal appearance, some such thing.

Another reason which the columnists who 'request' such co-operation from the stars refuse to comprehend is that such shorts are usually improperly lighted, and it presents the stars at too great a disadvantage. What's more, claim the theatrical satellites, these guest-star appearances have killed the players' own business. It nullifies being booked on his or her own for a short.

The gag that a guest-star thing on the air means an opportunity for an audition is likewise deprecated, for basically the columnist is cashing in on some other professionals' talents. Show people are strongly inclining to the adage that journalists should stick to their typewriters.

Bootlegging the Ether

Coast Interests Plan a Station Out Beyond 12-Mile Limit

Los Angeles, May 15.

Group here is planning the erection of a radio station on a barge outside the 12-mile limit to avoid jurisdiction of the Federal Radio Commission.

Those working on the deal are said to have the barge all ready and are attempting to raise additional funds, offering 10% and a split to get the rest of their equipment.

According to the promoters they have a radio license from one of the Central American countries for a 10,000 watt station with the C. A. nation in on the deal for cooperation outlet to plug the country as a tourist mecca. Remainder of the commercial staff will probably be advertising of merchandise and rackets now prohibited by the Federal Radio Commission.

Understood that local representatives of the FRC aware of the plans for the ocean station but are waiting developments before attempting action.

KDKA GOES UNION

Will Use Local's Men After Holding Out for Years

Pittsburgh, May 15.

For years the musicians' local here has been after radio stations to throw out all talent except union men. Until last week all five stations held out.

Last Saturday KDKA's manager, Oliver Morton, called in the local radio scribes, dined them and solmenly broke the news that effective today (Monday) none but union musicians would be hired. One exception — ukelele players — who aren't classified as musicians, he said.

Of the town's five stations one other, WCAE, leans heavily to union men although not exclusively. WJAS and KQV, both under the same management, hate the word. The remaining station, WWSW, gets along with unpaid non-union artists.

Air Line News

By Nellie Revell

On radio, views may be broad, but not comedy. John Royal believes that censorship, like charity, should begin at home, but not end there. While eliminating the smoking car stories from the sponsored programs, Royal is also expurgating sustaining programs, as evidenced by the sudden termination of Ann Butler's contract last week. Miss Butler's material, however, was the same that she had been using in vaudeville and musical comedy. She has already been signed by a sponsor to go on CBS in September.

Waistline Standard

The range of a waistline as well as a voice seems to be the standard which makes Columbia the happy banting ground for the ladies whose chins have found them out. Kate Smith, Aunt Jemima, Vaughn de Leath, and now Mildred Bailey has been added to those who could stand a little road work.

Horlick's Record

Harry Horlick holds the record for being on the air the longest for one product. Next week he celebrates his 10th anniversary for the A.&P. Gypsies. Horlick will broadcast from the A.&P. exhibit at the World's Fair in addition to his regular Monday night broadcasts.

A Few Complaints

Was my face red? That paragraph about Lew White being top organist at NBC has been disputed by most everybody but White. In fact, Dick Leibert is almost sure that it is himself.

Leibert now has five programs weekly over NBC, as well as several stand-bys and his Radio City job.

is Reason

Hugo Mariana's reason for leaving NBC is merely that he wanted to freelance and be on his own for a while. After a vacation in Buenos Aires, he will return to New York and go on a sponsored program.

The Wynn Mystery

No one in the Ed Wynn organization seems to know anything definite about the new chain, except that the executives are working gratis. Irving Z. Grayson will be assistant director of Artists Service program department. He was formerly connected with WTIC, Hartford. Peter Dixon also has joined the Ed Wynn set-up. He has a desk, a secretary, and his name on the door, but no official duties as yet.

Downey for London

Mort Downey returns from his vaude tour of the west the end of this month. Then he leaves for London, opening there at the Cafe de Paris on June 7.

Another Fan Mag

A new radio magazine is coming out which will be called 'Radio Fan Fare'. It will be published by the same people who handle 'Radio Art' and who formerly published 'Radio Digest'.

Behind the Clock

The Three Roberts, on sustaining at NBC, have a rep for being 'the latest act'. They were a week and four days late for their audition at NBC, and over a half hour late for their rehearsal for the Fleischmann show.

High Chairs Needed

High chairs will be in order if they don't watch out. Armida, new South American wren on Columbia, is a contender with Ann Leaf and Jeannie Lang for petite honors. She weighs 90 pounds and stands 4.11 in her 1-B slippers.

Missed a Story

A bulletin announces Lee Sims, the pianist, had his hand mangled trying to stop a dog fight. The battlers were Ilomay Bailey's peke and a neighbor's chow. Now, if Sims had only had presence of mind to bite both dogs, what a story that would have made.

WPG-Daily Feud

WPG, Atlantic City, a CBS outlet, and the Atlantic City 'Press-Union' are feuding. Besides the rivalry for advertising, the paper being the only one at the shore, WPG has given time on the air to Senator Richards. The latter condemned the prejudiced way in which the daily reported happenings in the State Legislature.

Short Shots

It's a boy for Roger Bower, WOR announcer. Mrs. Bower was formerly Hazel Arnheim, secretary to Alfred McCosker...Connie Mack will be on Edwin C. Hill's program this Friday...Buddy Abbott, who hails from burlesque, was straight man for Bert Lahr last Sunday, taking Ted Bergman's place...George Shackley, WOR's music master, raises orchids at West Milford, N. J....Ernie Chappel, formerly booking manager at NBC, is now announcing the two Richfield programs...Marion Harris has completed her engagement with BBC and night clubs in London, and will be here the end of the month...Ralph Kirbery's recitals on NBC at midnight will continue through the summer...Ethel Park Richardson, WOR scripter, is an authority on hillbilly songs and spirituals...The Three X Sisters will summer at Laurelton, L. I....Frances Langford has rented a cottage in Fort Lee to be near the Riviera, where she will appear nightly all summer...Frank LaMarr, newest Columbia maestro, will open at the new Delmonico's Thursday night...Jane Froman took up flying a few months ago and can qualify as a pilot after 22 more hours in the air...Singin' Sam will spend the summer at his Richmond (Ind.) home. His once-weekly broadcasts will emanate from WKRC, Cincinnati...Felix Ferdinando's orchestra will play the governor's ball in Albany May 27...Will Donaldson is writing dialog for Frank Luther, Jack Parker and Phil Dewey...Frank Black starts that new NBC concert program with Gladys Swarthout this Thursday...Tenor Bill O'Neal sets a new high for studio commuters, flying to Havana Friday for week-end swims and returning to New York on Tuesday...Phil Regan's sustaining over CBS has been extended for the summer.

Please Stand By

Philip Morris let Ranny Weeks out and held auditions for every blues singer in town last week...Emily Nathan has left the WOR press department. Going abroad for the summer...Lennie Hayton almost lost the Chesterfield program by neglecting to answer telegrams sent him to the Coast...Lewis Reid, program director of WOR, has returned from a three weeks' vacation...Janet Beecher will make her debut on NBC in a dramatic series next Sunday...Bob Taplinger's 'Meet the Artist' program will mark its second year Decoration Day...A program by Rudy Vallee from the Hotel Pennsylvania Roof will replace the Marx Brothers when they go off the latter part of this month...Gertrude Niesen is a CBS build-up artist, but her only commercial has been on an NBC Woodbury program...Joe Moss and his Glider orchestra, and Ralph Kirbery, signed off their present commercial May 21. Kirbery will remain on NBC sustaining...A national magazine wanted to run a contest to determine to what use Bert Lahr's face could be put, such as scaring Dracula, turning milk sour for a cheese factory, etc. Bert declined.

NEWS SAVANTS UP IN POLL

No Open Discussion of Radio at 4-A Meeting, but Adopt 11-Point Program

Washington, May 15.

Formal discussion of radio failed to break into the open sessions of annual convention of the American Association of Advertising Agencies held last week (11-12) at the Mayflower hotel, here. Air policies were taken up at length in executive board meetings but elaborate program of speeches made no mention of radio.

Executive board adopted the 11-point platform endorsing policies which have been under discussion between the Four A's National Association of Broadcasters for some time. Program, drawn up by a radio committee headed by Charles G. Gannon, of the Erwin Wasey agency, included the following:

1—Develop an independent bureau, supported by stations, advertisers and agencies, to study radio coverage through signal strength measurements, and popularity and listening habits through field surveys.

2—In advance of signal strength measurements, to continue the interchange of agency experience with local station coverage throughout the country.

3—Issue and promote, with the co-operation of the NAB, the standard order blank for spot broadcasting, for use between agencies and individual stations in placing spot broadcasting contracts.

4—Promote publication of all rates of stations in combination.

5—Promote payments by radio stations of standard 15% agency commission and 2% cash discount on station time.

6—Encourage formation of agency recognition standards by the NAB and practical application of them.

7—Encourage the listing of complete information about radio stations in Standard Rate and Data Service.

8—Encourage the use of standard rate cards for radio by stations.

9—Protect agencies' and advertisers' interests in case of license fees or other charges which tend to increase costs and which might make the medium less productive.

10—Study and make available agency operating data and compensation in handling of radio.

11—Favor the development of station agency representatives.

Convention was distinctly optimistic over the advertising outlook and the board adopted the following resolution in connection with the pending 'truth in advertising' legislation now pending:

'The American Association of Advertising Agencies is in sympathy with the purpose of the government to discourage and prevent false or unfair advertising, and will be glad to co-operate with any constructive legislation that does not hamper legitimate advertising and a reasonably persuative appeal to the public.'

Wynn Agai

Most startling event of convention was the arrival of a local press release sent out by Ed Wynn from New York under Washington date line. Story, for three pages, described 'revolutionary policy in radio laid before the meeting by the Wynn group. Wynn had been invited to speak, but begged off and if any Wynn representatives of Amalgamated Broadcasting System were in town the convention didn't know it. The Wynn release stated that his policies were 'supported by AAAA members'.

Meeting was the first in several years at which entertainment was not managed by either NBC or Columbia. John Charles Thomas headlined at the banquet Thursday night with NBC contributing the Revelers and Countess Olga Albani. In past years the entertainment has run two to three hours with air names herded in like sheep.

Greedy

San Francisco, May 15.

A Glendale widow wrote to NBC, seeking a good-looking husband with a job, and offering a radio, cedar chest and gas-range as come-ons.

John Wolfe of John and Ned wrote the matrimonially inclined gal, but is holding out for a frigidaire.

Critic and Station Mgr. Duel Via Ink And Over the Air

Cleveland, May 15.

A long, smouldering feud between George Melrose, manager of WJAY, and Norman Siegel, radio crick for the 'Cleveland Press,' erupted in a mud-slinging controversy after Siegel via his column, gave Melrose a slashing for staging an allegedly framed 'new talent' contest.

Unique angle of fight was provided by the burnt-up station manager who stepped to the mike to give his opponent a verbal roasting for three days during noon and dinner programs.

After the first day the newsprint-air debate became something like a back-yard squabble.

Columnist first stepped on the station's toes by claiming that Orth Bell, picked as winner of its audition contest, had actually been broadcasting over WJAY for nearly a year. He also blistered officials for allegedly hoaxing some 500 applicants during the three months' contest. Retaliating over the air, Melrose replied that the crick's charges were inaccurate and based on petty prejudices.

It was all much ado about nothing, but it gave the town some gossip for a week.

Wheatena's 30 Wks.

Wheatena Corp., brings back to NBC Sept. 24 the Ray Knight script series for juve listeners. Contract given the network stipulates five programs a week for 30 weeks with 12 stations on the red (WEAF) link.

Series will start a similar run on NBC's Pacific web Sept. 25.

Mimicking Kids Keep Roscoe Ates Off Air

Los Angeles, May 15.

As a result of protests by school authorities and educators, Roscoe Ates was halted from appearing as scheduled on an American Legion program over KFAC May 8.

Announcement that the film player was to be on the air was followed by a barrage of letters to the station asking that he not be allowed to go on as his stuttering would be detrimental to children. A few months ago a similar protest was made to all stations when they had stuttering comics on their vaude programs. Educators claim that after a stutterer is on the air, every kid that hears him becomes a mimic.

$5,000 for L. D.

Hollywood, May 15.

Fox studio is figuring on a half-hour short-wave broadcast on May 25 to Rio de Janeiro for the opening there of 'Last Man on Earth,' Fox Spanisher.

If it goes through, ill cost the studio about $5,000.

Ranch Boys Member Dies

Hollywood, May 15.

Danny King, 27, a member of the Ranch Boys, broadcasting over KTM, Los Angeles, died May 13 from a heart attack at Big Bear Lake, Calif.

BUT LEADERS ARE STILL 3 COMICS

Country Turns to Aerial Commentators as Legislative Interpreters—Cantor, Pearl, Wynn Remain Top for Popularity — South Souring on Comedy

ALWAYS SAME NAMES

If there's any section of the country where the appeal of aerial comedy is beginning to wither it's the south. Although the southern areas covered in 'Variety's' spring poll of radio popularity string along with the rest of the country on the selection of the three prime favorites, each a comic, a marked shift is noted in the way the southern votes read for the remaining gag vendors. Current leaning of the cotton belt is pronouncedly toward the elaborate musical production and news commentaries. But outside of these precincts comedy seems more deeply entrenched on the airlanes than ever.

'Variety's' latest survey is again compiled by means of its correspondents in all parts of the country. Not only does the current analysis show the three leaders of last fall still sharing the top spots, but now includes among the first 12 such past favorites as Burns and Allen, Jack Benny and Stoopnagle and Budd. Also indicated is a steady upward movement toward the leaders by such newcomers as Phil Baker and Fanny Brice.

Notably conspicuous in the runner-up group are the news commentators. The popularity of Ed Hill and Boake Carter especially reflects the position they now hold in the average listener's intellectual needs. The rapid series of drastic legislative moves made by the President in recent weeks has proved too bewildering and involved for the majority of citizens to digest through the papers. Befuddled by such subjects as inflation, the average listener has turned to the radio interpreters of current events for enlightenment. Hence the rapid

(Continued on page 41)

12 National Favorites

1. Eddie Cantor—(Chase & Sanborn Coffee).
2. Jack Pearl—(Baron Munchausen—Lucky Strike).
3. Ed Wynn—(Texaco Fire Chief).
4. Rudy Vallee Varieties—(Fleischmann Yeast).
5. Burns & Allen—Lombardo Orch.—(Robert Burns Cigar).
6. Amos 'n' Andy—(Pepsodent).
7. Myrt and Marge—(Wrigley's Gum).
8. Maxwell House Showboat—(Maxwell House Coffee).
9. Ben Bernie—(Blue Ribbon Malt).
10. Stoopnagle and Budd—(Pontiac).
11. Jack Benny—(Chevrolet).
12. Kate Smith—(La Palina Cigar).

Runners-Up

Edwin C. Hill.
The Goldbergs.
Cities Service (Jessica Dragonette).
Marx Brothers.
Sherlock Holmes.
Vincent Lopez.
Boswell Sisters.
Boake Carter.
Lowell Thomas.
N. Y. Philharmonic.
Fannie Brice.

Canadian Advertisers Prepare to Do Battle on CRC Regulations

Toronto, May 15.

Smarting under what are deemed to be dictatorial regulations by the Canadian Radio Commission, national advertisers here may meet the ether restrictions by claiming that these are in contravention to provincial rights and do not fall under Dominion jurisdiction.

Adding to the turmoil engendered by wave-length changes and power reductions demanded by the CRC, new regulations sound the death-knell of chain broadcasting in Canada in that no two or more privately owned stations may tie up for the purpose of broadcasting one program. Spot announcements are off the air from 7:30 to 11 p. m. and at other times these must be restricted to 100 words and not more than three minutes delivery each hour. Advertising continuity is cut to 5% of program time. Most drastic of all is the established priority for CRC programs, which means that if Canadian stations have arranged for NBC or CBS broadcasts these are silenced for CRC programs of self-styled national interest.

Who Controls?

Champion for the dissenters in ad agency circles is Mr. Justice Sedgewick, King's Counsel and solicitor for the Attorney-General's department in Ontario. He believes that, as in the case of motion pictures, radio programs circulate throughout the Dominion, but it has never been contended that the Dominion, for this reason, should set up a national board of motion picture censorship.

Sedgewick maintains that: 'In all the storm of controversy and flood of protest, it has been generally conceded that the commission is acting within its legal rights but the question of who controls radio broadcasting is by no means settled, and it may well be that many of the activities of the commission are beyond its power.'

The supposition questions the right of the government to regulate and control radio communication. In the opinion of Justice Sedgewick, the proportion of time that is to be devoted to national and local programs respectively, and the proportion of advertising determined by the CRC, promotes interference in that the government has not complete control over those phases of broadcasting that affect the provinces in which the stations are located.

A Long Wait

Theo Albin, warbler of 'Happy Days,' which opens and fades out the Lucky Strike period, was dropped from the lineup before he got any attention from the radio columnists.

He had only been on the program for over 1,400 broadcasts.

California Refuses To Put Thumbs Down On Air Medical Plugs

Sacramento, Cal., May 15.

A bill aimed to censor radio medical advertising was killed in committee after opposition was registered by broadcasters from San Francisco and Los Angeles.

Measure was introduced in the Assembly by Assemblyman J. J. Boyle, of Los Angeles, who sought to penalize broadcasters $1,000 and jail terms for etherizing untrue statements guaranteeing cures by proprietary medicine.

Radio opponents fought the bill on the grounds it was discriminatory and as a state law would trespass on the authority of the Federal Radio Commission.

This is the second bill against radio to be defeated in this state within a month. The other was for a state censorship of all advertising copy and the appointment of a virtual czar over all air stations.

Major White Broke

James Andrew White, better known to the broadcasting business as Major Andrew White and as one of the original promoters of the Columbia Broadcasting System, filed in the U. S. Court last week a petition in bankruptcy, giving his liabilities as $24,860 and no assets. White's latest connection in radio was with his own American Broadcasting System, Inc., organized to make electrical transcriptions. In his petition White described his business as advertising, but stated he was unemployed.

Top creditor is Benjamin O'Shea with a demand note for $10,000. White also listed $3,000 as due the American Broadcasting System on a loan, $6,000 as the balance on a loan from the Manufacturers Trust Co., and a total of $3,310 due two costuming firms in connection with a legit venture two years ago by White.

Misses Lewis, Claire and Butler Dropped by NBC

Welcome Lewis, Bernice Claire and Ann Butler, NBC's lone femme comic, were deprived last week of their schedule spots by John Royal, program department head. All three women were on a sustaining buildup and had been recommended by the network's artists service.

Miss Butler, with Chick Harrison as straight man, had been on the web for over four months. Both Miss Lewis and Miss Claire had been on these wires about three months.

Plugging Fair Minn.

St. Paul, Minn., May 15.

Critchfield agency is selling a series of half-hour programs, one to a sponsor, idea being to boost Minnesota as a vacation state.

It looks like a sale of the series opener to a lumber company, with a railroad slated to follow. Critchfield is trying for at least 15 programs to run through the summer, probably two a week. Programs to be 50-50 music and chatter.

A Bouncing Check Ruins Cleveland's Dream of An Angel

Cleveland, May 15.

James Jeck, so-called rep of a New York cosmetic manufacturer, got all local station managers and band leaders hopped up about his plans to sponsor four major programs for his product. That is until a bouncing check exposed him as just another phoney.

WTAM bit the hardest, signing with Jeck to sponsor two of Emerson Gill's programs and 14 Lum and Abner broadcasts. At WJAY Jeck contracted for $4,350 worth of programs and WHK lined up a Chicago singer for him. But when Jeck touched a wary musician to cash a $200 check that had no home everything blew up.

After pleading guilty to suspicious character charges, Jeck took a rap for $25 fine and has 30 days in the workhouse to figure out what to do with $10,000 worth of contracted broadcasts.

POND'S RENEWS

Pond's cold cream has renewed on NBC for another 13 weeks, effective May 25. Victor Young makes his baton debut on the program on this date.

Session will include a cross-fire interlude between Ilka Chase and Hugh O'Connell, both from legit.

Inside Stuff—Radio

Flurry of excitement stirred up by N. Y. radio columnists last week as propaganda against crime stories has subsided. No program of the type will be altered and commercials concerned are looking for an increase in listening percentages as a result of the publicity.

Drive against the ether shockers reached its height when the agitating columnists fell for the suggeston that Eno Salt's Crime Club stanzas of Feb. 21-22 contained a story parallel to the McMath kidnaping. Inference conveyed in print following this discovery was that the McMath kidnapers had derived their inspiration from the radio tale. When it came to checking up on the scripts it was found that outside of the fact that the story was set in a school the circumstances were in no way alike.

Attention given the alleged parallels by the columnists had both the agency on the account, N. W. Ayer & Sons, and NBC worried. Harold F. Ritchie & Co., maker of Eno Salts, expressed itself as disturbed and indicated its readiness to pull the series from the air if the effect of the stories was as bad as the columns pictured. Concern was soon allayed and the program remains on the network.

Couple of the columnists called upon the chains' execs to put a ban on crime stories with kidnapping themes while another through the city desk brought the alleged parallel to the attention of Police Commissioner Bolan with the result that the latter issued a statement expressing his disapproval of the aerial crime shockers.

Topical entertainers on the air, particularly those of the Broadway genera, are being constantly surprised at the hinterland's lack of elementary knowledge of certain familiar situations. The advertising agencies are the safety valve in such situations, oftimes shocking a flip comedian with an interpretation as to why such and such gag might be readily comprehensible in New York or Illinois, but would miss fire completely in Texas, while the state of Tennessee would take definite umbrage, because of some unsuspected kink.

The topper was a sequence in one script concerning a janitor. The comedian can't yet understand why Iowa doesn't know what a janitor is, despite the agency's painstaking explanations that the apartment house is an unknown quantity in the corn belt, where people dwell in one-story frame houses. Hence that sequence of the script must be preluded by an elaborate explanation that in the larger cities there are five and six-story apartment houses, of which the caretaker is known as the janitor, or sometimes the superintendent, and that he usually dwells in the basement of the building, etc.

Despite the decline of time grosses NBC has upped the rates of a couple stations on its red (WEAF) link. Revised prices, which went into effect last week, for WGY, Schenectady, and WTAM, Cleveland, now ask $300 an hour for WTAM and $220 for WGY. It's a $50 increase in Cleveland and $30 for Schenectady. Both stations operate on 50,000 watts.

Cost of the entire red network stands as formerly. This is due to the Des Moines and Davenport quotations having been merged into a single $190 since both WHO-WOC, covering these two spots, now operate over the same transmitter. Previously the rate card charged $190 for each of these stations.

NBC has also jumped the total cost of its blue (WJZ) network from $4,090 to $4,620 an hour by adding to the list WMAL, Washington, and WSYR, Syracuse. Total number of outlets on this string now stands at 17.

Attempt by a spot time broker to interest brewing interests in an around the world flight, tied in with a broadcasting stunt, has failed. It was the time jobber's idea to put on an air campaign soliciting money for the aviation stunt. Listeners would be asked to contribute a dollar each in return for which they would be mailed a letter from each country in which the flyers landed.

Time broker was to shoulder the cost of station facilities in certain midwest spots outlined and for his promotion retain from the collections everything above the money required to buy the plane. The brewery would have been expected to assume the rest of the venture's expense.

Los Angeles 'Times' is combatting the recent ruling of the Associated Press in relation to limiting a member's service to air stations. Paper changed its mind about dropping two of its news periods over KHJ to conform to the A.P. edict and is going on the air, as before, with four reports daily.

Paper also is not confining all of its bulletins to the 30 words demanded by the news service. Same reports are also being piped to KDB, Santa Barbara, and KGB, San Diego, although intention previously was to drop them in view of the A.P. stand against chain dissemination. The two stations are tied with KHJ on the Don Lee circuit.

Standard Brands has become adverse to booking network sustaining acts into the Fleischmann variety period. Commercial had the Three Roberts Brothers set last Thursday (11), when it learned that the act was due to start its NBC buildup three days before.

Agency on the account, J. Walter Thompson, threatened to cancel if Fleischmann wasn't given the first crack, so the network put the trio's sustaining opening date back a week.

As a checkup, in the event of any complications, Gulf Oil is having both the Will Rogers and the Will Cobb broadcasts recorded off the air. Rogers and Cobb are the only comics on the networks working without a script in front of them.

In the previous Sunday (7) night's program Rogers ran out of palaver some minutes before his allotted time was up, and, admitting this, filled the void with what he called just plain stalling. As a result the account was in a quandry on whether to cut down on Rogers' time or to suggest that he forearm himself with a monolog 'filler'.

Eddie Cantor is writing a series of 12 ads for Lennen & Mitchell, on behalf of Old Gold. Cantor created the slogan, 'Don't go off the Old Gold standard,' for the L&M agency, and will write these ads strictly for printer's ink purposes, as his radio stuff is committed to Chase & Sanborn coffee. Cantor only recently became a smoker.

Despite the legality of beer Cantor states he turned down $25,000 for a beer testimonial, although he just okayed a $2,500 advance for endorsing an Eddie Cantor cigar. He also collects on a Cantor candy bar.

Contract held by Louis Joseph Vance for his 'The Case of Jane Doe' serial, pulled by Chase & Sanborn coffee after the second episode, was for 19 weeks. Difference is being adjusted with the author. Explanation given for the cancellation was that the firm had decided the crime story had no place on a Sunday night show of the C&S type.

Bert Lahr's contract on the same series guarantees him three weeks and is renewable in terms of three programs each., Homay Bailey and Lee Sims are on a week-to-week basis.

Price battle is now on among small New York indie recorders specializing in broadcast pickups for the performer's personal album. Latest angle to intensify the competish is the entry of Meyer Davis, orchestra leader, in the field with a celluloid stenciling for which he's charging $6.50 per quarter-hour program.

Just prior to Davis' entry the boys who do their broadcast imprinting on aluminum had an underbidding fest of their own, slashing the minimum charge from $15 to $10.

Upset by some off the material that had got by on the Fannie Brice-Chase & Sanborn tea session John U. Reber, J. Walter Thompson's radio head, last week took his producing and writing staff to task. In his reproach Reber remarked that better care should be exercised in the use of gags and suggested that it was possible that the session might some night come before a President Roosevelt air appearance and the reaction from this huge audience won't do the commercial any good.

What may be a new low in commercial program salaries around New York for dramatic players prevails at WMCA, indie outlet. It's the Sunday 'News Parade' show for Hennafoam, stipends ranging between $5 and $10. Even at that the commercial is complaining that the cost of production is too high.

Same account has each of the broadcasts recorded on wax and is selling the copies as sustaining programs to 26 other stations.

Crosley's comprehensive report for the 1932 period won't be out for another month. Delay is due to the development of new broadcasting angles to be charted and inserted.

Annual analysis covers the period running through January, 1933. Outfit's monthly survey of program popularity is being released, however, at the regular time.

Pacific NBC has made a swap deal with 'Radio Digest' and 'Radio Art' for a time-publicity exchange on which the publications supply the talent and extend publicity to KGO, KPO and KYA in return for three 15-minute periods weekly on KYA.

Magazines' talent will be 'The Ne'er-do-well', from KROW, who works in the Charlie Hamp manner.

Uncertainty among accounts as to whether they'll continue through the spring and summer has taken NBC's printing of tickets for the Times Square studio broadcasts off the month in advance basis.

NBC, which foots all ticket bills, is now giving the printer orders from week to week for all audience excepting for the Standard Brands group.

Outside of its own inside writers the J. Walter Thompson agency has three material confectors supplying Bert Lahr with gags for the Chase & Sanborn coffee session.

Freelancers now on the job are Buddy Pierson, Park Levy and Harry Tugand.

THANKS

EDDIE CANTOR

for saying in 'Variety'

"I want to publicly acknowledge the tremendous contribution made to my radio program by my friend and collaborator,

DAVID FREEDMAN

To my mind he is the outstanding writer of the radio world."

(Signed) EDDIE CANTOR

A tribute from a star like you, Eddie, makes me feel very proud, and I realize that the reason that the Chase and Sanborn Hour established an all-time record for the air was due to the happy combination of artist and material.

I've started on a new program for your return to the air, and the opening will be:

Wallington: Why, Eddie, what's the idea of coming in dressed as a "Roman Candle"?

Bon Voyage!

DAVID FREEDMAN

BEST WISHES

Adds 5 Remotes

Hollywood, May 15.

KFWB, WB station, is adding five remote orchestras and will extend its nightly closing hour from 11 to 12:30. Station will do one of those 'around the night clubs, with the bands alternating on 15-minute sessions.

Orchestras are Lou Traveller's from the Casino Gardens, Ocean Park; Carol Lofner, Grand Hotel, Santa Monica; Jay Whidden, Mirimar hotel, Santa Monica; Jimmy Greer, Rainbow Gardens, and Slim Martin, Edgemont club.

KELLOGG SERIAL QUITTING

'Buck Rogers' serial, bankrolled for the kids by Kellogg's, washes up on CBS June 15.

Possibility of the program returning to the air around Oct. 1.

KMBC Objections

Washington, May 15.

Recommendation that the petition of the Midland Broadcasting Co. to move KMBC (1,000-watter), from Kansas City, Mo., across the line to Kansas City, Kan., was made to the Federal Radio Commission by Examiner Hyde last week.

WIBW, Topeka; WLBF, Kansas City; KFH, Wichita, and WREN, Lawrence, objected on grounds that Kansas is already 9% over quota. Hyde held, however, that only the transmitter would be moved and law allocates station where main studios are situated.

Chief Examiner Yost also recommended granting of petition of William A. Wynne for new 100-watter on 1420 kc. at Greenville, N. C. No station now at Greenville and petition seeks only daytime operation.

Union Staff Orch Demand, and Remote Threat, Hits Cleve.

Cleveland, May 15.

If Cleveland's three leading stations go through with plans to drop their regular staff orchestras, and hire them only on an hourly basis for necessary programs, union leaders threaten to retaliate by forbiding all unionized dance bands in local cafes to broadcast by remote control. Situation is similar to the recent squabble in Los Angeles.

Stations here claim they haven't enough profitable commercials to pay for large house orchestras now, WTAM dropped Walter Logan's band last week. WGAR is set to do the same to its band today (Monday) and WHK's notice to musicians is effective May 20.

Otto Kopl, head of the musicians' local, is demanding that the stations keep a regular orchestra of five members or agree to a definite number of hours work a week for all musicians at the old wage scale. Threat to stop all remotes would hit a half dozen cabarets, most of which only have to pay small line charges. Chief orchestras in downtown spots that would have to comply are Emerson Gill at Lotus Garden. Merle Jacobs at Hollenden hotel, George Williams at New China, and Red Nichols at Golden Pheasant.

If the union ban deprives them of the air ballyhoo, most of the leaders feel that it will pay them better to go on the road for the summer. Both Gill and Williams are set to leave around June 1 if the union and stations fail to come to an agreement.

First Autumn Grab

First new account tieing up with NBC on a fall starting date is Lionel Corp., makers of electric trains. Contract calls for two 15-minute spots a week over 60 stations.

It will be a kid dramatic show, making its Sunday debut Nov. 5 and starting the Wednesday series Nov. 15.

COAST SERIAL X-COUNTRIES

'One Man's Family' First Episode Program Brought East

San Francisco, May 15.

'One Man's Family,' generally conceded to be the most popular serial program on the Coast, goes transcontinental this Wednesday night (17) on NBC (WEAF) when the Carlton E. Morse domestic yarn begins two broadcasts a night, one national, the other for Pacific listeners.

Eastern sets will get the serial from its opening episodes as begun out here in April, 1932. Westerners will have no change in their schedule. It is the first dramatic program to be aired from the Coast on a cross-country hookup.

Cast remains the same and Radio Pictures has had the script on 'Family' for some time in contemplation of possible filming, but no definite move to date.

2 Coast Shakeups

San Francisco, May 15.

W. A. 'Art' Miller is out as manager of KROW, Oakland, in a general shakeup of that station's staff and execs. No successor reported for Miller. KROW is operated by an Oakland bible society, reputedly with plenty of what it takes to maintain a station.

Another shakeup at KTAB has Glenhall Taylor shifting from production manager to the commercial department and Merle Matthews succeeding the former as production chief. Miss Matthews was last with KFRC in the same job. Taylor will have several programs of his own, to sell and build as he likes.

CHI SYMPHONY

Chicago, May 15.

Negotiations are in progress between NBC and the Chicago Symphony orchestra. Idea is to broadcast on a national hook-up the summer series of concerts to be given in the Auditorium theatre under the Friends of Music auspices. This replaces a similar plan to broadcast from the Polish pavilion in the World's Fair.

Symphony generally disbands over the summer and has not been on the air in three years.

Radio Name Poll

(Continued from page 39)

rise in popularity of this coterie. Of pertinent note is that in the returns from 'Variety's' correspondents, little mention is made of Hill's connection with the Socony 'Inside Stories' session. It is his work as a dissector of national and international events which holds national attention for him.

The current poll was mostly conducted during the week prior to the

East

Eddie Cantor.
Ed Wynn.
Jack Pearl.
Rudy Vallee Vari
Burns and Allen.
Amos 'n' Andy.
Myrt and Marge.
Maxwell House Showboat.
Ben Bernie.
Stoopnagle and Budd.
Jack Benny.
Marx Brothers.

withdrawal for the summer of Eddie Cantor and the Myrt and Marge stanzas. Summary has Cantor winding up on the air for the season in the lead by a wide margin over Jack Pearl and the latter an easy fave over Wynn in third place. Source of Wynn's main strength, the poll shows, is now in the south and the east. In 'Variety's' February checking Pearl topped Cantor as No. 1.

'Showboat's' Leap

Comparison with the February popularity gleanings has Amos 'n' Andy nudged down from fourth to sixth spotting, with the Rudy Vallee Varieties and Burns and Allen-Lombardo combination filling the two intervening niches in that order. Interim has also brought the Maxwell House Showboat out of the second dozen to lodge eighth in the first group.

Return of Jack Benny under a

South

Ed Wynn.
Eddie Cantor.
Jack Pearl.
Rudy Vallee.
Maxwell House Showboat.
Cities Service.
Amos 'n' Andy.
Edwin C. Hill.
Myrt and Marge.
Boake Carter.
Burns and Allen.
N. Y. Philharmonic.

new commercial banner soon found him picking up his former stride, the present alignment giving him the same ranking he held in 'Variety's' December survey. At that time Benny's alliance was with Canada Dry. Apparently not a little responsible for Stoopnagle and Budd's return to cross-country prominence is the cast and musical aggregation with which Pontiac has surrounded them on their current series.

With the Chesterfield retinue of warblers out of the way, Ben Bernie comes through the latest summary as up a notch to ninth place. Bernie's air favor, however, indicates a steady decline in the east and even in his own midwest ballwick. His main sources of support currently appear to be the south and northwest. Kate Smith can also claim the south as her main prop, and again she exhibits sufficient strength to round out the first dozen.

'Easy Aces' Sprint

Among others upon whom the new popularity gleanings focus particular attention is the Easy Aces serial. On May 30 this act rounds out its second season on CBS for Lavoris. Reports have the program building steadily in practically every area where it has a release, with the advance in the east showing the most increase.

Of the newcomers, Phil Baker is particularly on the click in the midwest and in some southern spots, but attention elsewhere is not so pronounced. Vincent Lopez, doing a Sunday evening stint, has caught on strongly in the south and midwest, while Fannie Brice has so far been most effective in the northeast.

Summary further reveals the Fred Waring-George Givot combination faring promisingly in scattered precincts, but not yet enough to rank within the first national 25. Of the chain warblers on sustaining duty the Boswell Sisters stand by themselves. Also given substantial attention is the Street Singer (Arthur Tracy), who is slated to start for a commercial account June 5.

Local Promi

Of the southern precincts the only spot giving Wynn a really low listing is Greenville, S. C., which placed its local Grady Cole, in news reports from WBT, Charlotte, three rungs above the Texaco comic. Fairmount, W. Va., gives Boake Carter prime rating and right after him sets down as its other top faves Lowell Thomas, Frederick William Wile and Edwin C. Hill. The south in some spots also set aside a special score for Gene and Glenn, now on the Ohio State Oil payroll out of WTAM, Cleveland.

Dallas lists among its first 15 two local programs, Benny and Black and Elder Michaux, while Lexington, Ky., thinks its local Cotton Queen Minstrels worthy of enrollment among its second best liked dozen.

Seattle reports that the Fleischmann show, coming throught at 5 p.m., affected its local ranking and that Vic Myers, band leader and lieutenant-governor of the state, ranks high against the network field.

Midwest

Eddie Cantor.
Jack Pearl.
Ed Wynn.
Rudy Vallee Vari
Burns and Allen.
Amos 'n' Andy.
Maxwell House Showboat.
Myrt and Marge.
Easy Aces.
Kate Smith.
Jack Benny.
Stoopnagle and Budd.

Also that Peck & Hills' Midweek Jubilee and the local 'Mardi Gras' affair have a firm hold on northwest listeners.

Frisco, like other spots on the Coast, accords major ranking to such Pacific network and local station stanzas as the Spotlight Revue, 'Memory Lane,' Blue Monday Jamboree and the Standard Symphonies. Portland, Ore., includes in its fave listing KEX's 'Circus Court,' a burlesque on legal proceedings in which local prominents take part, and KGW's 'Covered Wagon Days.'

Out of Toronto this time comes not a single local favorite among its popularity leaders. This Canadian town's poll carries all U. S. network programs with the exception of the Father Coughlin Sunday broadcasts. Winnepeg, on the other hand, includes not a single American stanza and lists as the top attention getter

West Coast

Eddie Cantor.
Jack Pearl.
Ed Wynn.
Amos 'n' Andy.
One Man's Family.
Richfield Reporter.
Maxwell House Coffee.
Rudy Vallee Varieties.
Ben Bernie.
Eddie Peabody.
Al Pearce and Gang.
Memory Lane.

of the community the Eclipse Western Rangers.

In the three polls conducted by 'Variety' to date the names among the 12 leaders have been pretty much the same. Each summary has

Northwest

Jack Pearl.
Eddie Cantor.
Ed Wynn.
Amos 'n' Andy.
Richfield Reporter.
Myrt and Marge.
One Man's Family.
Eddie Peabody.
Rudy Vallee's Varieti
Sherlock Holmes.
Ben Bernie.
Maxwell House Showboat.

had Cantor, Pearl and Wynn slotted in one of the first three niches. Where a name carried in the previous select dozen has been out of the subsequent ranking it has been due to the fact that the program was no longer on the air. But so far each listing of the top 12 has made note of Amos 'n' Andy (No. 4 on the first two surveys), Burns and Allen-Guy Lombardo, Rudy Vallee Varities, Myrt and Marge, Ben Bernie and Kate Smith. The first poll was printed last December.

Missing from the current lineup as compared to the February sifting are Al Jolson, the Chesterfield Ruth Etting and Bing Crosby duo and Fred Allen, all off the air at the time the latest survey was taken. Jack Benny, who replaced Jolson on the Chevrolet session, is back to the rating he held in the December poll as the ringmaster of the Canada Dry menagerie. Stoopnagle and Budd fill the niche vacated by Fred Allen.

Scrutiny of the three polls gives pointed testimony to the fact that radio is still very slow to develop new names on a national basis, despite that the medium is the ace path to personality publicity.

COAST SPELLING BEES

Winner Will Get Scholarship at U. S. C.

Los Angeles, May 15.

Old-fashioned spelling bees have been revived here as a radio feature. Competitive angle is proving popular with air fans who like to know that there are others in the world who also can't spell.

Bee is on three times a week over KFAC under auspices of the Board of Education. As conducted 32 schools have teams of five entered, with two groups contesting each night.

Cups are to be awarded the winning team and the runner up and a scholarship at University of Southern California goes to the best individual speller. Looks like a great chance for some promising halfback.

KMTR'S STOCK

Hollywood, May 15.

KMTR is organizing a stock company from which to select casts for a 30-min. weekly play. First three players spotted are Evelyn Burns, Kenneth Egidy and Lona Merrill.

Initialer will be a satire on Hollywood by Myrtle Belva Graves. Second will be 'The Shirker,' by C. M. S. McClelland.

DIRECT WAXING

San Francisco, May 15.

First instance of its kind is the direct wire put into NBC by Max and Louis Graf's Titan recording lab, so they can wax programs direct without taking them off a receiving set.

The Grafs, former motion picture producers, make a flexible record.

Unsigned Questionnaires Best Check; Otherwise Fans Feign Ritz Favorites

Radio has found that the mail questionnaire which requires no signature is the method least subject to having the listener 'putting it on' in his answers. So John J. Karol, CBS's expert on market research, told the fourth annual Institute of Radio by Education last week. When confronted by an interviewer the average fan, averred Karol, is inclined to forget all about the hokum type of air show and express preference for such programs as the N. Y. Philharmonic and other classical programs.

It's human nature, opined Karol, for the individual to so react. People, he said, regard it as a reflection on their literary and musical tastes when it comes to naming the magazine they actually read and the radio programs they enjoy when faced by a personal interviewer.

Karol also pointed out that there is often a tendency in the face-to-face inquiry for the fan to exaggerate in favor of the higher priced or better known products. For certain types of investigations connected with radio involving a lengthy questionnaire, allowed Karol, the personal interview is not only desirable but necessary, but if those interested want to arrive at honest preferences the mail and telephone questionnaire are sufficiently effective.

Cleveland 'Press' Radio Editor Says A Few Things About His Craft

(From the Cleveland ' 1933)

Most Radio Critics Are Either Ignorant Or in Some Racket

By Norman Siegel
'Press' Radio Editor

When Eddie Cantor recently forgot Rubinoff and Jessel for a few seconds to call Manhattan radio editors 'fakers,' he only did a half-way job...for he should have also included 100 or so scribes outside of Manhattan who rave about radio in print...We're all the same...New York or Cleveland... and Cantor was right when he questioned, "Who are these guys, to knock my act?"

Well, Eddie, most of us are a lot of 'phonies.' We either have our little rackets that must be promoted...or we're just dumb about most of the things we write...You can put me in the ignorant class ...I haven't any money fingers in the radio pie...I suppose because I couldn't grab a chunk big enough to eat out here...I haven't any third-rate artists to boost...like some of the Manhattan critics... for even if I did get them on the air here it wouldn't bring any financial returns.

There used to be a time when a radio editor had to know something about what he was writing.... That was in the days when radio columns instructed people how to build sets....But today most of us don't even know how to put tubes in a set, with the instructions before us....A lot of us are lazy and fill our columns with the mass of press agent material sent out...so that they are nothing more than bulletin boards....A lot of us aren't even good reporters...and would have to get out of the business if the boss ever decided to take us off radio...unless we're like the critic in St. Louis, who went to writing church news after they took his column away from him.

You've been in the business of entertaining people all your life, Eddie...and have made a few fortunes at it....You know what they want...and what they won't want ....Then along comes a mug who is backing a sixth-rate comic he thinks should be in your place because it would mean a few dollars to him, or who doesn't know what he's writing about, and tries to tear you down....You're one microbat who's had enough punch to publicly expose us small fry...< More power to you, Eddie.

To write a fool-proof radio column, a scribe would have to be thoroughly educated in music, in drama, in technical radio, the English language, public affairs...and be able to listen to every program on the air at least once a week... and still have enough time to browse about with the broadcasters to find out what's going on behind the 'mike'....and if anyone was that perfect he wouldn't be wasting his time on radio...so, you'll have to be content with the thought that there's nothing dumber than a smart radio critic, Eddie ...unless it is a brainy radio announcer.

I understand that the boss is out of town today...and won't see this column...after all, even though I may be dumb, I'm not crazy.

INTERNATIONAL MEETING

To Regulate Air Lanes for Mexico and Canada

Mexico City, May 12.

Government has taken kindly to suggestion made by U. S. Ambassador Josephus Daniels that an international radio congress be held here between representatives of Mexico, the United States and Canada to seek adequate regulation.

Minstry of Foreign Relations has been commissioned to enter into negotiations with the U. S. and Canadian governments to send delegates

$15,000 THEATRE DATES FOR CBS LAST WEEK

Theatre booking business for the CBS Artists Bureau picked up last week turnover for the stanza coming to around $15,000. Marked the biggest week for the network's booking office since the banking moratorium. Takings have been averaging around $5,000 a week with some as low as $3,000.

Topping the stage dates obtained by CBS was the three weeks for Stoopnagle and Budd from Loew, and an additional split week from RKO. Next in line were the two and a half weeks RKO gave the Street Singer. Also included in the week's booking grist were the Tony Wons current stand at the Capitol, N. Y.; Mort Downey's Albany date, May 24; the Reis and Dunn penciling at the Earle, Philly; Vaughn DeLeath's May 19 Baltimore appearance; Fray and Braggiotti at the Met, Boston, and the Hickory Nuts break-in at the Prospect, Brooklyn, (28).

CBS has decided to do no more one-day stand roadshowing until Stoopnagle and Budd come off the Pontiac series June 22.

Artist Staff Moves with WOC to WHO, D'Moines

Des Moines, Ia., May 15.

Davenport, studios of WOC, Davenport, were closed today (Monday), facilities being removed to the WHO studios of the Central Broadcasting company here, with all programs to emanate in the future from this point, via the new 50,000-watter at Mitchelville. Last program was broadcast from WOC Sunday.

Transfers from Davenport to Des Moines include Peter MacArthur, program director; J. O. Maland, sales manager; Dr. Lyle Flanagan, head of the continuity department; Mrs. Faye Hough McCarthy ('Aunt Jane), director of the home economic department; Paul Loyt, chief engineer, member of the engineering staff, announcers Gene Loffler and Ronald Reagan and clerks.

Executive offices of the Central Broadcasting company will remain in Davenport, Principal reason for consolidation of the stations is to reduce overhead and operating expenses, but the move is expected to increase program merit and efficiency.

CBS' Stunt

With the season now open for freak broadcast stunts, CBS has one all cooked up for the night of May 26. For an hour that evening Amelia Earhart will pilot a plane over New York picking up the 'voice of the city' and transmitting it by short wave to the network.

Among the sounds the airplane mike is slated to absorb are boat whistles, etc., and dance music as played by Duke Ellington and Eddie Duchin. Latter two combos will be stationed on the roofs of their respective spots. Ted Husing, from the plane, will do the elucidating.

NESTLE'S VACATION

Nestle Chocolate steps out of its NBC schedule the last Friday (26) of this month.

Confectioner's current plan is to return 13 weeks from that date with Phil Spitalny again heading the program.

Renew on Baker

Chicago, May 15.

Phil Baker was notified Thursday (11) by Armour that his option had been taken up for another eight weeks. He heads the Friday night half-hour program of the meat packer at a reported salary of $1,500 weekly.

Program will go summer.

Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.)

New York City

NBC
(Stati WJZ-WEAF)
711 Fifth Ave.
Plaza 3-1900

M. H. Aylesworth, President.
Richard C. Patterson, Jr., Executive V.-P.
G. C. McClelland, V.-P. on Sales.
John Elwood, V.-P. on Operations.
A. L. Ashby, V.-P. and Gen. Atty.
George Engles, V.-P. on Artists' Service.
John F. Royal, V.-P. on Programs.
Roy C. Witmer, V.-P. on East Div. Sales.
Frank Mason, V.-P. on Public Relations.
Lewis MacConnach, Secretary.
Mark J. Woods, Secretary.
H. F. McKeon, Auditor.
H. F. Kelly, Asst. Auditor.
C. W. Horn, Gen. Engineer.
Frank Mullen, Agricultural Dir.
J. deJara Almonte, Evening Operations.
Bertha Brainard, Program Mgr.
G. W. Payne, Operations.
R. J. Teichern, Asst. to

Department Heads

Donald G. Shaw, Eastern Sales Mgr.
Thos. H. Belviso, Music Library.
W. D. Bloxham, Purchasing Agent.
John R. Carey, Service Supervisor.
O. B. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Withycomb, Mgr. Sta. Relations.
Paul F. Peter, Mgr. Statistical Dept.
G. W. Johnstone, Mgr. Press Relations Dept.
Harold Kemp, Service Popular Talent.
D. S. Tuthill, Sales Mgr., Artists' Service.
Quinton Adams, Mgr. Electrical Transcription Dept.
E. P. H. James, Sales Promotion Mgr.
T. G. Sabin, Eastern Service Mgr.
Mrs. Frances Rockefeller King, Mgr. private entertainment.

CBS
(Station WABC)
485 Madison Ave.
Wickersham 2-2000

William S. Paley, President.
Edward Klauber, Executive V.-P.
Sam Pickard, V.-P.
Hugh Kendall Boice, V.-P. in Charge of Sales.
Lawrence W. Lowman, V.-P. on Operations and Secretary.
M. R. Runyon, Treasurer.
Karl Knipe, Sales Mgr.
William H. Engisn, Asst. Sales Mgr.

Julius S. Seebach, Program Operations.
Paul W. White, Publicity.
Edwin K. Cohan, Technical Dir.
Paul W. Kesten, Sales Promotion.
John J. Karol, Market Research.
John S. Carlisle, Production Mgr.
Frederic P. Willis, Educational Dir.
Julius Mattfeld, Music Library.
Hugh Cowan, Commercial Engineer.
Ferrin Fraser, Editor, Continuity.
Marion R. Parsonnett, Dramatic Dir.
Herbert B. Glover, News Broadcasting.
Ralph J. Wonders, Mgr., Artists' Bureau.

WOR
Bamberger Broadcasting Service, Inc.
1440 Broadway
Pennsylvania 6-8383

Alfred J. McCosker, Station Mgr.
A. A. Cormier, Sales Mgr.
Walter J. Neff, Asst. Sales Mgr.
Lewis Reid, Program Dir.
George Shackley, Musical Dir.
Robert I. Wilder, Press.
J. R. Poppele, Chief Engineer.

WINS
American Radio News Corp.
114 E. 58th St.
Eldorado 5-6100

Bradley Kelly, Station Mgr.
John S. Martin, Sales Mgr.
John McCormick, Program Dir.
Harold Shubert, Production Mgr.
Bernard Levitow, Musical Dir.
George Wieda, Press.

WMCA-WPCH
Knickerbocker Broadcasting
Broadway at 53d St.
Columbus 5-5680

Donald Flamm, President.
William Weisman, V.-P. and General Counsel.
John T. Adams, V.-P. on Artists Service.
Sidney Flamm, Commercial Director.
Robert S. Wood, Press.
Jack Ricker, Studio Director.
Fred W. Dyson, Business Mgr.
Harry Carlson, Program Director WMCA.
J. Bill Williams, Program Director WPCH.
Arthur Barton, Educational Programs.
A. L. Alexander, Chief Announcer.
Elmo Russ and Irving Selzer, Musical Directors.
Frank Marx, Chief Engineer.
Harry Pascoe, Continuity.
Bide Dudley, Dramatic Critic.
Sam Taub, Boxing.
Jack Fliman, Hockey, Sports.
Charles Martin, Dramatic Presentations.

WLWL
Universal Broadcasting
415 W. 59th St.
Columbus 5-7030

H. F. Riley, Dir.
J. P. Kiernan, Business Mgr.
R. W. Bjork, Sales Mgr.
George O'Brien, Program Dir.
Rudolph Forst, Musical Dir.
Joseph Deppe, Chief Engineer.

Tom Rowe, Chief Engineer.
Clementine Legg, Artists Mgr.
Hal O'Halloran, Chief Announcer.
Harry Steele, Publicity Dir.

WGN
Drake Hotel
Superior 0100

W. E. Macfarlane, Gen. Mgr.
Quin Ryan, Station Mgr.
George Isaac, Commercial Mgr.
Edward Barry, Production Mgr.
Deitos Owen, Musical Dir.
Carl Myers, Chief Engineer.
Frank Schreiber, Publicity Dir.

WIBO
Michigan-Wacker Bldg.
Andover 6600

Albert E. Nelson, General Mgr.
Lloyd G. Harris, Production Mgr.
John Cerny, Musical Dir.
James MacPherson, Sales Mgr.
H. V. FitzCharles, Chief Engineer.
Alice Tiplady, Publicity Dir.

WGES
128 N. Crawford
Van Buren 8900

Gene Dyer, Station Mgr.
Charles Lanphear, Production Mgr.
Joseph Brubaker, Chief Engineer.
John Van, Musical Dir.
Don Crosnor, Chief Announcer.

Advertising Agencies

Lord Thomas—Henry Sellinger.
J. Walter Thompson—Tom Luckenbill.
Erwin-Wasey—William Weddell.
McCann-Erickson—Fred Ibbett.
N. W. Ayer—W. G. McGuire.
Critchfield—Frank Steel.
McJunkin—Lou Hagerman.
BBDO—George May.
Blackett-Sample—Edwin Aylesshire.
Henri Hurst McDonald—Art Decker.
Hayes McFarland, Don Bernard, Madge Childs.

Chicago

NBC
erchandise Mart
Superior 8300

(Stations WENR—WMAQ)

Niles Trammel, V.-P. in charge.
P. G. Parker, Asst. Gen. Mgr.
Fred Weber, Station Relations Mgr.
John Whalley, Office Mgr.
Roy Shield, Chief Musical Dir.
C. L. Menser, Production Dir.
A. W. Kaney, Program Mgr.
Alex Robb, Asst. Program Mgr.
Sidney Strotz, Artists Mgr.
John Gibon, Continuity Editor.
Frank Mullen, Dir. of Agriculture.
Judith Waller, Educational Dir.
Kenneth Carpenter, Sales Mgr.
William Hedges, Local Sales Mgr.
L. E. Showerman, Sales Service Mgr.
E. C. Carlson, Sales Promotion Mgr.
Howard Luugens, Chief Engineer.
M. W. Rife, Chief Field Engineer.
E. R. Donges, Maintenance Mgr.
Ben Pratt, Public Relations Counsel.
Al Williamson, Publicity Mgr.

CBS
Wrigley Bldg.
Whitehall 0000

(Station WBBM)

Leslie Atlass, V.-P. in charge.
Leonard Erickson, Western Sales Mgr.
Walter Preston, Program Dir.
Bobby Brown, Production Mgr.
Jeff King, Traffic and Office Mgr.
Harold Fair, Asst. Program Dir.
Howard Neumiller, Musical Dir.
William Cooper, Continuity Editor.
Larry Fisk, Chief Engineer.
Kelly Smith, WBBM Sales Mgr.
Steva Trumbull, CBS Publicity Mgr.
Ruth Betz, WBBM Publicity Mgr.
Harlow Wilcox, Chief Announcer.
Richard Elpers, Sales Promotion Mgr.
Arthur Wesner, Community Concert Mgr.
McClure Bellows, CBS Concert Mgr.

KYW
Strauss Bldg.
Wabash 4040

Homer Hogan, Gen. Mgr.
Parker Wheatley, Production Mgr.
Harold E. Bean, Asst. Production Mgr.
Rex Maupin, Musical Director.
N. B. Randall, Chief Engineer.
Umer Turner, Publicity Dir.

WCFL
Furniture Mart
Delaware 9600

John Fitzpatrick, President.
Edward N. Nockles, Gen. Mgr.
Franklin Lundquist, Bus. Mgr.
Maurice Lynch, Treasurer.
Phillip Gleander, Production Dir.
Eddie Hanson, Musical Dir.
Howard Keegan, Chief Announcer.
Maynard Marquart, Chief Engineer.
Pat Murphy, Publicity Dir.

WJJD
Lake and Wells Sts.
State 0466

Ralph Atlass, Gen. Mgr.
Art Linick, Commercial Mgr.
Joe Allabough, Chief Announcer.

WLS
1230 W. Washington
Haymarket 7600

Burridge Butler, President.
Glenn Snyder, Gen. Mgr.
George Biggar, Program Mgr.
D. R. McDonald, Adv. Mgr.

Los Angeles

KHJ
(Columbia Don Lee Broadcasting System)
1076 West 7th Street
Vandyke 7111

Don Lee, President.
Lee B. Tyson, Gen. Mgr.
C. Ellsworth Wylie, Gen. Sales Mgr.
Raymond Paige, Musical and Program Dir.
Paul Rickenbacher, Production Mgr.
Kenneth Niles, Asst. Prod. Mgr.
Van C. Newkirk, Traffic Mgr.
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ only).
Leslie Mawhinney, publicity.

KFI and KECA
(NBC outlets)
Earle C. Anthony, Inc.
1000 So. Hope Street
Richmond 6111

Earle C. Anthony, President.
Arthur Kales, V.-P. and Gen. Mgr.
Glen Dolberg, Program Dir.

KFWB
Warner Bros. Pictures Corp.
Warner Theatre Bldg.
Hollywood 0315

Gerald King, Gen. Mgr.
Chester Mittendorf, Commercial Mgr.
Jack Joy, Program Dir.
Johnnie Murray, Charge Vaude Programs.
Kay Van Riper, Charge Dramatic Prog.
Les Hewett, Chief Engineer.
Frank Murphy, Supervising Engineer.
George Fischer, Publicity.

KNX
Western Broadcasting Co.
Paramount Studios, Hollywood
Hempstead 4101

Guy C. Earl, Jr., President.
Naylor Rogers, V.-P. and Gen. Mgr.
Carl B. Nissen, Commercial Mgr.
Kenneth C. Ormiston, Technical Supervisor.
Dorothy Lane, Program Mgr.
Wilbur Hatch, Musical Dir.

KMTR
KMTR Radio Corp.
915 No. Formosa, Hollywood
Hillside 1161

Reed E. Callister, President.
L. W. Peters, Gen. Mgr.
Harold Horton, Prod. Mgr.
Salvatore Santaella, Musical

KGFJ
1417 So. Figueroa Street
Prospect 7780

Ben S. McGlashon, owner.
Duke Hancock, Mgr.
Fireside Broadcasting Co.

KRKD
541 South Spring Street
Madison 1176

Frank Doherty, President.
V. G. Fretag, Gen. Mgr.
Del Lyon, Sales Mgr.

KTM
ickwick Broadcasting Co.
214 So. Vermont
Exposition 1341

Charles Wren, Pres.
George Martinson, Manager.
R. L. Rust, Sales Mgr.
C. B. Juneau, Production Mgr.

KFAC-KFVD
Los Angeles Broadcasting Co.
645 Mariposa Ave.
Fitzroy 1231

E. L. Cord, President.
Tom Brenneman, Gen. Mgr.

San Francisco

NBC
(Stations KGO-KPO-KYA)
Pacific Coast Division
111 Sutter Street
Sutter 1920

Don E. Gilman, V. P. of NBC and Pac. Coast Div. Manager.
C. L. McCarthy, Asst. Gen. Mgr.
Lew Frost, Program Dir.
Harry Anderson, Sales Mgr.
A. H. Saxton, Chief Engineer.
H. J. Maxwell, Office Mgr.
Lloyd E. Yoder, Publicity Dir.
Karl Shullinger, Dir. Artists Bureau.
Jennings Pierce, Chief Announcer.
Meredith Willson, Musical Dir.
Cecil Underwood, Prod. Mgr.
Roy Frothingham, Sales Promotion Mgr.

KYA
988 Market St.
PRospect 3456

Edward McCallum, Station Mgr.

KFRC
(Don Lee-Columbia outlet)
1000 Van Ness Ave.
PRospect 0100

Fred Pabst, Don Lee Gen. Mgr.
Harrison Holliway, Station Mgr.
William Wright, Prog. Dir.
Walter Kelsey, Musical Dir.

KJBS
1380 Bush St.
ORdway 4148

Julius Brunton & Sons, Owners.
Berg Brunton, Mgr.
Raiph Smith, Prog. Dir.

RADIO CHATTER

East

Labor union dispute in Schenectady, which forced WGY to discontinue dance programs from the New Kenmore and DeWitt Clinton hotels, Albany, settled last week, bringing Tal Henry's North Carolinians and Huston Ray's orchestra back on the air.

Bette Davis' husband is a crooner, Harmon Nelson. While the WB film actress was in New York she watched him tenorize via WCDA, New York.

Marshall Montgomery is auditioning a special ventriloquist act for NBC.

Wildroot Institute has added seven stations for the John Seagle-Vee Lawnhurst combination on the NBC-WEAF link Sundays. New release is through the northwest and the Des Moines district.

NBC is giving the ear to Elsa Ersi in a 'Cafe Continental' idea.

Bankruptcy schedule filed by Gabriel Heatter, news commentator on WMCA, N. Y., with the U. S. Court in New York has him owing $26,366 and without assets except insurance.

Chester Stratton playing in 'The Smith Family' serial on WODA, Paterson, N. J., is not the Chester Stratton of the NBC Artists Service.

Jane Froman stays on the Real Silk whirl though Lee Wiley was approached for the Sunday night NBC interlude.

Edward Hayden O'Connor is doing a series called 'Standing Room Only' for WODA, N. Y., with stage names as his guests.

Hilda Moreno folds her warbling interlude on WINS, N. Y., June 1.

Dick Himber has adopted the guest star twist for his Wednesday night releases over WJZ.

Vincent 'Blue' Mondi is giving his one man band routine weekly airings over WINS and WRNY.

Looks as though Paul Whiteman will do his broadcasting from the Hollywood Gardens, Pelham, N. Y., this summer. If deal is okayed all around June 8 will be the starting date.

Maude Rooney, former contralto star with the Philadelphia Opera Co., has been put under contract by CBS and makes her air debut May 18.

Grace Moore's contract with Chesterfield, starting June 2, is for four weeks with four-week options.

Gene Edwards, announcer and studio manager of WKBC, Birmingham, will marry Marguerite Oeser in June.

Midwest

KICK to move from Red Oak, Ia., to Carter Lake, a prolonged legal battle having been ended in Washington.

WMT has applied for a permit to step up its daytime power from 500 to 1,000 watts.

Morton Downey's appearance at the Palace, Chicago, was punctuated by radio appearances over WENR, WMAQ and WBBM.

Frank Knox, publisher of the Chicago 'Daily News,' required 45 minutes to gab, so WMAQ kicked the Palace program off the air.

Jack Tebb's long-litigated suit against Pierre Andre, announcer at WGN, Chicago, was reported settled out of court last week for $125. Agent claimed he got Andre his job at WGN. Sued for $1,000. Goes back to 1929.

Fritz Blocki's 'Chickle,' recently off WBBM, Chicago, when Marmola withdrew, may have another sponsor shortly.

Parker Wheatley, KYW program director, scrammed Chicago far an eastern jaunt.

Art Linick has revived 'Schlagenauer's Party' over WJJD, Chicago.

West

Paul Pierce, formerly chief announcer at KRKD, spieling for Carol Lofner's and Lou Traveller's orchestra sessions at KFWB, Hollywood.

Grant Garrett writing the weekly show for the Junior Hi-Jinks at KFWB. Formerly gag man for Olsen and Johnson.

Colonel Don Morgan Smith, former evangelist, on four five-minute programs each over KNX and KFWB.

City of Coffeyville, Kan., has a 50-watt police station, KGZP.

Reynolds Radio Co., Inc., wants to assign license of KVOR, Colorado Springs, Colo., to S. H. Patterson.

KGHI, Little Rock, changed its mind and is now asking for increase in power from 100 watts to 250 during daytime, instead of to 500 day and night.

KGER, Long Beach, Calif., will move its main studio to Los Angeles if FRC okays.

Application before FRC for KLRA, Little Rock, to increase hours of operation to unlimited time.

'Voice of the Black Hills,' Rapid City, S. D., after the facilities of WCAT, of the same place.

KGIR, Butte, Mont., making tests for a new transmitter site.

New license gives KGGM, Albuquerque, N. M., upped power of 250 watts nights and 500 daytime.

Barker Brothers, L. A. furniture dealers, will sponsor Kay Van Riper's English Coronet series over KFB. Follows expiration of W. and J. Sloane contract for program.

'Tapestries of Life' from KFI to KHJ. Advertising a cemetery.

Bud Averill's orch, L. A., will be remoted a half hour daily over KFAC.

Alex Rudinoff added to KMTR's musical staff as arranger. Rosalie Barker Frye, singer, off same station.

John Duncan Dunn, golf pro and associate editor of 'Golf Illustrated,' on KFAC, Los Angeles, three times a week.

Martha Green, former Fox West Coast organist, has returned to KNX.

Shift in management at KIEV, Glendale, putting Lew Bender and Fred Johnson in as managers, replacing Cliff Busee. Gene Johnstone is musical director.

Monroe Upton has left NBC's Frisco studios to join Al Pearce and Gang in Los Angeles.

Robert Dumm, who's pappy is president of the company operating KTAB, Frisco, has been added to the announcing staff of this indie station.

KMTR'S 2D SPECIALTY

Hollywood, May 15.

A second vaude program is being launched by KMTR, which went for its first two weeks ago. New one will be a half-hour affair handled by Mario Alvarez under the title, KMTR 'Follies.'

Clarence Muse also goes on this station for a 15-min. session nightly teamed with 'Zeke,' of the Beverly Hill Billies.

"The Human Side of the News"
Mon.-Tues.-Wed., 10:30 P. M.
WABC
EDWIN C. HILL
WABC
"THE INSIDE STORY"
Friday, 9:30 P. M.
CAPITOL, NEW YORK
(This Week April 28)

RAMONA
SINGS and PLAYS PIANO "AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

PHIL REGAN
"Melody Headlines"
SATURDAY 7:45 P.M.
WABC
Columbia Broadcasting System
Featured in Columbia Revue
THURSDAY 11:15 P.M.
Isham Jones
MAY 19
CENTURY
BALTIMORE
Direction
Columbia Broadcasting System

RALPH KIRBERY
"THE DREAM SINGER"
J. B. WILLIAMS PROGRAM
SUNDAY NITE
7:30 WEAF
WEAF Midnite Daily Except Sunday
"Pages of Romance" WJZ
Sunday 5:30 P.M.
MGT.—NBC ARTISTS BUREAU

SOCIETY'S CHOICE
EMIL COLEMAN
AND HIS ORCHESTRA
WJZ
Tues. and Sat.
7:45 P. M.
National Broadcasting System

"Lady o' the Radi
JANE FROMAN
IN SONGS
Direction, Morrison & Winkler, Park Central Hotel, New York City

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

Ether Puts Burr Under Femme Chatterers Who Nab Side Graft

Los Angeles, May 15.

Newest combination film-radio dodge is the peddling of so-called inside dope on the picture celebs. It has been proving profitable for certain femmes who have been double-crossing their own stations by collecting from merchants for mentioning places on the nightly air chats.

chatterers, who ostensibly spill the soil about the film names, have been legion on local stations. A short while ago their stuff got so vicious, and so far from the truth, that the Hays office stepped in, and as a result some of the soft-voiced spielers were pulled from the air.

Graft was intimated at the time, with some instances coming near the blackmail mark.

Their Methods

Material getting somewhat cleaner, the dirt-spillers other means of putting on the bee and picked on merchants who might be interested in contributing if their places of business were mentioned and bracketed in some way with the film stars. One particular gal went for the new idea in a big way and was collecting plenty until the station caught up with her. She went out pronto.

Station couldn't get the drop on the girl until she made the mistake of billing her victims and used the station's note paper for same. One of the storekeepers thought he was overcharged and came in to register a kick.

Needling Air Programs For 'Reaction Insurance'

'Reaction insurance' has made its small station debut. It's cheaper and more convenient than digging up your own audience. The performer simply carries a 'policy' with him—on a disk. All he needs to be a howling studio success is a phonograph and a crank to keep his audience wound up.

Record is divided into three segments marked 'Laughs,' 'Applause' and 'Cheers.' Only tipoff danger to listeners is the possible carelessness of the talent in manipulating the needle. This recently happened.

Comedian had just unloaded himself of the answer to 'Well, and how does the goat smell?' and dropped the sound box on the groove marked 'Cheers.'

3 FIRMS, 50 AUDITIONS FOR OWN AMUSEMENT

San Francisco, May 15.

Three of the Coast's leading oil companies have had some 50 auditions during the past three months, costing the networks plenty, but none are near a decision on program purchases.

It is understood that Standard Oil of California, handled by the McCann Erickson agency has decided to do nothing until the summer is over, being content to continue with its Standard Symphonies and School of the Air on NBC. Standard has had so many auditions its execs are getting to look like staff members around the NBC offices.

Shell Oil, too, has been lending willing ears to numerous tryouts, mostly on KFRC, since Dobbsie's Hour was cancelled two months ago. The J. Walter Thompson agency handles this, but apparently is no nearer a decision than after the first audition in January.

Associated Oil dropped its Spotlight Revue from NBC last week, since which time its ad chief, Harold Deal, and the Lord & Thomas agency have been listening to beaucoup tryouts, both at NBC and KFRC. It is doubtful if they will produce a program in Los Angeles, but no local one has been set, either.

L. S. Taking Summer Siesta, Pearl to H'wood

From present indications Lucky Strike washes up its broadcasting connections June 29, when Jack Pearl quits the program for his picture work. Jimmy Durante replacing Pearl in the spot now looks slim.

Pearl has asked the Lord & Thomas agency, reps on the Lucky account, for permission to make the Hollywood trip four weeks before his exit date, as a result of a request to that effect from MGM. It's Pearl's idea to move on to the Coast following his closing of a two-week engagement at the Oriental, Chicago, June 2.

CBS Vacashes with Strings

There will be no vacations with pay for CBS sustaining contractees this summer.

Okay for them to scram for a couple weeks if they can arrange for fill-in substitute and pay for them.

Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y.
Roy Durstine.
Arthur Pryor, Jr.
Emilie L. Haley.

Benton & Bowles, Inc.
444 Madison Ave., N. Y.
E. M. Ruffner.

Biow Co., Inc.
521 Fifth Ave., N. Y. C.
Milton Biow.

Blackett-Sample-Hummert, Inc.
330 Park Ave., N. Y. C.
Frank Hummert.
George Tormey.

Blackman Co.
122 E. 42d St., N. Y. C.
Douglass Stoerr.

Campbell-Ewald Co.
292 Madison Ave., N. Y.
C. Halstead Cottington.
(General Motors Bldg., Detroit).
George T. Ewald.

Cecil, Warick & Cecil, Inc.
230 Park Ave., N. Y. C.
J. H. McKee.

Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
444 Madison Ave., N. Y.
Mann Holiner.

Ibert Frank-Guenther Law, Inc.
70 Pine St., N.
rank A. Arnold

Hanff-Metzger, Inc.
Paramount Bldg., N. Y. C.
Louis A. Witten.

Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell.

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Arthur Bergh.
Ray Virden.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y. C.
Montague Hackett.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Barstow.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.
Robert Colwell.
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Herschel Williams.
Nathan Tufts.
Edwin Barrett.

Young & Rubicam
285 Madison Ave., N. Y.
Hubbell Robinson.

Radi ilm Chance

Hollywood, May 15.

Harry Green, with his ether experience, goes into Columbia's 'The Wrecker' (film).

He's Clarence Green over the air.

Air Gag Writers Are Now Most Highly Paid Writing Contingent; System Is Files, And More Files

Members of the gagster branch of the radio writing academy now top all other members of show business scribbling clan for income. Material demand of the air comedians—demands so great that they cannot be satisfied—is giving the radio writer of the gagster type more importance than writers have ever known in other show lines. This importance, making them such tremendous factors in the radio comedy field, means big dough for them. And the boys are tooth and nail about the business of cashing in.

In the recent past the money men among theatrical writers were all in Hollywood. Radio, which still offers low pay to the author of regular non-comedy script shows, did not start to dangle real money before the writing brigade until the Wynn-Cantor-Pearl school of gag-telling comics came along.

The Hollywood writers in some cases get up to $1,000; with few over that, and that's not hay, but the average out there is nearer $250 a week. And in Hollywood, due to the straight salary system for staff scripters, there's a limit to a writer's possible income. But for the ether authors, all of whom freelance on a per program basis, there is no limit. They sell as much as they can write, and the only trouble is that they can't write enough.

First string radio gag men like Dave Friedman, J. P. Medbury, Eugene Conrad and others are cleaning up just now. They're not looking for work; they've got more orders than they can handle. The comedians, networks and advertisers are chasing the writers. In the past the writer usually did the stalking.

Doubling and Tripling

Eddie Cantor was allowed $750 a week for material for his one hour a week on NBC, and most of that amount went to Friedman. Latter has also landed the Chesterfield account as Lou Holtz's gag man at a reported $500 a week and the forthcoming Canada Dry show at another $500.

Eugene Conrad used to be a vaudeville author when vaude was vaude, on a royalty basis with the acts, and collecting when catching. Now he's supposed to be getting $500 from Beacon Oil for Solly Ward's benefit, $350 from Burns and Allen, both on a once weekly basis, and $250 starting the week after next for Milton Berle on Old Gold.

The exception among straight script writers, whose cry has been over no billing besides small coin, is Bob Andrews of the Blackett, Sample & Hummert advertising agency. The most prolific script man in the business just now, Andrews writes for six different commercials weekly, which calls for 35 scripts every seven days. Conservative estimate of Andrews' income places it at $2,000 a week.

These instances should give an idea of the current money possibilities in ether authoring. With material demands growing rather than diminishing, every indication is that the rates are still on the rise and have not yet reached the peak.

The Spence Method

Practically all air gag men practice the Ralph Spence school of film gagging in their method. The first requirement is an elaborate cross-indexed file system of released gags, plus a good memory to supply what the files may lack, and ability to give 'em a twist. The average radio gag man is a switcher rather than a creator, for he creates nothing but a new twist or coat of paint around an old gag. Spence was given credit for having saved many a silent film through his laugh titles.

But the radio gagsters have to be good bookkeepers as well as switchers in order to keep the files up to date. Everything is carded in its proper place, so that any gag required can be looked up immediately. If the situation involves an automobile, the writer looks up his gag index under 'Automobiles'—and there's his gag, neatly typed and ready as is or for tailoring. Gags that are sufficiently flexible for use in various situations are repeated in the files in rewritten forms. The same 'Automobile' gag with a slightly different angle may also be found under 'Bicycle.'

In addition to the files co ing about every gag ever written, the demands necessitate keeping them strictly up to date, with topical quips an important part of the gagster's library. They jot down everything funny, near funny or with possibilities that they may chance to hear or see during the day, and it's tucked away in the files for future reference.

Old Gags as Foundation

The old gags are the source of the new gags. An accomplished radio writer can take an oldie, elaborate on it, build it up, branch off into the angles it offers, and often wind up with half a dozen gags, all having some bearing on the original but distinct in themselves. It's all part of the switching.

Writers who are in the money—practically all of whom use the file system—say there's no other way to do it. Black and white reminders are far more reliable than the most fertile memory. The man who relies entirely on his own creative ability can't write more than one program a week. And if he can he won't last long they contend.

The steel 'brains,' with their typewritten cards, are imperative and are serving the writing gentry well. And as far as dough is concerned, the boys are doing much better than Shakespeare.

Renewals

National Sugar Refining. Has extended its Jack Frost Melody Moments on NBC's blue (WJZ) string Monday nights for another 52 weeks, effective with June 26.

Sun Oil Co. Though current contract isn't due to expire until Dec. 14, refiner has added another 26 weeks to Lowell Thomas' spot on NBC. Guarantees that the news commentator stays until next June.

ALLIED'S DISC BILLS

Hollywood, May 15.

Associated Broadcasting Co., formerly at the Tec-Art studios, has incorporated under the name Allied Broadcasting Corp.

Outfit intends building disc programs.

Bureau of Information

Advertising Agencies

Advertising agencies and others in the field of radio, against any problem pertaining to the show business or broadcasting from a show angle, invited to consult 'Variety' for information. This service is gratis. il communications will be answered promptly.

Any show angles unfamiliar to the radio program directors of advertising agencies, and all others in the radio-show business, will be clarified.

Information particularly may be desired by radio talent buyers on the estimation of acts' salary values. These will be forthcoming as part of the information published in 'Variety' in the past as to the value of standard attractions for the stage, screen or radio.

This entire free service is confidential. 'Variety' pledges none of the requests will be given publicity in print or otherwise.

JOHN FOGARTY
Mon., Tues., Wed. WJZ Fri., Sat.
NBC Network—Also
Jack Frost Sugar Hour
This Week, Fox, Philadelphia
Management NBC
Personal Direction
James F. Gillespie

SOCIETY'S FAVORITE
JOE MOSS
and his ORCHESTRA
COMPLETING 13 WEEKS
Williams Glider Shaving Cream
WEAF Sun., May 21, 7:30-8 P.M.
Executive Offices
501 Madison Ave., N. Y.
El 5-4340

The International Pianists
FRAY and BRAGGIOTTI
WABC Three Times Weekly
Management
Columbia Broadcasti System
Paramount, New York
(This Week, May 12)

ART COOGAN
and his Riviera Orchestra
with DICK DIXON
and FRANCES HUNT
being featured at the
Show Place of the World
THE RIVIERA
FORT LEE, N. J.
Direction Edwin W. Scheuing
Associate, Kenneth Dolan
PARK CENTRAL HOTEL
Circle 7-3835

Morton A. Milman
Circle 7-2525-2580

BARBARA BLAIR
"SNOONEY"
Tues., 10 p. m.
WABC-CBS Network
FIVE STAR THEATRE
Direction MORTON A. MILMAN

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. MILMAN

IMMERMAN & SON, Inc.
155 WEST 44th ST., NEW YORK
SUPERIOR COLORED TALENT
For Radio and Stage. Building Acts, Arranges Orchestrating and Arranging. Lessons in all types of Stage and Exhibition Dancing Unusual Voice Culture Method
STUDIO AVAILABLE BY THE HOUR
BRyant 9-9630

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

JAN and BETTE
Piano Duo with Xylophone Specialties
Formerly on Lucky Strike, Regal Shoe, Capitol Theatre and other radio dates. Will consider summer spot with band or can supply own men.
WINS, FRIDAYS, 4:15 P. M.

KING'S BREW
With Al and Lee Reiser, Irene Taylor, Elmer Feldkamp, Merle Johnston
Songs, Pianos, Band
COMMERCIAL
WOR, Newark

First of the New York brewers to take to the air, the King Co. is telling its story twice a week through a conventionally routined half-hour song and instrumental affair. Though cast with capable enough specialists there's nothing distinctive about the period to merit better than passing attention. If they're tuned in on the station they'll keep on listening. Once on, the potpourri packs tune, pace and variety enough to make listening easy. But the chances of its being searched out are slim.

If the rocking-chair element loses patience fault won't be with the entertainment. Rather will it be due to the m.c. and the plug pushing. His every word is shouted and overemphasized, a style that lost caste some time ago. Though the sales spiel gushes, the copy could be effective were it not for the irritating manner of its delivery.

Behind this melange of light entertainment is a studio unit under Merle Johnston's baton. Prominent is the band's mixing of fast and hot rhythms with snappy march tunes and arresting arrangements of melodies of the romantic genre. *Odec.*

THE MOUNTAINEERS
Hill Billies
Sustaining
WMBQ, Brooklyn

Four hill billies from Bear Mountain, or maybe the reason why it's so bad is that it's authentic. They were on WMBQ, small indie station in Brooklyn for a quarter-hour, and that seems to be their limit.

There's as many hill-billy combos in radio now as adagio dancers in vaudeville. Both have the same chance in their respective fields. *Bige.*


HARRY BREUER
RADIO'S FOREMOST
XYLOPHONE SOLOIST
N.B.C. WOR

LEON
BELASCO
N.B.C. C.B.S.
Wed. 9:30, E.D.T. Woodbury Hour
Mon.: 12-12:30 P.M.
Tues.: 12:30-1 A.M.
Sat.: 8:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

RICHARD HIMBER
and His
ESSEX HOUSE ENSEMBLE
WJZ—Wed.
WEAF Mon., Tues., Fri.

'TSA LOVELY NIGHT
Every TUESDAY at 10 P.M.
When THE FIVE STAR THEATRE Presents
SOLLY WARD
"DOTS EGGSAKTLY VOT I SZED"
COLUMBIA BROADCASTING SYSTEM

'GAIETIES OF 1933'
Don Wilson, James Burroughs, Lee Lawrence, Harry Howe, Florence Gill, Clark and Cleary, Bob Burns, Homer Canfield
Singing, Comedy, Instrumental
Sustaining, 60 Mins.
KFI, Los Angeles

'Gaieties of 1933' is a successor to this station's 'Fun Factory; one of the weakest of the weekly ether vaude shows in this territory. The new broadcast, on its initial bow (7), is somewhat of an improvement and holds possibilities. Like most of the air-vaude broadcasts hereabouts it's an open house affair, studio being crowded with persons ready to shower vociferous applause regardless of the entertainment.

Roger Penn's orchestra works all the way through and makes up for many shortcomings. Don Wilson, m. c.'s, and also clowns a bit with several of the participants. Outstanding contributions were by James Burroughs, who warbles a couple of tunes; Harry Howe, with a sax solo; Florence Gill, with a cackling hen impression, Clark and Cleary, gags; a marching song by what sounded like a quartet; Homer Canfield's tenor selection; a cornet solo by Howard Fennimore, and comedy and harmony by the Indigo trio.

Not so forte was a blues by Lee Lawrence; a motion picture production burlesque and some of the interpolated comedy. Program runs a full hour, with only commercial slant a plug at half-hour time for Terraplane cars, distributed by Earle C. Anthony, who operates the station. *Edwa.*

ROBERT FI
Songs
Sustaining
WGY, Schenectady

Winner of the local Atwater Kent audition and recipient of honorable mention in New York, Fisher sings 15-minute afternoon programs. Also does an evening broadcast with organ accompaniment.

Fisher has a resonant baritone, well trained and intelligently handled. No trick stuff and sings standard numbers. At times his style is a bit florid and his volume rather heavy.

Little to-do is made about his afternoon programs, perhaps because station management does not think they carry popular appeal. He would fit into a period which aims at 'class' atmosphere. *Jaco.*

DICK LEI
Organ
Sustaining
WGY, Schenectady

Solo organist at Radio City Music Hall now broadcasts an 8 to 8:30 a. m. program thrice weekly, alternating on this slot with Doc Whipple, consolist at NBC's Cleveland station. The Music Hall instrument is fine-toned and Leibert manipulates it skillfully. He plays classical and pops, most of the arrangements on the pops being his own.

The announcing, usually handled by Frank Singiser or Clyde Kittell, is bright and cheery, but too much time is consumed in comments on numbers and on Leibert's interpretation of them. His playing speaks for itself. The Music Hall, of course, is plugged during the broadcast.

Leo WEBER and Johnny WINTERS
Organists
15 Mins.
Sustaining
WEAF, New York

NBC must have figured that since Fred Feibel's organ reveille at 7:30-8 a. m. every morning is such a popular early interlude, they should acquire a couple of their own Wurlitzer specialists. Thus Leo Weber and Johnny Winters are spotted at 10:15-10:30 a. m. via WEAF, at dual consoles, direct from the Wurlitzer studios.

They do pops like Feibel (who is picked up from the Paramount theatre, also at a Wurlitzer) in pleasant fashion. It's a mild quarter-hour filler-inner, but doesn't offer much distinction. *Abel.*

ORVILLE KNAPP ORCHESTRA
Sustaining
KHJ, Los Angeles

Billed as coming direct from the Park Avenue Club, New York, outfit is composed mostly of locals, although combo has a few in from the eastern spot. It's Knapp's first bow on the coast with a band of his own.

Orchestra follows the Eddie Duchin pattern, using no alto sax, the reed section comprising but a tenor and two baritones and giving a richer quality than the usual remote material from local spots. Also, the band has an air of sophistication that is uncommon hereabouts. Pickup could be improved to give the brass a break. *Stan.*

BROOK ALLEN
Songs
COMMERCIAL
WMCA, New York

In Brook Allen, Bost toothpaste has assured itself, as far as style imitations go, of a combination of

Test Tube Mugg

(Continued from page 1)

3.2 marathon. At the conclusion he tipped 165.

As to the reaction of various brands, the mugg was considered an exceptionally good tube, physically. High complected, the bar mirror would have denoted any change in equilibrium long before the recorders or the tester himself, would be aware of . But the complexion remained at the same heat from start to finish at each sitting.

One night in between the tests the mugg tried his own complexion, just to be sure that some metaphysical change had not come about in the meantime which would disqualify the color credit. On this occasion he drank some unlabeled brew. Just five shells of it were sufficient to suffuse a slightly deeper red, never apparent by a pigment during the legal quaffings.

The reactions on 'the morning after' were important. With certain of the brands, breakfast was uninviting. There was a manifest sluggishness, remaining for an hour or so, but not of such duration as to interfere with the tester's work. With others there was no reaction at all. But, with two of the brands there was a marked increase in desire for bacon and eggs.

One Rye and Ouch!

The mugg, for his own benefit, claimed that tests of this kind in no way impair the tester's means of livelihood, if conducted in a purely professional manner. Future testers who would deviate could well take caution from what 'Variety's' tester observed during the period of tests. As dormant as legal beer has been proven by the world's first BBO, the human mugg test tube discovered, on other nights, that by adding even as much as two slugs of rye to five steins of beer the registration was as though a pint of hard stuff had been voided on the spot.

To certify the cold scientific facts unearthed by the No. 1 mugg tester, 'Variety' put on a No. 2 mugg tester. It was found by the No. 2 mugg that No. 1 was so busy testing the liquids, he forgot to consume solids—in other words, he did a Gandhi on the chef. He was also found to be worrying about the checks for the large orders of 3.2 without assurance of an expense account, and that might have had something to do with it.

Behind the Keys

(Continued from page 19)

been made general manager of the Empress and Bijou, and Don Hoogler, Bloomington, transferred here as manager of the Lincoln.

Thomas J. Finin and John Wendel remain as managers of the Empress and Bijou, respectively under Witte's supervision.

New York.

James C. Furman, publicity-advertising director for Loew's, Jersey City, to Loew's State, Newark, dividing his duties between the two.

Baltimore.

Just to be different, H. M. Phelps who had his theatre closed all winter, will shortly open the picture spot in Sykesville. It's a small-town spot on the fringe of Baltimore, and an upstairs auditorium.

Warner Worcester Mgr.
Worcester, May 15.

Once again the Warner is under new management with Howard W. Pettingill at the helm. Pettengill replaced Ted Barker last week, who was transferred to a Warner house in Danbury, Conn. Barker had been here about a month. Pettingill comes here this time from Lynn.

Columbo, Crosby and Kate Smith, with an overstressed southern dialect tossed in for good measure. Lad can carry a moon and June melody and packs a nice baritone, but lacks a semblance of individual style.

Allen announces his own numbers with frequent references to his 'way down yonder' origin and also peddles the dentrifice plug between warbling. For accompaniment a guitar and piano alternate.

Program, spotted Friday nights, has a word building contest tied with it. Together with a weekly watch give away there are a couple of grand prizes in the offing, round trips to the Chicago World's Fair. For this indie outlet's regular clientele Allen's talent should manage to pass muster. *Odec.*

Ether Slants

Irene Bordoni and Emil Coleman's orchestra are being built up via WJZ nites for a quarter of an hour. Both are the joint features at the new Carlton Club, New York, but whether picked up from the cafe or direct from the studio, the club isn't mentioned.

Miss Bordoni is not new to the air, having commercialized with Fleischmann Yeast, et al., off and on, and Coleman likewise is not a novice before a mike. They come through nicely with Miss Bordoni's distinctive style of songaloging and Coleman's high-calibred dansapation.

Nick Kenny's Radio Scandals revue, late Saturday nights via WMCA, must have some sort of an audience, else it wouldn't be on the air so consistently. But while it's not banal, it smacks of an amateurishness and general catch-as-catch-can presentation. Kenny is radio editor of the N. Y. 'Daily Mirror,' tab.

Primarily the period impresses as a free-for-all song plugfest for Kenny's past and present tunes, or for some of his collaborators' numbers, such as Abner Silver, who is presently co-writing with Kenny, but whose 'Farewell to Arms' is an outside effort.

In between the Kenny airs, some of those 'pomes' of his, are introduced amateurs and the general broadcasting of superlative greetings and felicitations to this and that individual.

The answer to the Kenny's Radio Scandals appeal may be found in the opinion oft expressed among chain men that too smooth and well-paced ethereal proceedings sometimes get on people's nerves. Hence, the somewhat al fresco pace which Kenny sets, with his well-meant, husky and decidedly individual delivery, might be the answer to whatever listening following this weekly radio revue enjoys.

That lady announcer who reads off the commercial plugs on WMBQ, the 'Home, Sweet Home Station' of Brooklyn, is probably a lady but she's no announcer. She talks in the womanly fashion—fast—and what she says remains her own secret. Station, through its lady announcer, slips in two or three consecutive plugs for as many clients between programs, or about every 15 minutes. The lady announces the names of the advertisers, mostly nabes retail clothing stores and such; their addresses, products and prices, and she talks shorthand.

Fleischmann's Thursday (11) hour reached big time proportions, both in quality and the line-up's name tractiveness. It was more like what the air's ace variety affair, with the whole field to pick from, should be. There is considerable basic similarity in the Fleischmann program on the radio and a vaudeville program in a theatre. The demands for new personalities weekly are the same, along with the necessity of variety in the acts.

Booking task probably is not a simple one, since there must be at least one 'name' in addition to the quality required from the whole line-up in the way of entertainment. But the several programs preceding last week's, on which Jimmy Durante and Ethel Waters were the clickers, failed to exhibit the presence of sound judgment behind the selection of talent. A couple more like the Durante-Waters affairs will be needed to show it wasn't an accident.

Durante's few moments of singling and talking in the Schnozzla style were about the most refreshing thing to hit the airwaves during the long reign of the straight gagging school. Using 'A Nose Knows' as his themer to start and finish, Durante mixed in 'Yellow Shades' and another song with some gags. They brought him on with 'Jimmy, the Well-Dressed Man.' That Arab in mufti, Lou Clayton, was off the hoof for straight man purposes. The crazy, roughhouse spirit in the Durante manner seemed to catch immediately over the air. It's a style that doesn't have to 'grow' on an audience.

Miss Waters limited her offering to 'Stormy Weather.' If there were such a thing as a record of response for encores Miss Waters would have encored all night. No colored woman has yet reached prominence on radio, commercially or otherwise. If that's ever done, Miss Waters will probably be the first to do it. Montague Love followed the fashion set by Barrymore in his 'Rasputin' scene. His heavy playing of a liberal version of the Mad Monk's last escapade made for a good dramatic item, besides serving as a pace-changer on this hour show.

Opening specialty turn was the Three Roberts, whose style doesn't depart sufficiently to prevent comparison with the Mills Bros. They're an average novelty harmony combination with some possibilities. The Vallee band's songstress, Alice Faye, had two spots and the band itself filled out the balance of the hour.

From countless weekly auditions, WCAE, Pittsburgh, has picked a youngster who may develop. Earl White's the name, a 16-year-old kid with a nice voice. Boy needs some training and a better projection. Femme comment particularly has been encouraging. WCAE building him up with a five-minute evening spot daily at 6:40. Sings only one number, and teaser is bringing results.

With 'The Case of Jane Doe' (serial), discarded after the second episode, Chase & Sanborn last Sunday night (14) brought in Walter C. Kelly to fill the void. For Kelly the engagement was in the nature of a one program trial. His performance gave no indication that he is the solution to the java packer's air problem.

The Virginia Judge seems out of place on this whirl. His manner of introducing the program's items and interpolating one of his negro dialect anecdotes not only slowed up the pace but failed to contribute any special humor to the occasion. At least he could have made a better selection of stories.

Gibbons Goes on Air for Chicago's Palmer House

Palmer house, Chicago, has retained Floyd Gibbons for a five-week series of broadcasts to plug it as the hostelry headquarters of the Century Exposition of Progress. Gibbons starts May 21 over an NBC hookup, the blue (WJZ) link and a group of supplementary stations.

Arrangement is for three 15-minute stanzas a week. Contract was made by Gibbons direct with Monty Hackett, of the Lord & Thomas agency, New York.

DON HALL TRIO
WJZ WEAF
Daily 7.30 A.M. Sunday 11:15 P.M.
VERNA BURKE
Park Central Cocoanut Grove
NBC Network
SOUTHERN SINGERS
NBC Network
Management
M. GALE, 151 West 46th Street

KIT-CAT
LONDON
ROY FOX
BAND
B.B.C. Network Decca Records

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
Sole Direction
HERMAN BERNIE
1619 Broadway, New York


GUS VAN
NOW APPEARING
Week May 5 Palace, Chicago
May 12-15 Orpheum, Davenport
Week May 18 Orpheum, New Orleans

BEER ACTS START TO WORK

Stage Shows Making Gains, Units Entering Wedge in Many Spots

Minneapolis, May 15.

Publix and RKO are going back to flesh in a big way in an effort to check the seasonal decline in attendance.

Both the State and Orpheum, ace Publix and RKO houses here, will use stage shows, acts and bands frequently during the next several months, abandoning what was expected to be permanent straight film policies. The State is seeking name attractions and will book as many of them as are obtainable, starting June 1.

The Orpheum hopes to be able to offer stage shows every few weeks. It has the Bill Robinson unit this week on the heels of George White's 'Scandals' a few weeks ago. The Cab Calloway unit is underlined.

When the Minnesota theatre reopens in August it will offer a pit orchestra and show as a regular part of its fare. At the Lyceum, ace Duluth house, Publix is putting in Joe Barnett's 'Melody Lane Players,' musical comedy tab, in conjunction with pictures, starting May 19.

Paul, Too

St. Paul, May 15.

Encouraged by the b.o. success of George White's 'Scandals' and the following Munchausen-Whiteman-Boswell unit, Manager Cliff Rust of the RKO has booked the Bill Robinson 'Goin' to Town' all-colored company of 50 for week of May 20. Robinson is handled through Greenwald, Ins.

Through the Mills-Rockwell Agency, Rust has booked Cab Calloway and his ork for one week beginning June 3. RKO lobby has been plastered with Calloway bally for the past month.

Following the two weeks of colored hilarity and zip, Rust is bringing in Thurston and company (Mr. Morris).

Revival in Northwest

Portland, Ore., May 15.

Quite a revival of small time vaude in the Northwest. Capitol (indie) got attention with Prof. Benarree, mentalist. Columbia (indie) has Al Franks and his tab girl show. Hamrick's Music Box, reverted from burley, opened new vaude policy with Fox and Ferris, Moreno and Valencia, Russ and Jerry Trio, Emil and Leona, and Neal Abel. RKO Orpheum has been clicking fairly with regular vaude policy for some time.

Though most of the local stage shows are small time and without name acts, there is evident public tendency to go for stage shows.

Deals in Oakland

Oakland, Cal., May 15.

Vaudeville seems to be on the way again. There is a deal on for six acts at the Fulton, and another for vaude and pics at the Premier, where burlesque finally took flight after being cleaned up by the cops.

The Fulton is also talking with Forrest Taylor, stock leading man who is trying to do a short season with luncheon clubs and civic organizations buying out performances at rock bottom prices and taking the gross. Taylor has figured his nut at less than $175 a performance and the clubs get the rest, if any. Rotary is among those interested.

Upstate Opposish

Rochester, May 15.

Success of flesh shows at the Regent brings back vaudeville to the RKO Palace for another try. Don Redman band opens the new policy with at least one and possibly three more shows in sight if first goes over.

Regent did so well with local pickup unit that it brought on regular Broadway talent and packed 'em. Ann Pennington heads bill for current week. Gus Elum's orchestra in the pit.

Levy Adopts Vaudfilm

Chicago, May 15.

Ascher Levy is assuming operation of the Orpheum, Madison, Wis., and opening a vaudfilm policy. First stage attraction is Leo Salkin's all-colored revue, 'Dixie on Parade.'

Paul Ash unit and Alice Joy are to follow.

A Rowdy's Rep

Hollywood, May 15.

While playing the New Yorker here with his flock of stooges, the explosive Ted Healy rented a fine house and the stooges were his 'guests.'

The earthquake, which made plenty of racket, shook one of the stooges out of a sound slumber. Sleepy-eyed, he walked over the boss' room, knocked the door and yelped:

'Cut it out, willya,

MUSIC HALL'S COMEDY SKETCH

A straight dialog sketch in the 6,000-seat Radio City Music Hall will be tried as part of the stage show next week (18). Roxy's idea. If successful it will be repeated every week.

Tom Howard will play the skits, all in a comedy vein, and is set for one week with options. Opener will be 'The Holdup', from a 'Greenwich Village Follies', with the Music Hall paying royalties to Morris Green for its use.

To bring the talking comedian closer to the audience, a special set will be built on part of the pneumatic orchestra pit. That will bring Howard about 20 feet nearer to the first row than the present apron line.

EVA PUCK SUING SAMMY WHITE FOR DIVORCE

Chicago, May 15.

Eva Puck's suit for divorce from Sammy White comes up in Superior court tomorrow (Tuesday) before Judge Bicek, with Ben Ehrlich representing Miss Puck. Desertion is charged.

They married in 1922 and, as Puck and White, have been a standard team in vaudeville and musicals for years.

Miss Puck was previously married to Aaron Kessler, RKO agent, by whom she had a daughter, now 19. Latter married last year.

Bernard Expansion Plan Takes in Meiklejohn

Los Angeles, May 15.

William Mciklejohn, who opened the Jack Curtis agency in Hollywood, has resigned to join Bern Bernard in the RKO office.

Strictly a vaude office in the past, Bernard is now branching out to produce tabs and do a general picture business. Charles Hatch continues to handle the outdoor business, with Jack King, Jr., and Fred Verin booking the clubs.

Eva Tanguay's Operation

Chicago, May 15.

A successful operation on Eva Tanguay's right eye was performed at the Michael Reese hospital last week by Dr. Harry C. Gradle. It is understood the other eye will be operated upon later.

Former vaude headliner has been practically blind of late, but is expected to recover full sight in time.

BRIGHT OUTLOOK IS COUNTRYWIDE

Looks Like Beer's Promise to 1,000 Acts Being Fulfilled — Gardens, Cafes, Halls, Parks, Indoors and Out — Organized Bookings Expected, Though None So Far — June 1 Start

THEATRES OUT

Beneficial results for vaudevillians from the return of beer, for which there were fond hopes long before 3.2's legalization, are beginning to take definite form. Reports from all over the country on the combination of beer with entertainment indicate the expectation that 1,000 acts may be put to work will be realized this summer.

The rush toward beer gardens by people from all lines of endeavor, many of whom figure on pretentious places with shows and orchestras, is now going on all over the country. It's happening in small towns as well as the key cities, and in outlying amusement parks and roadhouse locations all over.

When the weather is amenable to open air operation, the rush will really have gotten under way, it is expected. That should be about June 1. By July 15, from all indications, those 1,000 acts who have hoped for work will get it.

All bookings for beer places open thus far have been on an unorganized basis, with talent obtained from the nearest booking center. But the present strenuous efforts of New York booking men to grab the beer spots in view of vaude house famine points to a uniform booking system along regulation vaude booking lines.

Not Much, but Money!

For the acts the beer garden salaries won't be very strong, but it's figured they can't be much lower than present vaude scale. The past winter was tough enough, but the coming summer is expected to be tougher still, a factor that has the acts scouting for beer garden openings in wholesale fashion. Summer camp jobs, which in the past carried many a vaudevillian over the summer hurdles, are not so desirable this year. After the bad summer of '32, and not wishing to take any chances this time, the camp and resort owners in the main are offering only the free board and vacation thing, plus just about enough coin on the side for cigarets.

The roadhouse and beer garden boom in and around New York is getting to be more than a possibility, with spots already reported all getting in shape to open late this month. Bands and floor shows will be generally used.

Although theatres have been mentioned among possible beer garden locations, such as the Winter Garden and Casino theatres in Times Square, it's doubtful that more than a few theatres will be converted to 3.2 parlors. The cost of outfitting a theatre for beer garden purposes would run between $50,000 and $80,000, the big job being tearing out the seats, rebuilding the floor and installing tables, plus the high cost of equipment. Prospective garden operators have found that it's cheaper to take over four bare walls, because a theatre would have to be cut down to the walls only before a garden could be installed, anyway.

An example of what can happen in the metropolitan district is Murray's Inn, Tuckahoe, N. Y., a nearby Westchester location. The place has been a dead loss for several years, but climbed into the profit class immediately beer was okayed. The entertainment comprises a dance band, rumba orchestra and a floor show consisting of five vaude turns. Its Saturday attendance since beer's comeback has been near-capacity, with as many as 800 seated at a time on a $2 minimum check arrangement.

Ohio Strong for Gardens

Canton, O., May 15.

Return of legalized brew has been the salvation of many struggling night-club spots in these parts, which threatened most any time to pass from existence, but now will be able to make the grade. Restaurants are doing a flourishing business, night clubs are attracting increased patronage, and dine-and-dance spots are thriving under the new setup. Within a fortnight not less than a dozen amusement parks in this area will be dispensing suds in newly opened beer gardens, which will represent the outlay of thousands of dollars for equipment, entertainment and music.

Carl Sinclair, general manager of Meyers Lake park here, beat the local park field to a beer garden. This spacious garden was opened the first night beer became legal in Ohio and has been doing a brisk business ever since, some nights being capacity. Eddie Gilornan, manager of Idora park at Youngstown, is managing to keep beer foaming in his resort, on nights when a name dance band is playing at the pavilion, by keeping open a temporary Heidelberg village. Work is being rushed on a permanent beer garden to open with the park's inaugural May 27.

Oscar Beck at Springfield Lake

(Continued on page 48)

Four Circuit Pact on Pay Cuts Stands, but Majority Rule Takes Place of Old Black-Ball System

DOC ELLIOTT OUT

Hines Doubles For Two RKO Cleve. Houses Under Franklin

Cleveland, May 16.

William J. ('Doc') Elliott is out as manager of RKO-Keith's 105th St. after five years, but may be shifted to another RKO house after returning from a trip to New York.

Frank Hines as a result to manage both Keith's 105 and downtown Palace, with J. J. Franklin as city manager.

$150,000 FOR NVA IN DRIVE

Returns in so far indicate the N. V. A. drive two weeks ago in 1,800 theatres grossed about $150,000 through audience collections. About one-third of the reports are in.

If the incomplete report is approximately correct, it will be necessary to raise about $50,000 extra through other means for maintenance of the NVA for another year.

Part of the additional funds needed will be raised at the club's big benefit show at Madison Square Garden in October, it is expected.

L. A. CO-OP VAUDE AT $2 AN ACT PER WEEK

Hollywood, May 15.

Co-op vaude proved a 'floppo at the Mirror here, and beginning Saturday (13) the stage portion of the program went on a $500 budget per week.

Now booking the house is Earl Keats, formerly of Fanchon and Marco.

Under the co-op plan, members of the acts were reported receiving around $2 each as their split one week.

That the four major variety circuits—Loew, RKO, Warner and Publix—are determined to continue all stage bookings under the existing salary agreement, now appears certain. They have decided to overlook minor disagreements growing out of the salary committee's rules and regulations, because, they believe, the agreement is basically sound and its strict enforcement is necessary if vaudeville is to survive in circuit theatres.

Among the 'petty annoyances' are recent charges of favoritism and alleged attempts by the participating circuits to get around the agreement without technically violating its terms. These were described by one circuit exec as 'only natural in a business where competition is such a big element.' He also expressed the circuits' belief that matters will work themselves out after the 'petty annoyance' stage has been passed, and that the basic purpose of the agreement—to bring down salaries—will eventually get the desired results.

Black Ball System

Among 'petty annoyances' was a committee rule by which one dissenting vote cast by any of the four members, each representing his respective circuit, would force a negative opinion from the whole committee. The majority vote now rules under a change made last week and decisions no longer must be unanimous.

Reported to have forced this change was the case involving Arthur Tracy ('Street Singer'). Tracy's salary had been cut to $1,500 by the committee. He was offered a week at the Music Hall, but demanded $1,750. RKO requested the committee's permission to play Tracy at the higher figure, but was voted down by one dissenting ballot cast by Loew's, although both Publix and Warners sided with RKO. Under the new rules the 2 to 1 vote would have given the decision to RKO.

The middle western situation remains unchanged, from accounts, with Nate Blumberg, operating the Orpheum receivership houses for RKO, reported as still determined to play shows on percentage despite the salary committee's objections. Blumberg's stand is that the Orpheum bondholders will not countenance policy dictation from opposition circuits. As a result of Blumberg's position, Balaban & Katz (Chicago), whose houses are in competition with the Orpheums, is said to be considering withdrawing from the agreement.

RKO Standing Fast

That RKO will withdraw was denied yesterday (Monday) by Harold B. Franklin, who stated salaries must come down, and that the agreement is the only way to bring them down quickly and generally. The contention of other RKO execs that RKO was 'getting the worst' of the agreement, due to the necessity of paying railroad fares for its long out of town jumps, while Loew and the others offered economical routes in close proximity to New York, was mentioned to Franklin.

'That's our tough luck,' he replied, adding that all circuits involved must stand for some inconveniences if the ultimate salary reduction goal is to be reached.

At a meeting yesterday the various circuit heads reiterated their intentions of abiding by the agreement, in order to dispose of rumors to the contrary, and thus made it official.

Wesley Eddy Broke

Edward Reno, professionally Wesley Eddy, currently the m.c. at the Fox, Brooklyn, turned to the bankruptcy courts in that borough last week with his financial worries.

Eddy's liabilities total $5,218; assets.

Loew's Talking Percentage Acts Now And Then for West, Maybe Elsewhere

Loew is considering opening up some of its middle western straight to stage attraction bookings, following the lead set by Nate Blumberg with Orpheum theatres in the same territory. Thus far Loew is contemplating the policy for Indianapolis, Akron and Canton, all of which have been without the Loew brand of vaude for a cruple of seasons.

No definite policy is in mind, from accounts, but shows will be played on an occasional basis, or whenever one is available. Whether the percentage policy will be applied to the balance of the Loew time, including houses now playing shows regularly, isn't known.

The Loew booking office has been submitting the three mid-western towns to agents for the past week for the purpose of sounding out acts for percentage engagements there.

Baltimore, May 15.

tage shows continue to rise again in this territory, with last week two more spots added to potential vaude revival. Loew is now discussing return of vaude to two houses in Richmond and in Norfolk.

Both houses have been straight pictures for more than two years. If and when, and it looks like a return shortly, will be two full week stands, on the Washington-Baltimore route.

After Three Years

Birmingham, May 15.

After being without vaudeville for three years vaudeville is being returned to the Temple starting this week. House is operated independently and acts will be booked independently, and the scale will be 15 and 25 cents.

Film policy will also be changed to first run pictures, says John Calman, manager.

RETURN ENGAGEMENT
AT
RADIO CITY
HENRI
GINE
RUTH
DE QUINCEY
and
BASIL
LEWIS
BROOKLYN "TIMES"
"Only God can make a trio like this."
"THE BILLBOARD"
"Socked over to tremendous applause and deserved all they got."
Radio City Music Hall
(Week April 27)
THIS WEEK, MAY 12
RKO Roxy, New York

Pan's Comeback Tale Is Laugh to Tacoma

Tacoma, May

Pantages has no chance to reenter vaude in this town. He can't get a house unless he buys up some of the leases, which are not, at this time with business good, for sale.

His old house now the Roxy operated by Jensen & VonHerberg is doing nicely with first runs and occasional stage features. The Broadway now under the Hamrick banner and the Hamrick Blue Mouse and Temple are out.

He might make a deal with H. T. Moore who is operating his own Rialto, former Fox house with ancients at 10c, but stage and chairs small. Riveria small deluxer not for lease.

Press story was a laugh here that Pan was coming back to Tacoma.

Hoblitzelle's in Dallas From Grind to 3-a-Day

Dallas, May 15.

Latest change by Karl Hoblitzelle in his return role as owner of the Majestic (ex-RKO), switches this house from grind policy into three-a-day schedule except Saturday-Sunday. Ads refer to change as 'summer policy.'

Hoblitzelle intends to keep show trimmed to a two-hour limit. A house orchestra under Jay Stanley's baton goes in May 20. Grind policy continues in other Elm-st. houses, while Majestic's three-a-day is first since 1925.

COSTUMES
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BOOKING MANAGER

INTERSTATE'S SIESTA; FREEMAN OPENS OFFICE

Dave Apollon's band, opening on the Interstate time next week, will be the last stage attraction for the four southern weeks until fall.

Charlie Freeman, the Interstate's booker, opened a New York office at 1600 Broadway last week, preparatory to launching an independent booking office with the Interstate houses as a nucleus. It is expected Freeman will start the season late in August with -week book.

Whether regular vaudeville bills will be the policy hasn't been determined, but reported unlikely. But it is established all high salaried turns will be on percentage, with straight salaries only for moderate priced material.

N. Y. Hipp Staving Off Shutters for Summer

Hippodrome, N. Y., may close down for the summer, but, although house gave entire staff a week's notice and now is on a week to week basis, management hopes it won't be necessary to darken until July 1, if then. Theatre does not have a cooling system.

Reports that Cooper & Carroll were closing down permanently with Hipp to be converted into a beer garden are erroneous. It was planned to convert the basement for beer garden purposes but when found that it would cost $40,000 for alterations, prospect was dropped.

In an effort to increase draft, house has booked the Metropolitan Opera chorus of 21 voices for Sunday (21), to be played in addition to regular vaude show.

Akron RKO Dark

Akron, O., May 15.

RKO Palace theatre, which recently inaugurated a policy of presentation unit shows with films, is dark again. RKO corporation, in receivership, defaulted its lease effective with the closing of the theatre on last Friday.

H. E. Andress, prez of the landlord company, said a decision is due soon on future operation of the house, as a meeting of directors is to be held soon to determine if the house will be reopened.

The lease to the Akron Operating Company, in which RKO held half interest, was for 20 years, and provided for $31,500 a year rental.

Radio Smartens 'Em

(Continued from page 1)

ly for the first time in the history of their disorganized and chaotic calling.

Socially the radio's influence can be summed up by one result that speaks volumes. Radio has pushed back the bed time of the American farmer an average of two hours.

Farmers who see and speak to only four or five people in a day's time for long weeks, and while engaged on their tractors or other work far from human contacts, are apt to devote a great deal of time to thinking about the radio programs available to them when the day's work is through. This is what makes them radio's most serious-minded, most contemplative, and most seleective group of listeners. They know pretty clearly what they like and what they will tune in on any given day.

ias

Deep-seated prejudices of the agricultural regions, still strongly religious, explain a reluctance of the farmers to accept or like cigarette programs, although Jack Pearl has found favor recently. Cigarettes and sin still are allies in many a sector of the prairie. In general the farmers don't like jazz dance music, although a recent check revealed Wayne King, Rudy Vallee and Paul Whiteman's type of music to be popular.

Amos 'n' Andy, Rise of the Goldbergs, Seth Parker, Sinclair Minstrels, Lowell Thomas and Sherlock Holmes, are prime NBC favorites with the tillers of the soil.

Market prices brought to the farmer during the day equips him to deal with the live stock and produce buyers who formerly successfully took advantage of the farmer's lack of information. That fact alone makes the farmer feel an attachment to the kilocycles. Entertainment and mental stimulus to a class long shut off cements the affections.

Giving Oriental $1.65 Look—Guy in Derby

Chicago, May 15.

Every effort is being made to give the Oriental a 'legit' look. Regular B&K ushers are out and girl usherettes are in. Epstein here as company manager hired Max Hirsh and Tommy Maloney of the Treasurers' Union to handle the ducats on the reserved seat policy. Gertrude Bromberg, Shubert publicist, is contacting the press as reinforcements for the B&K publicity office, from which the advertisements will continue to originate.

Most legit-ish touch of all, however, will be the ticket-taker, the inevitable man in a tuxedo and derby. That makes it musical comedy!

Some comment heard that to complete the musical comedy idea the Whiteman-Pearl-Boswell-Burns & Allen show should have a title, as without it the public may imagine it's just another, if bigger, picture theatre stage show. However, billing difficulties apparently interfere with carrying out this idea.

Caits on Loew Time

Hollywood, May 16.

Joe Caits, of Caits Brothers, after a six months' try at pictures, left here by motor last week for the east to join his brother. Team will play eight weeks in the Loew houses.

Following completion of the route, Caits will return to the coast and pictures.

Par Defers F&M Week

One of the two weeks for which the Paramount, New York, is obligated to Fanchon & Marco will be crossed off the books week of June 2 when an F&M-produced stage show plays the Broadway house.

Remaining week will be paid off later.

TALK VAUDE FOR CANTON

Canton, ., May 15.

Vaudeville is again being considered to replace straight films at Loews. Admittedly poor business at the local house as well as others of the circuit's houses, is said by executives to have prompted the plan for change of policy.

Columbus also is mentioned for stage shows.

Hall Family Unit on View

Chicago, May 15.

Vaude revue headed by James Hall of pictures and Billy 'Swede' Hall, his stepfather, will be given the once-over by Balaban & Katz Sunday, May 21. Special showing date has been arranged for the Terminal theatre.

Unit carries 12 musicians, 10 chorus girls, and eight principals. Understood to be asking $2,500.

Ed Fox Unit Booked

Chicago, May 15.

All-colored revue headed by Earl Hines' orchestra and Valaida has been routed by B&K following the Chicago theatre engagement. Unit got Southtown, Ambassador, St. Louis and Marbro as follow-up.

Ed Fox of Grand Terrace Cafe owns attraction.

Hubert's 2d Auto ishop

Fritz and Jean Hubert's second auto accident within a couple of months forced cancellation of their current week's RKO Boston booking.

Team was driving from Albany to make the jump. Neither seriously injured, but cuts received were sufficient to force a layoff.

Dates for Musketeers

The Musketeers, American quartet, in London since Jan. 1, will play four weeks in Paramount houses in England if labor permit extensions can be obtained.

Quartet has been on the air for the British Broadcasting Co. in addition to engagements in Cafe de Paris and London Palladium. If no permit extension, will immediately return to the U. S.

Musicians Still Out, But Mich. Plays Acts That Bring Own Bunch

Detroit, May 15.

With continuance of the musicians' strike at the Michigan, are under way that house to use talent that can be played on the apron and without any musical accompaniment.

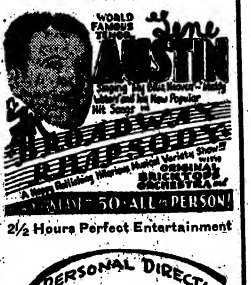
First attraction on basis is Borrah Minevitch, who opens here in three weeks after closing for Publix in Chicago.

No additional stage hands or operators will be used. Only one act will be played and only those that can work without music, except piano, and special scenery.

Two Agents Take Bath

Walter Batchelor took his financial troubles to the U. S. Court in New York last week with a petition in bankruptcy that gave his liabilities as $9,853 and described his assets as unknown.

Another booking agent that took the bankruptcy route as the way out was Jay Strong, of 1425 Broadway, who totaled his liabilities at $6,177 and said he had no assets.

300TH
PERFORMANCE
Saenger Theatre, Pensacola, Fla.
Monday, May 15


2½ Hours Perfect Entertainment
PERSONAL DIRECTION
Robert Kerr
TOUR DIRECTION
LEIGHTON & LEFFLER
141 WEST 44TH ST.
NEW YORK, N.Y.
Capt. Geo. H. Maines, Publicity Director

LE PAUL
"Laughs with Cards"
LOEW'S STATE, New York
Last Week (May 5)
"Variety," May 9, said:
"No. 2 is Le Paul, card manipulator. A swell little act, which hasn't been seen around as much as it should. In his handling of particularly in picking them out of the air, Le Paul is on par with Cardini, of cig fame. Le Paul uses a couple of boys from the audience, who are perhaps too obviously plants, but in order to build up laughs that accrue the giveaway can't be helped."
Direction
LOEW
MEYER B. NORTH
JOSEPH FLAUM
RKO—HARRY NORWOOD

GIRL TWINS WANTED
Immediately. Weight about 100 pounds. Send photographs to
THURSTON, MAGICIAN
WILLIAM MORRIS OFFICE Mayfair Bldg., New York City

PALACE, N. Y.

Last week's Palace gross was $5,000. It was the second week of vaudfilm under the return to the combination policy. Business Saturday afternoon indicated the third week will not be much of an improvement. 'Silver Cord' (Radio) on second run here following the Music Hall, is on the screen, mated with a five-act bill of fair merit but doubtful drawing capabilities.

Ben Dova, Hall and Dennison and Block and Sully, first, second and fourth, respectively, are the standards, while Neville Fleeson in a new act and Howard Marsh with a boiled down version of his male singing turn complete the layout.

Fleeson (New Acts) has three girls with him now. Billing reads, with Helen Denizon. Charlotte Murrie is mentioned outside, but not on the cards, and another girl gets no billing at all. Fleeson's 17 minutes brought visions of the old Palace, as did Block and Sully in their trim, polished cross-fire routine.

The combination of Wilbur Hall, ex-Whiteman musician, and the comely Miss Dennison is a good one, for the girl's looks and pleasant straighting are properly opposite Hall's musical hoke and comedy getup. Miss Dennison's attempts at versatility provide a reason for her being on during most of the turn, although she'd be taking less chance of reversing an otherwise good impression if she dropped her clarinet solo.

Marsh, who can't forget 'The Student Prince' himself and won't let his audience forget it either, makes up for it with his singing and the rousing vocalizing of his eight chorus men. The band formerly carried by the act, and which made it too heavy for practical vaude purposes in these slim days, has been dispensed with. Ben Dova gave 'em the lamppost balancing as the show's opener. He's now played the three RKO downtown houses in a row, starting at the Music Hall, within a month.

Bige.

STATE

Acceptable routine show that plays better than it looks on paper. No name for a special draw, but the film, 'Pick Up' (Par), with George Raft and Sylvia Sydney, may be depended upon for marquee importance and insure screen attention. Pattern of the layout is that of four individual specialties followed by the Benny Davis 'Broadway Stars of the Future' collection, closing the bill and taking up about half an hour. Collection of individuals grouped into a unit is open to question as a closing feature, since it starts the show all over again instead of delivering a quick, brisk punch for a top-off. Anyhow, on applause returns it worked neatly here.

Opening are John and Mary Mason, novelty roller skaters, who have evolved an audience twist that gives a capital comedy slant to a straight specialty and puts this pair over in the early spot for a bang. Team petite blonde and two nice looking boys, confine themselves largely to spin holds for the straight portion and for a finish invite members of the audience up to take part in the dizzy pirouettes. Laughs come from an awkward young man adventurer with couple of women later, finishing with a mammoth femme, so betty both boys have to support her for the whirl. First rate laughing finish to an interesting opener.

Lee Morse, who has gained plenty of attention on the air, is in the No. 2 position. Quiet single singer furnishes a change of pace from the preceding uproar and does an interesting straight turn displaying a nice mike voice of extraordinary range. Trick arrangement of 'Wake Up Smiling' supplies excellent finish giving emphasis to the contralto tones as well as the soprano range. Girl makes nice appearance and the simplicity of the turn recommends it.

Arnaut Bros., the bird clowns, fill in No. 3 trimly. Act probably is as familiar to the Square as the trapeze girl electric sign, but is still one of the soldest standards in the list. Pair change some of premiliinary details and show a new drop occasionally, but the meat of the turn, the violin tricks and the bird flirtation, remain.

Harry Rose, at home in this house, where he has m. c.'d numberless bills, filled a brisk 14 minutes of clowning and topical number all on his own without the personally conducted function of the bill seller. Satisfactory returns and adding his quota to the good comedy values of the show.

Benny Davis and his crew of youngsters called attention anew to the familiarity of the bill's makeup. Davis has been around these corners a good deal in the last six months and his lineup remains substantially unchanged. One new item is a tall youth gifted with astonishing dexterity in the manipulation of the yo-yo top, which detail was received by this Friday night crowd with interest beyond its deserts.

Youngsters put a lot of spirit into their performance and the half hour they take up passes entertainingly. Davis makes a mistake in monopolizing the center. His finale contribution—singing snatches of the familiar numbers he has written—it sure-fire and strongh enough to deserve nursing along. His present method is to conduct a strong-arm sale of his pupils throughout the act so that by the time he gets around to his own contribution he has nearly stayed the limit of his welcome.

Rush.

CIRCLE, NEW YORK

Circle still holds on to its vaudeville classification, though it's two to one in favor of the films. Pictures take up more than two hours with a double bill and a comedy, while in the in-person contingent nails down 46 minutes, which includes about an inch and a half of overture by the five-piece band. Show as a whole runs better than three hours, which is plenty for the two-bit price, but the patrons seem to figure it's value.

Payoff is mostly the final night show and week-ends, with only one vaude session after 8 p.m., and most of the customers around there don't get home until after that. But the house keeps going, and so it must be profitable in spite of the dead spots. And it's not a bad show for the money and the locality. It seems to please the patrons, and that's all any bill can do.

Bill switches three times a week, though the current bill gives the layout as Sunday-Tuesday, Wednesday-Thursday and then Friday to Sunday, which gives two three-day sessions.

Midweek session opens with Geo. E. Herman, an old style contortion act, but effective, and with a good opening—a sketchy interior set with a skull on the table. Skull comes to life and table breaks to discover the rest of Herman neatly folded inside. He seems to hark back to the days when what performers used to call 'class' was superior to jazz. Result is a smooth effort nicely timed to the music for a sort of rhythm effect that a more modern worker probably would scorn. Simple contortions and acrobatics, but ending with a well-done corkscrew that is a complete half turn. Still appreciated by the family trade, and off to a deservedly good hand.

Second is a team of soft-shoe hoofers in bellhop costumes, man and woman, apparently colored, though the use of colored lights throughout the act makes it difficult to determine. The man is much ahead of his partner, who is more on looks than stepology, but she holds her end up well enough, and they don't try to sing, which excuses a lot. Winds up with a neat finish and strong enough to get them back. No program or announcement, but either Wells and Annabel or Josephine and Carletta, judging from the outside billing, probably the latter.

Other duo are a man and woman who dance very little, with the woman exhibiting a fair voice and no idea of how to get lines over. Chatter is flat, drawing only a few laughs. Man does a brief bit of nimble hoofing, but still a weak spot on the bill.

Brant, Orr and Martin seems to be Martin from another formation with new partners. Not listed in New Acts, so placed there for the record. Apparently a break-in for the nance and nuff and promising, since there is a good demand for this type of act. They seem to have a couple of new gags, but it's mostly the time-tried mayhem, and they rocked the house for the hit of the show.

Closer is the Century Revue, five people. Starts off with a man and an accordion accompanying a girl with a nasal voice in 'Play, Fiddle.' Looks like trouble ahead, but a man and two girls tell them that's not what the audience wants, so they retire before any real damage is done to eardrums, and the three hoofers go into their dance. The initial pair follow in Apache adagio dance that has several good moments, but mostly dragging the girl around by the hair. The tossing is excellent. Two girl hoofers back, and then the adagio pair on again in new costumes, but clinging to the same figures, then the male hoofer alone and all on to close. Costumes are nothing to brag about, though the adagio girl has some good idcas on dress, and not a spoonful of body white on the trio of girls. Nicely made up to the neck, but just soap and water below that. Probably the payoff does not permit a complete kalsomining twice a day. It's good enough for its kind and better than a lot of these small flashes, but all small time.

Features are 'Parachute Jumper' (WB) and 'That's My Boy' (Col). Former is a January release, with 'Boy' unleashed last October. But up ahead they had 'State Fair' and 'Grand Slam,' with 'King's Vacation' and 'Billion Dollar Scandal' to follow, so they keep fairly up to date, probably easing over the midweek with a little older stuff.

Chic.

PALLADIUM, LONDON

London, May 3.

Second edition of the fourth 'Crazy Season' opened May 1, with the press invited the second day to pass comment on the show, thus giving it a chance to get settled before getting the once over. Show advertises 12 new scenes, with most of them anything but deserving of such compliment.

First there is the Crazy Flying Squad scene, in which the various members of the gang indulge in comedy on play titles. This is a variation on the previous 'song-titles' gag.

A scene, 'Furniture on the Hire System,' with Teddy Knox as the explainer, Bud Flanagan portraying various articles of furniture, with Billy Caryll and Hilda Mundy helping, is far from funny, and at times borders on boredom.

Another has Hamilton Conrad's pigeons, with Eddie Gray as the trainer. In this the pigeons are very good. Interruptions also come from Teddy Knox and Charles Naughton, seated in a box and cross-talking with Gray.

'I Want a Rest,' with some of the gang located in a rest hospital is hokum of the hokiest type, but begins to drag after flying start.

William and Joe Mandel do their specialty, being introduced in the 'Stage Hands.' This is done well and could have been really funny. As is, it is anything but. However, the Mandels overcome this with their clever comedy, and retire to a good hand.

'Patients' is all about a bunch of people waiting at the dentist's for extractions, with the comedy supplied by most of the gang. Whole thing was done in a less elaborate form by Collinson and Dean as a sketch in vaudeville years ago. There is nothing new in it.

'Fire Drill by the Gang' is a messy affair, with plenty of water and flour, with several attempts at comedy, but failing through lack of material.

A sketch, 'Good Night,' all about a somnambulist woman, who wanders out of her room at the ring of a bell, was done here several years ago, in Jean Bedini's 'You'd Be Surprised' at the Opera house and afterwards at the Alhambra, and was much funnier then. Omar gets a scene for himself and goes through a routine of fast acrobatic dancing to a reception.

The best scene is still 'A Romance in Porcelain,' featuring the Ganjou Brothers and Juanita Richards. This is the applause hit of the show despite boys are in their ninth week. The funniest bit in the show is a burlesque of the entire 'Porcelain' thing with the use of invisible wires. This will even be funnier when it gets into stride. This closes the first half and saves the situation.

'Atlantic,' from the Folies Bergere, moved to the Palladium by Jack Taylor, is retained from the previous edition. This despite Taylor doing the same scene in his French revue at the Prince of Wales. Wilson, Kepple and Betty, put in to help the comedy along, go through their funny antics and sand dancing business and score.

Closing scene is a replica of Hampstead Heath, a London miniature Coney Island, titled ''Appy 'Ampstead,' with entire cast dressed in cockney outfit, including pearl buttons and big caps. The punch items are the renditions of various old-time melodies by most of the gang. There is sufficient sentiment in this to give it a good send-off, with audience going away in a reminiscent mood.

This 'Crazy' business is in for four more weeks and, judging by humor displayed, looks like Weston and Lee, the credited authors, have practically exhausted their stock and memory. Which means the end of it at this house for some time.

And now the hunt for novelties to re-start real vaudeville that made this house world-famous has commenced in earnest. House goes straight vaudeville June 5.

ORPHEUM, N. Y.

Only four acts instead of the usual five for the week-end session, but two of them run rather long, and so the score is 54 minutes. All familiar stuff, but pretty certain to click. Two of the four are comedy, which is fair enough, and while the acts do not joggle down into one of those happy accidents it's far from being poor mix either from the booking or the customer angle.

Opener is the De Gouchis, troupe of four Jap acrobats, who mingle some swell ground tumbling with interesting risley work for a good score. Most of the stuff is showy, but there's a hand stand down to the elbows and up to the hands again that doesn't seem to be much to the audience, though it's one of the best bits.

Followed by Tucker and Smith, musical comedians, with one doing deadpan stuff and the other smiling enough for both. They collected a pack of laughs and yet went off to a dead finish. Something along the burrah line should be worked out for the walkoff. It would help.

Bernie and Emily are one of the time fillers, with three routines by the girls and three interludes by the men. The drunk bit scored, though it is only laboriously funny. Man is too determined to get the laughs to give any illusion. He's an actor doing a chore, and not particularly well. More naturalness would lift the curse. Two of the dances suffered somewhat from an effort to light the full stage with one spot and no help from the footlights. Lights full on would help materially, and they gain nothing from the spot, since they're not spotted. Third section, an acrobatic dance on the stairway, is better seen, since the light is concentrated on only half the stage width. Their bends and cartwheels coming downstairs form the highlight of the turn. The two men do not figure importantly on the act, and the one who does the singing is rather less than a help, though he gives the girls a chance to get a rest.

Welsh and Stanton close. They have a new backdrop for the infirmary bit, but such new lines as appear are evidently a bid to get laughs out of the men in the pit. Turn is getting creaky in the joints, but still seems to be good for the laughs.

Film, 'Today We Live' (Metro), is so long that there is no room for the usual shorts, and only the newsreel backs up the feature. Usual trailer interpolation shortens the clips. It might be interesting to try a full newsreel some time and see what the audience thinks.

Chic.

HOLLYWOOD, L. A.

Hollywood, May 12.

Second week's bill since resumption of vaude here holds approximately to same entertainment standard of the first stanza, when the new combo policy clicked with the locals.

Six Candreva Brothers open with their usual routine of trumpet-playing. Act, though seen around here frequently, still garners the applause and proves able as the opener.

In the deuce spot are Ward, Pinkie and Terry who turn out a wow of a performance with their clown dancing. Gal member turns in the snappiest routine of the three, although as a combo it gets the best reception on the program.

Will and Gladys Ahern and Brother Dan return to these parts for the first time in months. Trio works under a handicap, due to fact that Dan is only recently out of the hospital and unable to inject much pep into his dancing. Brother Will drags in off-color jokes which mar the act. Audience laughs at his first, but as the continues he eventually receives only titters from a few. Reception fair for the trio.

Spot four has Nelson and Knight with their usual wisecracks and other comedery. Although some of their jokes have beards, audience at this house went for them. Capt. Willie Mauss closes with his wheel-within-wheels feat to a good hand.

Max Fisher band is becoming acclimated to the pit, and currently turns out an especially good overture built around Mother's day.

'Picture Snatcher' (WB), newsreel and Vitaphone short complete the program. Biz second night big.

MET., BROOKLYN

Saturday mat's clientele undoubtedly had on previous occasions seen and heard Benny Rubin dish out exactly the same fare he feeds them this week, but that didn't stop them from making him the white-haired boy of the stage assembly. It was his naborhood and his mob from the moment the comic's mother, heralding his entrance, was flashed on the screen, and no matter what he said or did, they voted him a unanimous ticket and clamored for more. Rubin's role here has him bobbing continuously in and out of the bill, and it's a slick job he does of welding the component acts into a rousing and swift-moving presentation and of keeping it buoyed up throughout.

Early 35c tap had them stacked to near capacity on both the main arena and upper stretches. Threatening weather may have helped here, but the way they acted up to the show indicated they were getting crack entertainment at bargain prices. Doing the major balancing for the screen side of the scale this week is 'The Barbarian' (Metro). Also on view is a Laurel-and-Hardy short and the regulation news clips.

Rubin got his initial inning immediately following the overture. A couple of dialect anecdotes put them in good humor and the show proper started off with Alf W. Loyale's canine extravaganza. Class and showmanship told here from the start. The leaps, barks and comedy bits collected generously.

Lillian Shade had the next stanza for her torch laments, and she

(Continued on page 61)

NEW ACTS

TONY WONS (3)
Recitations and Pi
15 Mins.; Two
Capitol, New York

When Tony Wons was red hot as a radio name there was a better reason for a stage turn by Tony Wons than there is now. He's no longer the star that he was in radio, where he belongs, which lessens his value for the stage, where he doesn't belong.

With Wons, like many others from alien show fields, the only thing that can atone for lack of entertainment quality is drawing ability. He wasn't drawing at the Capitol Friday night (12) and his entertainment score was pretty low. Wons' own offering comprises some talk at the beginning, a bit of Shakespeare's 'Merchant of Venice' in the middle of a recitation at the finish—all through the mike. Inclusion of a jazz piano team of two strawberry blondes with two spots on their own, might be considered sacrilege by the remainder of Wons' ether following.

The tendency is to play down the Wons brand of homey philosophy during most of the act, but that's made up for in the closing recitation. It's about a man who loved red balloons when he was a boy. But he's quite sad because when he sees a red balloon now, he hasn't the old urge to buy one.

Bi

MARY PALMER and CO. (2)
Animal
16 Mins., Full (Special)
Orpheum, N. Y.

It's a simple collection of stunts through which this mixed pair of ringmasters put their dogs and pony, but the routine from start to finish is ideally suited for the class of naborhood house into which the Orpheum falls. Only animal in the act that represents standout flair and training is the pony, among whose bits are the conventional dance and march rhythm prancing, a boxing encounter with the man of the act and some tooting on a brass horn.

Few, if any, are the complicated feats that the canine members of the menagerie are called upon to perform. Allotted them is the task of filling in the spaces between pony appearances with a cute assortment of comedy that includes the usual drunk takeoff and a pooch that's always getting in the way or doing things contrariwise.

As the opening turn it registered solidly on the laughs and applause here when caught.

Odec.

FRED ZIMBALIST (2)
Harmonica, Si ing
9 Mins.; One
Academy

Although related to Ephraim Zimbalist, a cousin, Fred Zimbalist goes in for the harmonica instead of the violin. He gets a lot out of the lowly backyards instrument, but what he can't lend the scene in the way of class by his mouth organ, Zimbalist offers in the person of Mildred Hamlin, soprano, formerly of the San Carlo Opera Co. Together they make a team that's duck soup for the average No. 2 spot.

Zimbalist, himself formerly with Borrah Minevitch, opens with a semi-classical and difficult tune on the harmonica, then graciously introducing Miss Hamlin. From here on it's mostly Miss Hamlin with Zimbalist accompanying her in operatic and other solos. She does an aria from 'Traviata,' excellently rendered, and 'When Irish Eyes Are Smiling.'

For a closer, Zimbalist plays 'The Tango,' written especially for the harmonica by Miss Hamlin, with author coming in on direct finish for a vocal windup.

Act is not a pretentious one of its kind, but proves itself quite pleasing as entertainment. In addition to voice, Miss Hamlin adds much in the way of looks.

No. 2 here Thursday over pretty good.

BRANT, ORR and MARTI
Nut Comedy
8 Mins., One
Circle, N. Y.

Apparently Martin of Mills, Kirk and Martin in a new lineup and not copying the old turn, but along the same general lines of nut and nance stuff followed by a dozen kindred specialties. Nothing much that's different in the material, so it all depends on the way it's done. This trio can hold their end.

Apparently one new idea when two of the men grab the third's nose and lead him across the stage to the 'Volga Boat Song' but for the greater part the usual hodge podge of face slapping and nance talk. Monkey bit where the man comes into the pit to examine the pianist's head will have to go out in tthe better houses.

Otherwise, a pretty safe bet where they like this style, which seems to be most houses. Next to shut here and close to a show stopper.

Chic.

Variety Bills

NEXT WEEK (May 18)
THIS WEEK (May 11)

Numerals in connection with ills below indicate openi show, whether full or split week

RKO

NEW YORK CITY
Music Hall (11)
Harriet Hoctor
Nick Long Jr
George Chiles
Isabelle Herbert
Stella Power
Palace (20)
Lowe Bernoff & W
(Four to fill)
(13)
Ben Dova
3 Keys
James Barton Co
Stuart & Lash
V & B Epsen
Ingenues
(12)
4 Franks
Bill Telaak
Morton Downey
Watson Sis
Ray Ellis & L

JERSEY CITY
Loews (19)
Burns & Whiteside
Helen Lynd Sis
Lubin Larry &
Chas Foy Co
Alex Morrison
MONTREAL
Loews (19)
Mickey King Co
Torke & Johnson
M & A Skelly
Sam Hearn
Blondies & B'nettes
NEWARK
State (19)
Carr Bros & Betty
Ruth Ford
Chancy & Fox
Bob Hall
NEW ORLEANS
State (19)
'Follow Thru'
PROVIDENCE
Loews (19)
Rhapsody in Silk
Ross Wyse Jr
Ann Greenway
Larry Rich Co
Rains & Y
WASHINGTON
Fox (19)
Bernice & Emily
Harry Seamon Co
Rae Weber
Smith Ballew Orch
(One to fill)

AT THE
GOOD OLE'
ROXY, NEW YORK
This Week
MILTON DOUGLAS
Placed
By LEDDY & SMITH

Hall & Dennison
Neville & Pecson Co
Block & Sully
Howard Marsh Co
Academy of Music
1st half (20-23)
George Price
Sam Wooding Orch
(Three to fill)
2d half (24-26)
(To fill)
2d half (17-19)
Anderson & Allen
J & J McKenna
Street Singer
Butt & Buttons
Wells & Frays
BROOKLYN
Albee (20)
Horace Heidt Orch
Walter Walters
(Two to fill)
(13)
Stan Kavanaugh
Senor & Rose
Rosa & Edwards
Horace Heidt Orch
Prospect
1st half (20-23)
Robins Sis
(Others to fill)
2d half (24-26)
Johnny Woods
Lee 2 Co
(Three to fill)
2d half (17-19)
Case Bros & M
Brent & Kaye
Chas Kasper
Rita Royce
Don Santos
4 Pennies
Jos Browning
Robins Fam
ALBANY
Palace
1st half (20-23)
Street Singer
(Four to fill)
2d half (24-26)
Robins Sis
Morton Downey
(Three to fill)
2d half (17-19)
DePace Co
Floyd Christy Co
Betty Cooper
Collette Lyons Co
Rajah Rabold
BOSTON
Keith's (20)
Arthur Petley Co
Honey Boys
Johnny Perkins
Friedland Rev
(13)
Uyeno Japs
Dave Harris
Clifford & Marion
Zimbalis
Arthur & Bradford
CEDAR RAPIDS
Keiths
1st half (22-23)
Cab Calloway Co
CHICAGO
Palace (19)
4 Queens
DAVENPORT
Keiths
2d half (24-26)
Cab Calloway Co
HEMSTEAD
Rivoli
1st half (20-23)
4 Ortons
Francis & Lloyd
(Three to fill)
1st half (13-16)
Stanley Bros Co
Gene Sheldon
4 Pennies
Cookie Bowers
Rita Royce Co
KANSAS CITY
Mainstreet (20)
White's Scandals
NEWARK
State (19)
4 Trojans
Sugar Cane
Paula Stone Co
Meller & Riley
Irene Vermillion Co
(12)
Togo & Chiyo
Morgan & Stone
Doyle & Donnelly
Hal Sherman
Renoff Renova & B
NEW ORLEANS
State (19)
Grace Edler Co
Vox & Walters
Carl Shaw Co
Gus Van
Mangean Interna'ls
5 DeCardos
4 Queens
Bob Hope
Rae Samuels
Bob Hope's Co
PROVIDENCE
Albee (20)
Chapelle & Carlton
J & J McKenna
Neville Fleeson Co
Chas Melson
Roxy Rev
(13)
NTG's Rev
ROCHESTER
Keiths (12)
Redman's Rev
ST PAUL
Keiths (20)
Bill Robinson Rev
SYRACUSE
Keiths (12)
Johnny Perkins
Ruth Bros
12 Aristocrats
Freeman
TRENTON
Capital
1st half (20-23)
Sensational Vardells
F & J Hubert
Johnny Woods
Lee Twins Co
2d half (24-26)
(To fill)
2d half (17-19)
Rhythm Fantasy
2 Davays
June Purcell
Mills Gold Co

WARNER

ELIZABETH
Ritz
1st half (19-22)
Lawrence & Lee
Reiss Irving & R
Whispering J Smith
Bert Gordon Co
De Digatanos
2d half (23-25)
Hot Heels Rev
PHILADELPHIA
Earle (19)
Zelaya
Living Jewelry
Diamonds
(Two to fill)
(12)
Bryant Raines & Y
Rela & Duna
Bert Walton
Joan Blondell
Rimacs
WASHINGTON
Earle (19)
12 Aristocrats
Forsythe S'mon & F
Nancy Gamble
W Powell Orch
(12)
Gracella & Th'dore
Zelaya
Dick Powell
Radio Rogues
June Carr

Fanchon & Marco

NEW YORK CITY
Rialto (19)
Mullen Sis
Barney Grant
Geo Givot Bros
BROOKLYN
Fox (19)
Georges Campo
Lanny Ross
Harriet Hutchins
Bal Accordion 5
Milton Douglas
ATLANTA
Fox (19)
Harris 2
Steve Evans
Fablo
Do Do
BOSTON
Boston (19)
Angus & Searle
Rimacs Orch
DeWolfe M'calf & F
Elgins
Metropolitan (19)
Brooks & Philson
Moscow Bros
Martha Raye
Major Sharp & M
Dolores Ande & D
Little Jack Little
INDIANAPOLIS
Lyric (19)
Monroe Bros
Zeida Santley
Billy & Babs
Carra
Eddie Stanley
PHILADELPHIA
Fox (19)
Ted Claire
Rad Donahue & U
Arren & Broderick
9-10-Jack & Queen

LONDON

Week of May 15

Canterbury M. H.
1st half (15-17)
Highsmith & Link S
Peter Fannan
2d half (18-20)
Al Pleon & Lora'na Co. as booked
Dominion
Alfredo Bd
New Victoria
Beams Breezy B's
Palladium
Crazy Show
Plaza
Chick Endor
Chas Farrell
BRIXTON
Astoria
Alec Kellaway
Addison & Sylvia
Patricia Rossbrough
CHARLTON
Rink
Krakajax
DALSTON
Picture House
Parsons Bd
EAST HAM
Premier
Mexano Bd
EDGEWARE ROAD
Grand
Ralfini Bd
FINSBURY PARK
Astoria
4 Musketeers
Samchtini
HAMMERSMITH
Palace
Vanda & Vladimir
Tom Lucas
ILFORD
Super
Mexano Bd
ISLINGTON
Rise Hall
1st half (15-17)
A Pleon & Loranna Co as booked
2d half (18-20)
Highsmith & Link S
Peter Fannan
LEWISHAM
Palace
Geraldo Orch
KILBURN
Grange
Ralfini Bd
NEW CROSS
Kinema
Kelly & Grundy
Teps & Tempo Co
Joe Boganny Co
Les Silvas
OLD KENT ROAD
Astoria
Alec Kellaway
Addison & Sylvia
Patricia Rossbrough
PECKHAM
Tower
Kelly & Grundy
STAMFORD HILL
Regent
Parsons Bd
STREATHAM
Astoria
Mrs. J Hilton Bd
TOTTENHAM
Palace
Krakajax

Provincial

Week of May 15

BRADFORD
Alhambra
Layton & Johnstone
Alma Victoria
Muldoon & O'Shea
Wright & Marion
Bud Rhis
Tom & Thomas
Shaw & Stanton
Juggling Demons
7 Hindustans
DUBLIN
Capitol
Geo Hurd
Rale da Costa
LEEDS
Paramount
Anna Neagle
Plaza-Tiller Gls
MANCHESTER
Paramount
Carlo Medini 6
NOTTINGHAM
Empire
L Lake & B Morris
Vasta Victoria
William Bard
Florence Smithson
Fred Barnes
Harry Champion
Billy French
Eddie Julian
Stephan Bartle

Cabarets

NEW YORK CITY

Biarritz
Mary Alice Rice
Sonny Throwbridge
4 Admirals
Pancho's Orc

Biltmore
Harold Stern Orch
Ann Greenway

Central P'k Casino
Eddy Duchin Orch

Carleton Club
Irene Bordoni
Fitzgibbons
Emil Coleman Orc

Chateau Internat'l
Joe Moss Orch
Will Oakland
Buddy Kennedy

Club Mayfair
Millard & Anita
Oscar Davis
Margie Landy
Madlyn Moore
Beth Cannon
Lee
Al Crawford Orch
Roy Smeck
Forsythe S'mon & F
Moran & Wiser
'Silver Cord'
BOSTON
Metropolitan (12)
Ray Knight
Ponce Sisters
'Temple Drake'
DETROIT
Orpheum (12)
Rae Samuels
Bob Hope
'King Kong'
PHILADELPHIA
Keiths (12)
Harry Carroll
Lillian Barnes
'Bachelor Mother'
ST LOUIS
Ambassador (12)
Benny Ross
3 Sailors
J & B Torrence
Whitley Roberts
Maxine Stone

Picture Theatres

NEW YORK CITY
Paramount (12)
Georgie Price
Tamara Geva
Nickolas Sis
Nell Kelly
Jules Lande
Walter Date Whal
T & B Wonder
'Eagle & Hawk'
RKO Roxy (12)
Gertrude Hoffman
Colleanos
Gine DeQuincey & L
'Kiss Before Mirror'
Roxy (12)
Lanny Ross
Milton Douglas
Georges Campo
Harriett Hutchins
Mack Al & J
Bal Accordions
Dave Schooler
'Jungle Bride'
BALTIMORE
Hippodrome (12)
Ray Perkins

8 Mayfair Beauties
Connie's Inn
Cora Green
Bobby Evans
Jazzlips Richardson
P & S Mecres
Emma Smith
Bessie Dudley
Lillian Bowen
Red & Struggie
Simms & Bowie
Louise Cook
Willie Jackson
Lucky Seven 3

Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
4 Flash Devils
Neodemia
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Norman Astwood
Duke Ellington Or

Club Lido
Tom Manahan Orch
Van Sisters
Gracie Woods
McCarthy & Payton

Club Richman
Jerry Freedman Or
Al B White
Gilda Gray
Francis Faye

El Chico's
Duran & Moreno
Lorenzo Herrera

Embassy Club
Helen Morgan
Jane Vance
Alice Fay
Henry King Orch
Gene's 2d

Gypsy Trail
Baroness Erzsi
Louis Hegedush
Ethel Paster
Kokosch Gipsy Or
Ha-Ha Club
Dan Healy
Jack White
Roth-Andrews Or
Lillian Fitzgerald

H'yw'd E'staurant
CoHette Sis
Frank Hazzard
Blanche Bow
Marquerite & Leroy
Ted Lewis Orch

Hotel Lexington
Don Bestor Orch

Hotel Montclair
Charley Eckels Or

Hotel Pennsylvania
Johnny Johnson Or

Marden's Riviera
Josy Ray
3 Ritz Bros
Dario & Diane
Martha Raye

Art Coogan Orch
Frances Hunt

Monte Carlo
Stan Meyer's Orch
B B B
Beth Challis
Sanford Rew
Loretta Sayres
Jones & Linton
3 Nightingales
Jimmy Hadreas
Great Maurice

Nut Club
Joe Haymes Orch

Paradise
N T G Rev
Cantor's Beauts
Abe Lyman Orch

Park Central Hotel
Bert Lown
Rachel Carlez
4 Sinsters
Vernia Burke

Place Pigalle
Peggy de Albrew
Velox & Yolanda
E Madreguera Orch
D Alberto Tangotets

Royal Box
Gloria Grofton
Alice Fay
Ruth Denning
Louise Lynch
Jane Vance
Ben Glazer Orch

Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Bits
Misha Usanoff

Simplon Club
Yacht Club Boys
Larry Siry's Orch

St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina

St. Regis Hotel
Vincent Lopez Orch

Small's Paradise
'Black Rhythm' R
Nyra Johnson
Mears & Norton
3 Speed Demons
Geo Walker
Wm. Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch

Taft Grill
Geo Hall Orch

The Csarda
Karoly Bencze
Zalga Bela
Miss Lajos deThury
Karoly Nyaray

Villa Eugene
Felix Ferdinando O

Village Barn
Will Osborne Orch

Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Blackhawk
Ruth Pryor
Diana & DeMar
Deane Janis
Hal Kemp Orch

Bismarck
Glyde Snyder
Marque & Marq'ette
Claudette Sis
Carol Chapelle
Art Kassel Orch

Ine Grotto
Tina Tweedie
Marjorie Tate
Marge & Marie
Honey Sis

Cafe DeAlex
Alfredo & Dolores
Marie de la Vega
Leola Ackman
Enrico Clausi
Dennis O'Neil
E Hoffman Orch

Chez Paree
Harry Richman
Florence & Alvarez
Frances Faye
Doris Robbins
Ben Pollack Orch

Club Royale
Jack Waldron
Nancy Kelly
Nellie Nelson
Mayfield Trio
Mickey Mac
Bennett & Green
Bernice Marshall
Kilnap & Dupree

Club Shalimar
Ann Hammond
Helen Nafe
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch

College Inn
Frank Libuse
Phil LeVant

Congress Hotel
(Joe Urban Room)
Harry Sosnick Or
Letoya & Duvell

Club Lido
Eliz Kelly
Gaines & Bell
Jimmie Noonan Oro

Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Don Pedro Orch

Folies Bergere
Sally Rand
'Babe' Kane
Wynne Wayne
Irv. Rothschild Orc

Frolic's
Meryda
Connie Bee
Loma Ruth
Lola Bartram
Phil Sax
Dades
Billy Severn
Murry Brown Ens
Eddis Nisbaur Orc
Charlie Crafts

Granada
Sally Osman
Girard & Peggy
Charisse
Herby Mintz Orch

Hanger
(Hotel LaSalle)
Chas. Kaley
Joresco & Lydia
Aber Twins
Nina Laughlin
Billy Severin
June MacCloy
Johnny Hamp Orch

Jeffery Tavern
Sammy Clark
Billy Tracy
Bella Fayre
Ray Parker Orch

Minnet Club
Frank Sherman
Art Buckley
Margaret Lawrence
Joe Buckley Orch

Palmer House
Veloz & Yolonda
Ella Logan
Richard Cole Orch
Paul Cadisux
Richard Bennett

Paramount
Lola Bartram
Francetta Malloy
Lillian Reynolds
Billy Carr
Sid Lang Orch

Playground
Mary Nevels
Betty Burnett
Benny Strong
Carl Lorraine Orch

Sky High Club
Joe Lewis
Junior Small
Edwina Mershon
Francetta Mally
Morgan & Lowe
Leo Wolf Orch

Vanity Fair
Roma Vincent
Rose & Ray Lite
Myrah Lane
Frieda Sullivan
Howard LeRoy Or

Via Lago
Jackie Hamlin
K & H Benda
Wiki Bird
Marjorie Lewis
Al Handler Bd

100 Club
Ahl
Ethel Norris
Yvonne Morrow
Mildred Toole
Bari Rickard
Dan Alvin Orch

225 Club
G & C Herbert
Walter O'Keefe
Dora Maughn
Georgia Tans
Jules Stein Orch

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Harry DeMuth, Dan Harrington

Loew

NEW YORK CITY
Capitol (19)
Dick Powell
Joan Blondell
Stoopnagel & Bud
(Two to fill)
Boulevard
1st half (19-22)
Ann Pritchard Co
Ray Saxe
M Montgomery Co
Weist & Stanton
2d half (23-25)
5 Arleys
LaPaul
Manny King Co
DiGitanos
(One to fill)
Orpheum
1st half (19-22)
Hanson Co
C & J Preisser
Radio Rogues
Bert Walton
Anthony Trini Orc
2d half (23-25)
Dault & LaMarr
Raymond Baird
Pease & Nelson
Sid Page
Dean & Gibson Rev
Paradise (19)
Peasoupl Bros
Aunt Jemima
Owen McGivney
Milton Berle
State (19)
Paul Remos Co
Hackett & Carthay
Art Frank
Lillian Shade
Wm Demarest
Thos E
Gates Ave
1st half (19-22)
Dault & LaMarr
Lawrence Gray
Sid Page
DiGitanos
2d half (23-25)
Canary Cottage
Brent & Kaye
C & J Preisser
Ross & Edwards
Anthony Trini Orch
Metropolitan (19)
DeGuchis
Buster Shaver Co
A & M Havel
Will Mahoney
Gracella & Th'dore
Valencia (19)
3 Victor Sis
Sid Gary
Ray Bolling Co
Yorke & King
Kitchen Pirates
BALTIMORE
Century (19)
Geo Prentice
Vic Oliver
Slim Timblin
Ray Bolger
Isham Jones Orch
BOSTON
Boston (19)
3 St John Bros
Cookie Bowers
Stratford & M'berry
Radio Rubes
Ruis & Bonita Co
COLUMBUS
Ohio. (19)
U A Sanabria's
(To fill)

Beer Acts Start to Work

(Continued from page 45)

park, near Akron, is speeding up construction on an open-air German village to be in operation late this month. Leo Maytiner, at Summit Beach park, Akron, expects to have his beer garden, one of the largest in this section, in operation by Decoration Day. He is using an obsolete park concession building for his location.

Art Mallory at Craig Beach Park, near Youngstown, will have his beer garden open late this month, while Walter Radtke, at Brady Lake park, near Ravenna, O., is converting a large restaurant building into a beer garden to open May 27. A. M. Beach, manager at Chippewa Lake park, near Medina, is readying his garden for opening this month. At Ceauga park, near Akron, a 4,000-capacity garden will be in operation soon. Smaller parks hereabouts will put in beer gardens in time for the opening May 30.

Although opening of a dozen beer gardens in eastern Ohio amusement parks will divert to some extent the patronage from downtown spots, these places are expected to continue to thrive, since operators are planning on added amusements, better bands and new furnishings and equipment, as an added business incentive this summer.

In the Canton area, Benders, oldest established restaurant, has gone night club and is one of the bright nite spots of the town. Gray Wolf Tavern, near Alliance is pulling good crowds, using a band and floor show, while Buck Hill Tavern is doing capacity business every Saturday night. Palais Royale, near Canton is going strong and Sherers and Lemmons Cottage, downtown spots, are attracting heavy patronage. The Barn, another night spot is going it seven nights a week with cover charge Saturday nights only. Band has been set in permanent terms, with floor shows.

In the Akron district Lakeview Inn is pulling record crowds, with the Commander's band playing nightly and floor shows Saturday nights. Semlers Tavern now has Troy Singers band every night, with added entertainment. American Servian Club is doing stand-up business Saturday nights with only a 2 x 4 dance space, and Smoke's Tavern, on Portage Lakes, is doing over the place in up to the minute night club furnishings and will have a band and added entertainment. All downtown restaurants report increased trade and a dozen spagetti and beer joints are attracting the foreign trade.

At Youngstown Shoaff's, Club Vogue, Venice Gardens, Milton Gardens, Moonlight Gardens, Bannow Brook and Wickliffe Manor are outstanding beer spots. Operators have spent thousands redecorating, adding new equipment and hiring dance bands that have been idle most of two years, as well as retaining the best available in floor show features from the Pittsburgh and Cleveland agencies.

Gast House Reopens

Easton, Pa., May 15.

First beer garden in this section opened last week when Gast House was reopened at Allentown. It was famous as beer garden before prohibition. Milt Kuntz is owner.

Nights

Kansas City, May 15.

Legalization of the three-point-two has encouraged the opening of a number of new night clubs and road houses in and around the town. A number of the places are quite pretentious, gaily decorated and offering high-class orchestras and shows. With the coming of warm weather, several large beer gardens, featuring bands and vaudeville, are planning to open.

Most of the night clubs have been enjoying healthy business. In the downtown district one of the most popular is the Frolics, under the management of Tommie Dixon. Francis Elwood is the producer of the floor show, which features a chorus of eight, in addition to Thelma Day, vocalist; Vera Story, torch singer, and Bob Allen, dancer. At the Granda Gardens, Herbert Ehrhart's orchestra is featured for the dancing. Mirror Gardens, in the Coates hotel, brings back memories of the gay '90's when the mirror room was famous in this western country.

Just opened are the Cotton Club, under the management of Maxwell MacGreagor, formerly manager of the Palais Royale, Detroit, and the Show Boat, with Harry Goldberg at the heim. At the Cotton Club Don Torres' band will play for the dancing, with floor shows produced by Johnny O'Connor of New York. Similar entertainment is also provided at the Show Boat.

With the addition of these to the several already opened, Kansas City's night life has revived and is the liveliest for many years.

Beertown Booming

Milwaukee, May 15.

With breweries old and new planning more than $3,000,000 worth of improvements, this beer city seems destined to swing back into its pre-prohibition stride without much trouble.

Floor shows are being added everywhere. Texas Guinan is packing them in at the 'Ship' and recently reopened Wisconsin—hotel-Badger Room has swung back into popularity with a good floor show and a dance band. The Schroeder continues its policy of bringing name bands to town, with a feature act or two to add color.

Efforts are being made by local organizations to attract World Fair trade from Chicago. A well-organized movement is on foot to encourage those who visit the Fair to take the short trip northward and have a look at the source of most of the American beer.

The show boat which L. D. Cook has been putting together on the upper river with an old coal collier as the basis of a 750 capacity typical amusement palace, is just about ready for the cash customers. It will have its first audiences here and is then to be towed to the World Fair lagoon in Chi.

ichey's Side-Line

Detroit, May 16.

H. M. Richey is part owner of a new beer garden named Bohemia. He stated this was merely an investment on his part and he doesn't intend to resign from his position as general manager of Allied Theatres. Associated with Richey in the venture is Ray Moon, general manager of Co-operative Booking Offices.

Weeks after other spots around the country got beer this state legalized the brew May 11. Advent of the legal brew was the reason for a wholesale opening of restaurants, night clubs, beer gardens and roadhouses.

Places to reopen are Tuller Everglades Club, under the management of Rudy Svec; Blossom Heath, with Eddie Fritz as manager and Billy Kurth assistant. Oriole Terrace, Eastwood Park, Northwood Inn and Westwood Inn.

New spots include La Playa, Alamo, Bohemia, Fischer's, Schneider's. Most are using musicians and a few talent.

Opening beer night hurt theatre attendance, with the various spots all doing biz.

White City's New Life

Worcester, May 15.

Return of beer will mark the revival of Worcester's oldest and best known amusement park—White City. The quondam playground of Central Massachusetts had gradually fallen into disuse during the past few years until what few did venture to the Shrewsbury shore of Lake Quinsigamond went there to dance at night.

This year preparations already are under way for renovating the park and making it the city's largest beer garden. Julius Heck of Worcester was named by the Hamid Amusement Company, Inc., of New York as manager. All game concessions were turned over to Pierre Venner of New York.

New buildings are being erected and several of the newest type devices are under construction, but Hamid plans to leave plenty of space for tables.

Opening is set for May 27.

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15 YEARS AGO

(From 'Variety' and 'Clipper')

Stage hands got the war fervor. Decided not to work shows in which aliens were employed. Mostly out west.

Arthur Hopkins announced he had already arranged to produce five new plays in the fall.

Federal Trade Commission was about to start an investigation of vaudeville on charges of unfair competition. Charge believed to have been brought by disgruntled former White Rats.

United Booking Office established a special department to book war benefits.

William Fox and Benny Moss feuding. Fox asked Moss to help Fox's theatrical unit in the Red Cross collection drive. Moss countered he would make his own drive. Business opponents then.

Hagenbeck-Wallace show in trouble in Buffalo. Trains came in late due to wet canvas at previous stand, lot was muddy and parade did not start until around two, with performance at 4 o'clock. Part of the delay was a shortage of razorbacks, due to demand for labor.

Second N. V. A. benefit, at the Hippodrome, so well attended the police had to be called to handle traffic. Receipts around $65,000.

Congress of Daredevils was held in Mad. Sq. Garden. There were 12 breakneck acts, but as each actually occupied less than a minute, the show was killed by stalling and song plugging. Intended to make it an annual, but once was enough.

James Durkin established the Lakewood Players at Skowhegan, Me. Still a summer drama center.

50 YEARS AGO

(From 'Clipper')

Barnum & Bailey added a troupe of nine guaranteed cannibals to the show in Baltimore. Now it takes giraffe-necked women.

John B. Dorris, who had a one ring circus, was stressing the fact his show did not make people cross-eyed trying to watch three rings. Mlle. Christine, the Negro Siamese twin, was his drawing card, and drawing.

Tank trick swimmer claimed a record in remaining four minutes and 11 seconds under water. Out with a challenge.

Easton, Pa., cotton mill posted a notice to the effect that anyone not reporting for work the day Forepaugh's circus played the town would be fired. Had to back down as all 400 operatives stayed away. Other mills granted a holiday. Common custom in mill towns.

W. Coup, with Bacheller & Healy was testing out the idea of a permanent show building in Brooklyn. Opened a museum and 'Equescurriculum' with the museum on a 12 hour grind and the horse show twice a day. Still nothing to the idea.

Edwin Booth closed his European tour in Vienna, where he was presented with a laurel wreath of silver and gold. He had been a sensation.

Lily Langtry attended a benefit. She occupied a box and 'Clipper' commented it was easier to hear her than the performers on the stage.

Adam Forepaugh leased a 28 acre plot in Louisville. To run a hippodrome during an exposition there.

London 'Era' was fulminating against the amateur actors who were overrunning the theatres with matinees. To make it worse, some of them got jobs.

Inside Stuff—Pictures

For once an agent is getting the sympathy of the picture colony through the walkout of a star, whose income and salary he had greatly increased in a year and a half, with the star going to another agent.

The agent who lost the star will probably begin legal proceedings to restrain her from going under another management. He says he has an agreement with this star that as long as she is with the company she has been working for during the past eight years he shall represent her exclusively on all transactions, renewals, substitutes and extensions of her agreement.

When he took over the business affairs of the star 18 months ago, she was getting $1,500 a week. He got her a new contract which provides that on June 1 next she will be earning $4,000 a week.

Also, some time ago she went to Europe and waived all salary claims for the duration of her absence. The agent did not think it was fair and got her all of her accrued salary during the period of her absence.

Paramount in the past few weeks has progressed with its 1933-'34 star line-up to the point where home office execs figure it is now about in big name shape. Chevalier deal, which looked dubious for several months, has been consummated. Chev is slated for the regular two new pictures, still having one on the old contract, which makes three from him for the new season.

Dietrich's terms are about the same as Chevalier in quantity respect. She also has one on the current season which won't be delivered until fall.

Mae West has four more, and her time after that is also optioned. Whether the four will be made during '33-'34 depends upon further box office returns.

Outsiders could have gotten the impression during the last week or so that the United Artists' personnel is not on speaking terms. Edwin Justus Mayer hopped a train for the coast on Friday (5). Leo Birinski, his co-author on Anna Sten's yarn, left by plane the next day. Day after that Arthur Hornblow hopped a train and the day following Richard Day left. Tuesday's train carried Lynn Farnol and on Thursday Frank Tuttle used his railroad ticket. Same day John Harkrider, costume designer, left by auto. Friday Sam Goldwyn got on a train and Saturday Eddie Cantor got on a boat, yesterday (15) Al Dubin and Harry Warren, who will write Cantor's songs, left for the Coast. And all of them bound to the same United Artists studio.

In acquiring the film rights to 'Alice in Wonderland', Paramount dealt through Edgar Norton, screen actor, who several years ago got an assignment of the rights from the estate of Lewis Carroll, the author. Paramount also bought through Norton rights to 'Through the Looking Glass,' the sequel to 'Wonderland' and the basis of the play made under the latter title in London. Intention of Paramount is to make the picture stick as close to this play as possible.

Real reason for sudden decision on part of several pic companies not to make 'Alice in Wonderland,' including Columbia and the Mary Pickford organization, is that the rights are not in public domain in England and several other foreign countries where considerable portion of the profits would have to be anticipated. Paramount has the British rights.

Eastern novelist who was handed a year's contract by a major studio doesn't know it but he's getting to be a scenario department football. He did only one story for the company and was then loaned out to a rival lot. While he was gone, his script was sent around to the other writers as a perfect example of what not to write. It had to be rewritten before it was produced. Then the second studio sent him back and repeated the process as regards the horrible example script. Then his home studio got a bid from a third producer and loaned him again. His story for the latter has just been rejected.

Walter Winchell is still drawing giggles out Hollywood way with his gossip about the picture colony, reaching him on a 3-W relay presumably to cover up. Studio execs say his recent tid-bit that a European film edition of 'Lady Chatterly's Lover' is being passed around for private showing is all wet.

The picture Winchell referred to is probably 'Ecstasy', made in Czecho-Slovakia. Film men point out there's no connection and that these reels were brought over for one studio to get a look at Hedy Kiesler, starred.

Political pressure is given as the reason in Hollywood for the switching of titles in New York City on 'City Hall.' Picture, dealing with municipal graft, has been renamed 'Corruption.'

Film is an indie made by William Berke and state right released by William Pizor. It will play in the Southern California territory under the 'City Hall' handle. Story mentions no particular city, but because of the graft angle certain political bigwigs in New York became sensitive over the title, it is said.

Committee of the Screen Writers' Guild that is formulating the code of practice on which the scenarists will base their claim for studio recognition of their organization are reported split on several proposed articles.

Chief bone of contention in the committee sessions is said to be the article which would prohibit a Guild member from working in collaboration with a non-Guild member or working on a story that has been treated by a writer not a member of the group.

Reader on one of the major lots has been submitting original stories to the scenario department under another name, claiming that this gets his yarns more consideration as execs don't know he is on the lot.

Formerly, when he tacked on his own name, nobody took time to read the stories. Reader also says that the phoney handle assures that he will be paid for any stories accepted, whereas if studio knew he was on the lot as a reader, it might figure it was entitled to the yarn free.

When Paramount was casting 'International House' studio looked around for a type to fit a titled Englishman, but failed to locate one in Hollywood. Lumsden Hare was taken out from New York for the part. When the picture was previewed last week Hare walked into the opening scene, and was later picked up sitting at a table in a restaurant. From then on he was out of the picture. Altogether, he has about 400 feet, and is in no way connected with the story.

Saul E. Rogers represented J. Grainger in the latter's settlement of his Fox Film contract.

Rogers and Grainger huddled with S. Kent and Richard Dwight of Hughes, Schurman & Dwight, representing Fox, in closing the deal, immediately following which Grainger sailed for Europe. Nathan Burkan had been reported as acting for Rogers.

'The Last Mile' has been a lucky charm to the three actors who played the lead in the New York and Coast legit productions and in the picture version. Spencer Tracy received his Fox contract through his appearance in the New York cast. Clark Gable was grabbed by Metro while playing in the coast company in Los Angeles. Preston Foster is up for a contract at Fox after execs saw him as Killer Mears in the picture version during a recent projection room showing.

Majestic feels that the b. o. grosses last week didn't give it a break. Washington report was phrased to suggest that 'The World Gone Mad' was bounced out of Keith's after three days. 'Mad' was in for a week and completed the full six and Majestic says the manager reported the picture did not do so badly, though it wasn't hot. Anyhow it was six days.

Illustration of the relative importance of newspaper reviews was brought home to one of the producing companies recently with an animal picture which pulled rave notices in 12 key cities where it had been shown so far. In 11 of these cities it flopped, according to the company's own books. Company attributes the red to the fact of too many animal pictures.

A still camera which takes a direct color photograph has been brought over from Germany by Walter Williams. Its first use in the picture field is by Metro in the photographing of Astor and Gaiety, N. Y., house fronts for advertising purposes. The new importation is held to be the best to come forward through its economy when color plates are wanted.

Attempt of Louella Parsons to steal a march on her fellow chatterers by bringing a Hearst cameraman to snap her with Dorothy Wieck at the press luncheon thrown by Paramount at the Roosevelt, Hollywood, came to naught when the studio publicity bunch got one of their own still men to take a series of pictures of Miss Wieck with all of the scribes present.

After a major studio bought a Spanish play from its author, is discovered that the playwright had an agreement with a translator in New York whereby the latter would get a slice on the sale of any property purchased in this country. Studio had to pay an additional $5,000 to the translator to be sure of a clean title.

After a year of plugging and touting, Ernst Lubitsch sold his story, 'Four Women,' to Paramount last week. Director has been working on the yarn for the past 12 months and talking its virtues every time an opportunnity presented itself. It got to be a gag around the studio with the director taking all the kidding well.

Hays office forced Fox to make a number of cuts in 'Warrior's Husband' following the preview. Deletions were chiefly of the panze scenes. New version reached New York last week and passed the state censor board without a cut. Picture, as shown at the Music Hall, however, is the same length, 75 minutes, as when previewed on the coast.

An epidemic of 'Speaks' pictures around. Started with 'Africa Speaks.' Then Columbia's 'Mussolini Speaks' and somebody rushed ahead with 'Italy Speaks,' both on the current market. Also 'India Speaks' and 'The Pope Speaks,' and now somebody's talking of a Hitler pic along the same lines.

The cost of Fox's 'Pilgrimage' is the talk of New York executive circles. Officials say that its budget is that of the average program feature, holding it as the most inexpensive picture set for roadshow classification ever produced. Sol Wurtzel is said to have turned it out for around $200,000.

Columbia gets the record for the most censor cuts in one picture. Wheeler and Woolsey film, 'So This Is Africa', got scissored in 197 places before the New York censor board would allow it to be shown in that state.

'General' Will Hays is now on the same footing with his chief attorney since Gov. Laffoon of Kentucky elevated Charlie Pettijohn from 'Colonel' to 'General' in Kaintuck's army.

Paramount studio is installing a new lighting system for all its projection machines, using alternating current instead of the former direct. New move is expected to cut in half the light bills for this feature.

Inside Stuff—Legit

When 'The Mask and the Face,' which the Guild revived last week, was first presented on Broadway (at the Bijou) in September, 1924, by Brock Pemberton, there impended a feud between him and Gilbert Miller, then in charge of the Charles Frohman office for Paramount. Miller had bought the rights from the Italian author Luigi Chiarelli, while Pemberton bought the American rights from Chester Bailey Fernol who made the English adaptation.

Miller commissioned W. Somerset Maugham to make a translation (the one used by the Guild) and went ahead with the production regardless of Pemberton's claims.

However, Pemberton got his show on first, originally announcing it under the title of 'The Ostrich', but suddenly switching to the 'Mask and Face' label, starring William Faversham. Miller burned, but when the show was withdrawn after two poor weeks, he lost all interest in also presenting the play.

Night the show closed Pemberton looked at the electric sign which read that he 'presents William Faversham' and so forth, dryly remarking: 'If the show were to continue, I was thinking of striking the letter p out of the word 'presents'.

Elmer Kenyon, head of the drama department at Carnegie Tech, is the best booster for the legit theatre in Pittsburgh. Prior to the collegiate assignment he tarried in show business for a time. Although wealthy, he agented 'Green Grow the Lilacs' for the Theatre Guild.

During the season Kenyon is credited with aiding the business drawn by 'Of Thee I Sing' in Pittsburgh. An idea of his activities was shown during the engagement there of 'The Green Pastures'. He established a ticket office at Tech and sold $3,500 worth of tickets. He accepted many checks in payment, cleared them through his personal bank account and settled with the theatre (Nixon) tendering his own check for the total, thereby saving the box office the detail work.

Any play that Kenyon recommends, usually enjoys the attendance of approximately 5,000 professors, school teachers and students from Carnegie, Duquesne University and other places of learning it and around Pittsburgh.

Rentals of the Mansfield and the New Yorker theatres, both thrown back to the banks which hold the first mortgages, have been assigned to a Times Square realty agent. The Mansfield was recently under the management of Edgar Allen and Ray Bartlett. After booking several flops, the locks were changed and the duo asked their lawyers how come. The answer was that they could break the locks since their rental arrangement extends until August, but it is unlikely anything will be done about it.

The New Yorker is said to have been under the management of Arthur M. Friend for several months. Bookings there were no more successful.

The Mansfield housed the long run of 'The Green Pastures,' but the New Yorker (first called the Gallo) hasn't had a winner since it was built.

Ben Stein, g.m. of 'Strike Me Pink', took unto himself a wife, Myrtle Patterson, Monday (8) at Harrison, N. J.

That night after the performance, the groom, Lew Brown, Sam Ledner, Johnny Phillips and others threw a party in celebration backstage at the Majestic (N. Y.). There were handbills for the event, final notation being: 'Future bookings arranged by General Manager Mrs. Ben Stein.'

Corse Payton's Beer with Stock and Swell Suds Sales Talk Between Acts

Jamaica, L. I., May 15.

The Carlton theatre was opened about six years ago, presenting legit offered by John Cort. Since then it has been sort of theatrical experimental station. And now it is the scene of an innovation in the theatre world—a theatre and beer garden combination. Corse Payton is sponsoring the 10-20-30 stock, with suds.

House seats 2,200 and has plenty of room. The beer garden is on the mez lounge, leading from the street floor to the upper levels. It consists of 40 tables. Here the Islanders can sip beer at 10c a glass or 65c a pitcher. The waitresses are the usherettes. Each week they will alternate, doubling on the tables and showing the patrons to their seats. The only form of edibles are sandwiches. In the rear of the orchestra a good sized dance floor has been laid out. A band under the direction of Fred Martin plays before and after each performance and during the intermissions. A small bar which will be replaced by a regulation one to give the folks beer on draught.

The nut of the venture is kept low through the house staff's doubling in the beer garden.

Maybe All Year

Payton with his competent staff has leased the theatre for summer stock, but if the beer idea catches he will give his talent to the Islanders for the entire year. Thursday (11) Payton did 'James Gilley' in George Broadhurst's 'Bought and Paid For.' His cast, which included Kathryn Meredith, Henriette Browne, Kirk Brown Jr., and Ellinor Kennedy, is good. This week it's 'Peg o' My Heart,' Payton will continue to play the leads in some of the good old American melodramas. During each performance he gives the audience a swell beer sales talk. He is being received royally.

Payton is for the older generation and beer and dancing for the younger. The price for real old stock is not prohibitive at 10-20-30 at all times. The beer is not high, dancing free and stay as late as you want. House opens at two p. m. and the beer garden is ready to stay open until curfew.

The mats so far have been weak. But the evenings, at which time the seats are reserved, have been lively, and, as W. Kenneth Hayden, manager of the house, puts it, real beer weather has not yet set in.

On Sundays the house will play pics and vaude at the stock prices.

Pasternack Held Due to Agency's Missing $8,000

When Sam Beckhard's ticket agency scrammed off Broad ay to office building quarters, replacing the main store front, it was discovered that the brokerage was eight G's less in the red than the books indicated. But that was not found money. It is alleged that Jack Pasternack, one of the ticket sellers, had pocketed and spent that amount during the season. He is now out on $1,500 ball.

Beckhard and Sam Mayer, is partner, were disposed to forego prosecution if restitution was made. Affidavit of the shortage was made by Samuel Bloom, an auditor for several ticket brokers, who had a piece of the Beckhard agency.

It is charged that Pasternack had a bookkeeping system of his own. He is charged with having telephoned customers, requesting them to make out checks in his name. When he sold tickets over the counter, charges set forth that cash went into the kick and a phoney charge would be made on the books. It is claimed he knew just how much coin he copped, putting down the amount in a little book.

Hearing on the charge is dated for Thursday (18).

"Variety"
FOR SUMMER
Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50
Mail remittance with name and summer address.

Sentenced to 1 Year Frisco Legit Bomber

San Francisco, May 15.

Municipal court handed a year's sentence, nine months of it suspended, to Harry Hardels on charges of stench bombing the Geary, three weeks ago during opening night of Louis Macloon's 'Hand in the Fog.'

Hardels was caught trying to escape, and when searched, carried a cook's union card. Two girls said to be members of the waitresses' union, were arrested two nights later after another bombing, but were not convicted, and have been released.

Macloon was producing 'Hand in the Fog' with members of Theatrical Craftsmen, unaffiliated with American Fed. of Labor, as deckhands. He had no orchestra in the pit, defying musicians' union with an ultimatum that he, like the Curran, Alcazar and Columbia, would use no music with a straight dramatic production.

Since the bombing Macloon folded up 'Fog' after two weeks, owing part salaries to the cast. He says he is now planning to produce 'Bitter Sweet.'

SEPARATE RELIEF FUND FOR COLORED PROS SET

Total donations to the Stage Relief Fund approximate $60,000, disbursements leaving a balance of $13,695. But there is additional money on hand, but not yet turned over to the fund. That coin has been collected in the 'Dollar Drive' started sometime ago by Antoinette Perry.

The drive has netted $4,000 to date, which amount is available to the fund. Miss Perry, however, set the drive's total of $10,000 and the campaign for buck donations will continue until that objective is attained.

A benefit in aid of colored professionals will be staged in Harlem. Colored applicants have received attention from the fund, but the difficulty in identifying them led to the decision to raise money to be kept apart and to be disbursed separately among needy Harlem performers. Benefit committee includes John Golden, Jane Cowl and Marc Connolly.

Fund's weekly statement up to Friday (12):

Previous contributions	$57,685
'One Sun. Afternoon'	268
Met. Op. House (bal.)	60
Mary T. B. Helme	25
Edna Hiller	10
Rev. Jos. A. Schreiner	10
Other contribs.	129
Total	$58,188
Gross disbursements	44,492
	$13,695

Charleston, W. Va., Gets First Troupe in Year

Charleston, W. Va., May 15.

Ches Davis' 'Chicago Follies' opened an indefinite engagement at the Kearse theatre here Sunday (May 14). It is the first time in several years a musical show of this size has visited Charleston, and represents an experiment by the Kearse to test Charleston on this form of entertainment.

The show is directed by Cliff Nichols and Jack 'Smoke' Gray. Vaudeville acts give variety to the program, which features the Dancing Leonards; Johnny and Madeline Babin, Anita Muth, and the comedy trio of Davis, Paul Landrum and Owen Bennett. The chorus contains ten girls.

itchell Off For Coast

Thomas Mitchell left Broadway for Hollywood last Thursday (11) immediately after the premier of '$25 An Hour,' which he staged and presented at the Masque, N. Y., in association with Alfred E. Aarons.

Mitchell will work on the scenario of 'Cloudy With Showers' for Par. Play was authored by Floyd Dell and Mitchell, latter staging and appearing in it at the Bijou, N. Y., early last season.

John Doe's Alias

Winchell Smith invented a name for an unimportant member of the cast in his shows produced with John Golden. Generally that individual had no lines and was down on the program as 'George Spelvin.' Other showmen used the phoney now and then.

The makers of 'They All Come to Moscow,' which opened at the Lyceum last week, elaborated on the idea and the program lists a character as 'George Spelvinsky,' who speaks one or two lines.

Guild Reduces N. Y. Scale; Road Tour Is Halved

The American Theatre Society, a combination of the Theatre Guild, Shuberts and Erlanger out-of-town subscription ventures, will be radically realigned next season. Eight of the 13 stands will be eliminated and instead of 17 playing weeks of subscription time, there will be a maximum of nine weeks. Field is therefore constricted nearly 50% in playing time.

The A.T.S. was organized about a year ago and was looked upon as a good thing, due to guaranteed attendance in the keys and week stands. The Guild welcomed the Shubert and Erlanger participation because it was not certain if its own productions would measure up to the standard that would hold the subscribers out of town. Also it was in line with the United Booking Office and its central idea of eliminating opposed bookings in the week stands. A third factor was the proposed production arm of the U.B.O., which, however, never got into action.

On top of that it was anticipated that independent managers with likely shows for road success would be glad to accept the subscription bookings. But the things didn't work out according to plan. Few shows except those supplied by the Guild were sent out on subscription bookings. Indie shows which tried the system immediately rebelled at the boosted fee charged by the A.T.S.

Because the subscription shows did not draw well in the week stands, above the subscription money itself the following stands are off the A.T.S. schedule: Buffalo, Baltimore, Detroit, Cincinnati, Cleveland, Milwaukee, St. Paul and Minneapolis.

New line-up for subscription shows will be: Chicago, three weeks; Boston, two weeks; Phila., two week; Washington, one week; Pittsburgh, one week.

Factions Split Time

Three out of the five stands will also present a new subscription proposition. There are to be three Guild shows, as against the guaranteed six this season and there will be three from the Shubert-Erlanger side, or to be selected from among independent attractions. Subscribers will have the privilege of taking all six attractions or ordering only for the Guild's three shows.

As this time there is but one attraction definitely booked for the A.T.S. time, it being the Guild's 'Biography.' Not sure if the Pulitzer prize winner, 'Both Your Houses,' of the same management, will be available for the road next season. The Guild may, however, open several of next season's productions out of town and in that way fulfill subscription obligations. What shows the Shuberts-Erlanger will use, has not been decided on.

Guild's next subscription season in New York has been reduced and is now the same at that which applied in the week stands. Ticket scale will be topped at $2.20 as against $2.75, which has been the top for some time. Regular admission is $3.30 to non-subscribers, while a few Guild shows were $3.85 top—but not this season. New subscription rates call for $13.20 for six tickets (one for each new show, six in all) as against $16.50 for evening performances this season.

Matinee tickets will cost $9 as against $13.20 on subscription of six tickets. Reduction actually means $3.30 on the season for each class of subscription.

Guild's new season production will be selected from: 'Winesburg, Ohio,' 'Sarah Simple,' 'The Purple Testament,' 'The School for Husbands,' 'Versailles,' 'Native Ground,' 'Something to Live For,' 'This Side Idolatry' and possibly plays by Eugene O'Neill, Sydney Howard and Maxwell Anderson.

65 Stocks, 50% Increase, Next Season Forecast; Dollar Top Is Out

A revival in dramatic stocks is predicted for next season, based on the indications in that field this summer. stands in East have already opened up and at least 20 summer spots will be operating by July 1, inclusive of the rural try-out ventures and warm weather hideaways.

Admission prices, however, are virtually sure to drop. Dollar top is out and 50 cents will probably prevail. During the post season 75 cents was the top in some spots.

20 Spring Troupes

At present there are about 20 stocks operating throughout the country, not including those playing under canvas. Booking men state that as many as 65 stock companies are expected to be playing by next mid-seas . That would mean an increase of about 50% over the past season's average total of 30. They insist there is a demand for a return of stocks in towns where that type of attraction formerly flourished.

Additional spots primed or ready, playing stocks are Newark, Buffalo, Atlantic City, Providence, Jamaica, Hartford and Springfield. Latter was previously a stock stronghold, but the resident company was withdrawn last season.

The summer stock and try-out lineup is: Southampton, Huntington, Locust Valley (all Long Island), Sharon, Mt. Kisco, Elverhoj, Millbrook, Poughkeepsie (all New York), Westport, Ivoryton (both Conn.), Nantucket, Provincetown, Dennis, Stockbridge (all Mass.), Skowhegan, Surrey (both Maine), Newport and Cape May.

Latest development expected to encourage stock attendance is the attention given to settings. Some recent presentations were comparable to the original productions. A circuit of six stock houses under the same direction is in formation. Name leads will be engaged for six weeks and will be rotated along with the settings.

Although Broadway has no listed stock companies, the cheap ticket revivals which have prevailed most of the season at the Hudson, Waldorf and Forrest are rated as stocks by Equity. Only the leads were changed and a majority of the players being retained under stock rules. Among the shows were the so-called revivals, which included 'As Husbands Go,' 'Whistling in the Dark' and 'The Show-Off,' the engagements of the first two extending several months.

Max Hart and Erlangers Near Deal for 'Follies'

A deal whereby the title 'legfeld Follies' may be leased by Max Hart, is being considered by Judge Mitchell L. Erlanger, representing the Erlanger estate. The late showman was the backer of the 'Follies' and previously the firm of Klaw & Erlanger acted similarly.

Although it was known that Erlanger was in on all of Ziegfeld's 'Follies,' it was something of a surprise that he controlled the title, rather than the Ziegfeld estate.

Hart proposes to tour a 'Ziegfeld Follies' using new material. Erlanger's asking price is $10,000 a year, with Hart holding out for a royalty proposition. He was given the right to use costumes and properties in storage, but discovered that the storehouse was virtually cleaned out. A. C. Blumenthal acting for the Ziegfeld estate, ordered the contents of the building disposed of several months ago.

PHILA. AMATEURS WILL TEST COMMERCIAL PLAY

Philadelphia, May 15.

The Plays and Players, best known of the local amateur little theatre groups, is instituting a new policy this spring, which if successful, will be continued next season.

The outfit's final play of the 1932-33 season will be a try-out—a comedy by Fleming Ward entitled 'Fools Rush In.' Several New York producers, including Arthur Beckhardt and John Golden are interested and will be over. Performances at the Plays and Players' theatre are slated for next Monday and Tuesday.

In years past, The Plays and Players have occasionally produced original plays by their own members or for their own diversion, but this is the first manuscript play accepted to be presented with a view of a possible commercial future.

CAMPUS CIRCUIT

Three-Cornered College Contest in Pennsylvania Is Opposish

Easton, Pa., May 15.

Little theatre movements, especially those in colleges in this section, are giving legitimate theatres considerable competition, the dramatic groups in Lafayette and Muhlenberg Colleges and Lehigh University being more active than ever.

The latest in presentation is triangular competition, with the dramatic groups from all three colleges appearing on the same stage on the same evening in various cities.

The college players also exhibited in their home city several times a month. Other presentations are by the Y.M.H.A.'s in the three cities, by Woman's Club and Little Theatre organizations.

Fox-WC Playing 'Alice'

San Francisco, May 15.

Reginald Travers' production of 'Alice in Wonderland,' which did two weeks at the local Columbia (legit), is being tried by Fox-West Coast in neighboring towns.

Piece is in Fox houses at Palo Alto and Burlingame over the week-end with heavy kid draw counted upon. May go into other houses for the circuit.

DOWN EAST CO. SET

New Haven, May 15.

New York players open fourth season in Ivoryton, near here, June 30. Set to run three months under guidance of Larry Anhalt and Milton Stiefel.

Guest stars will include Henry Hull, Glenn Hunter, Ernest Truex, Katherine Hepburn and Nora Terris. Season will probably include several Broadway tryouts.

Philly Hedgerow Doing New Play as Its 96th

Philadelphia, May 15.

The Hedgerow theatre in Rose Valley will stage its 96th play on Tuesday night. It is a comedy by Bella Spewack 'The Countess and the Conductor.' Plot is of the 'Grand Hotel' school. Action takes place on the Orient express, bound out of stantinople.

Hedgerow theatre, which already has largest number of productions to its credit of any little theatre or repertory group in the country, generally opens its plays on Saturday. Change probably due to fact that end of week always finds crowded houses in the little theatre, whatever the attraction, and that beginning of the week is more in need of bolstering.

George K. Arthur Takes Hollywood Playhouse

Hollywood, May 15.

George K. Arthur, who has been producing a series of plays at the Music Box, here, will take over the Hollywood Playhouse under a year lease, effective on folding of 'Middle Watch' at the former house and 'Business Before Pleasure' at the latter, probably June 1.

'Yellow Sands,' by Eden Phillpotts, will be Arthur's first at the Playhouse. E. E. Clive will continue staging and starri in the Arthur shows.

'Supper' Pulled in London After Two Days; Blumey Disavows Wife's Shows

London, May 15.

'Champagne Supper', which opened here at the Globe last Friday (12), under the title of 'The Day I Forgot', was taken off Saturday. Takings on the three performances totaled less than $450.

Dorothy Hall, starred, was in a state of collapse over the failure. She will sail back this week.

By overseas telephone immediately after the premiere and in subsequent cablegrams it was stated that Miss Hall received an ovation.

'Supper' was produced by Peggy Fears, its London presentation being under the management of Andre Charlot. Show's affairs are mixed up in the marital differences between Miss Fears and her husband, A. C. Blumenthal. Latter agreed to finance the London venture, but delay in sending the required amount of money guaranteeing Charlot and the house against loss, nearly brought about the stranding of the company. Miss Fears sent the deficit, raising the money by borrowing on two of her diamond bracelets.

Venture's History

Show had a brief tryout in Phila. recently. Instead of spotting it on Broadway, the production and the cast most of whom are British, were shipped to London where it was figured 'Supper's' chances were better there because the season starts there at Easter, while Broadway's season is on the decline at this period.

Iumey Wants Out

lumenthal wrote Equity that on and after March 30 he would not be responsible for any of Miss Fears' theatrical liabilities. Equity replied that such notice might apply to new productions, but that his guarantee of salaries must be continued on shows which had already been produced. Blumey's guarantee is backed by $20,000 in bonds held by Equity on a Wall street building. This covers 'Music in the Air' at the 44th Street, and it also believed to apply to 'Supper.'

However, advices from the company Monday were to the effect that return transportation had not been provided, nor had expense money which Blumey agreed to pay. Blumey stated that he is out of the whole matter and that Charlot is responsible. Probability of the company being stranded and Equity being forced to step in was discounted by Miss Fears, who stated that return trip accommodations had been provided for all except Miss Hall and the director who sailed on a different boat.

When 'Supper' was taken off after one week in Phila. for revision, the players were paid two weeks' salary. Show then went into rehearsal again and when the London date was decided on, the several players not taken along, again were paid two weeks.

Balance of the cast, however, had signed an unusual agrement with Blumey. It is to the effect that should the show play London, they would make the appearance there without salary in return for two way transportation and $5 per day expenses. In other words it looks as though the cast agreed to play London just for the trip and apparently the players waived a guarantee of salary.

'Jig Saw' Cast Leaves Frisco Sans Baggage

San Francisco, May 15.

Entire cast of 'Jig Saws' revue has returned to Hollywood, although most of their luggage is in local hotels following closing of the Embassy last week after Dan Markowitz, house operator, had rubber checked musicians and stagehands. Show had to fold, leaving $108 to split among the cast.

Markowitz has been out of town trying to raise dough to cover his obligations. Meanwhile the Embassy marquee claims he'll reopen shortly with a burlesque show.

Lubin Options Play

Hollywood, May 15.

Arthur Lubin has taken an option on 'Greek Fragment,' new play by William Hurlbut.

He intends producing the play in New York in October.

Leighton Wins Appeal Of Erlanger Judgment

Judgment of $8,000 in favor of Victor Leighton against the estate of A. L. Erlanger, was affirmed last week by the New York Appellate Division. Leighton was formerly booking manager of the Erlanger exchange, and the sum in dispute is his share of the profits during his final season with the Erlanger office. No reason was ever given for holding out the money. It is now assured him, despite the litigated condition of the estate.

When the award was originally granted an appeal was taken, but the court stipulated that bond must be filed.

No further appeal can be taken, all five judges in the Appellate division concurring.

CAST OF FOUR CRAB SHUBERT STOCK

The Shuberts, backers of Thomas Kilpatrick, who is staging revivals at the Ambassador, N. Y., learned about stock from Equity, so now the shows in that house are on a production basis. Other cheap ticket revivals, of which Wee & Leventhal had three running on Broadway during most of the season, are on a stock company basis which permits nine performances weekly. Regularly but eight performances are permitted, with one eight additional salary paid on any additional performances.

Stock requirements call for engaging at least six players for the season. That was okay when the Ambassador opened with 'Young Sinners,' but when 'Springtime For Henry' was put on, the stock thing looked sour because 'Henry' calls for only four players. It was then decided to abandon the stock company idea.

Plan to use a stock company at Parson's, Hartford, during the summer, was also found to be impractical. Shuberts proposes to try out eight plays there but again the permanent six player requirement didn't fit into the scheme. Equity advised the Shuberts that if the new shows are to be rehearsed in Hartford, the players must be paid $5 daily for living expenses. A week's rehearsal out of town for stock does not carry the per diem payment.

Hartford had few attractions this season but this summer will see more show activity than ever in the history of the city. In addition to the Shubert try-outs, James Thatcher will present stock there in a former picture theatre. Thatcher's summer stocks will also include Springfield, Mass., a spot that heretofore has been a clean-up for him.

'Angel's' Good Start

'Hard Boiled Angel,' produced by Arch Selwyn, starring Lenore Ulric, opened promisingly at Albany last week. First night takings of $1,065 was figured a favorable indication of the show's chances on tour.

Show, written by Wilson Collison, played Buffalo the last half, jumping to Milwaukee, coast bound. It will tour back to Chicago as a World's Fair attraction, not being due on Broadway until next season.

'Angel,' first called 'Forced Landing,' was directed by Selwyn's son, Billy, his first staging job. Show has two men in advance, also a lecturer.

Smith's Co-op Revue

Hollywood, May 15.

Paul Gerard Smith is organizing a co-operative revue to play coast spots and later open in Chicago to get some of the World's Fair biz.

Cast will have 10 principals, with Adele Rowland, Hale M. Hamilton, Allan Edwards and Gloria Foy already in the commonwealth group. Smith figures to divide 70% of the gross on the co-op basis.

Hinterland on Parade

Pittsburgh, May 15.

Opening night of George M. Cohan's 'Pigeons and People,' at Nixon last week, was notable because of absence of Pittsburgh's usual Monday night stiff shirt crowd. One newspaper critic seemed to hit the nail on the head when he observed:

'That crowd turns out, not to see a show, but to parade their ermines in the lobby. They must have heard there were no intermissions.'

'Buzz' Wins on 'Pep Up Town' Issue, Reformer Rival Snowed Under

Minneapolis, May 15.

Whether Minneapolis shall be 'a good show town or a poor one' will be an outstanding at the mayoralty election next month, as a result of the outcome of last week's primaries at which A. G. 'Buzz' Bainbridge and Mayor W. A. Anderson were victors.

Bainbridge, managing director of the Shubert dramatic stock and veteran theatrical man, will devote much of his campaign to assailing Mayor Anderson for his action in banning 'Crazy Quilt' and 'a narrow-minded and intolerant attitude toward the theatre.'

Utilizing a portion of all of his Shubert theatre dramatic stock paper, including one and larger sheets, posters and tack cards, to advertise his candidacy during the past two months, Bainbridge led the entire field of mayoralty candidates at the primaries.

Mayor Anderson, his opponent at the June election, seeking re-election, ran nearly a thousand votes behind the theatre man at the primaries, despite the vigorous support of the dry, reform and church elements. Anderson had lost his Farmer-Labor party indorsement because he disapproved of its paper and also refused to sanction the engagement of Earl Carroll's 'Vanities.' Both attractions went into St. Paul and pulled thousands of Minneapolitans there to see them.

Recently Anderson attempted to prohibit the sale of 3.2 beer here, but the council passed the beer ordinance 26 to 3 over his veto.

Bainbridge had practically no financial support in the primaries, his campaign expenditures totaling $700, raised by his local theatrical friends, as compared with $15,000 expended by one unsuccessful candidate.

The most colorful of all candidates, 'Buzz' promised in his campaign speeches free municipal opera at the auditorium.

In the primaries, Bainbridge said that, if elected, he will use showmanship to sell the town to new industries, transients and tourists. He has been in the show business all his life, with the exception of two years spent in France as lieutenant of artillery during the world war.

ART THEATRES GIVE UP GET-TOGETHER SCHEME

Chicago, May 15.

An ambitious proposal to merge all the little theatres in Chicago into a super-repertory and present a series of plays in the loop has expired in the conversational state. From report 'professional jealousy' among the amateurs doomed the bright idea.

Maurice Gnesin of the Goodman, Harold Ehrensperge and Charles Freeman of the Jewish Institute were leaders in getting the little theatre interests together for the confabs. Idea was to take the most talented and experienced of the little theatre veterans, acting and directorial, in the thought that the resulting productions would be able to compete with the commercial downtown legits.

Seeing nothing in it for them, many of the stage directors withdrew and announced they had troubles enough.

Joe Cook Summer Show

Joe Cook will do a summer musical on Broadway with Morris Green producing.

Show is in preparation for a probably July opening.

London as Summer Spot for B'way Shows Vies With Fair-Time Chi.

London and Chicago have suddenly become two important vantage points for legit shows, with practically every show in New York talking of going to one or the other of these cities.

Latest to enter the London trek last week were 'Biography' and 'Best Sellers.' Word from London via cable is to the effect that Ina Claire is definitely set to appear there in a production of the play. Theatre Guild, however, says there's nothing closed yet inasmuch as the play is still running to fair business in New York.

'Sellers' Wavering

'Best Sellers' is a Shubert production of an Edouard Bourdet adaptation. Ernest Truex and Peggy Wood, starring in it, are both London draws. Piece started off slowly in New York and, although building somewhat, the producers are undecided whether to send it to Chicago for the World Fair or across the ocean to London. Meantime both Truex and Miss Wood have indicated they're willing to take a cut for a New York run attempt while the Chicago thing is tested by other shows.

Soon as it's decided that Chicago is ripe they'll jump the show there, going to London later. It, however, it's found the Fair opening is not as big a thing for shows as is being hoped, London will be the next hop, within six weeks or so.

Meantime 'Music in the Air' and 'Champagne Supper,' both American imports, opened during the week in London. Two weeks ago 'Clear All Wires' and 'When Ladies Meet' opened there.

The rise of the pound has considerable importance in the matter. Every pound is now worth about 18 cents more than it was a few weeks ago making it nice for American producers who want to bring money back from England, although not so good from the standpoint of the American actors spending money in that country.

Three Legits Readying For Early L. A. Showing

Hollywood, May 15.

Alexander and Nat Carr in 'Business Before Pleasure' at the Playhouse is definitely set for Wednesday (17). Play has been modernized in dialog and action.

An early attraction at El Capitan will be 'One Sunday Afternoon,' which Henry Duffy acquired for coast production during his recent trip to New York, where the play is running.

Opening today (Mon.) at the Biltmore, was 'The Only Girl,' the Victor Herbert musical done by Herbert Heidecker and John Cameron, with Charlotte Lansing and Guy Robertson.

BEER GARDEN FOR NAT'L ON B'WAY

What may happen to some of the Shubert theatres is indicated in a plan to turn the National, N. Y., into a garden with beer and dancing in addition to the show. Show to be along revue lines, two shows daily at $1 top. Seats will be removed and the floor leveled for the hoofing.

Will Morrissey has the idea and claims to have the deal ready for closing. He said that the only important money needed was $600 as a deposit for the lights. Morrissey also said there were plenty of actors available and it was just a matter of keeping them in good humor until Saturday night. Rent is $250 weekly, payable to the bank, he claims.

National is one of the theatres bought back by the Shuberts recently when the receivership operation failed and the corporation was liquidated. Last summer the first mortgage holder (Prudence Bonds) threatened foreclosure. It is reported that they recently permitted the house to slip into possession of the bank rather than pay the interest and taxes for the past season, most of which time the National was dark.

FROLIC NETS $4,500

Gross $6,800—Stagehands Return Overtime to Friars

The Friars' Frolic at the New Amsterdam Sunday night grossed $6,800. Tickets were $11 top for the first nine rows. Last three rows were $3.30. Show played to standing room. Programs carried no advertising. Net to the club will be about $4,500.

Performance ran until 11:30, calling for extra time to the crew and orchestra. Stage hands refunded the overage, saying they had little to do anyhow. Reported the musicians would follow suit.

Helen Morgan as Vamp In Lytell 'Fool' Revival

If Bert Lytell revives 'A Fool There Was' for Schlesinger's Newark stock at the Broad, the vamp is apt to be Helen Morgan.

Participation in the piece, which the late Bob Hilliard helped to make famous, would mark Miss Morgan's first stage attempt minus a musical background.

Expo's Big Pageant

Chicago, May 15.

First of the big pageants for the Century of Progress Exposition will be staged July 3 in Soldiers' Field (included as part of the Fair grounds). About 3,000 people will participate in the spectacle, written by Maurice Samuels and known as 'The Romance of a People.'

Isaac Van Grove and Charles Freeman will co-direct and Harry Beatty, formerly of the Civic Opera, will handle the technical end.

'Yoshe Kalb' in English For Manhattan Repeat

Chicago, May 15.

'Yoshe Kalb' folded at the Apollo Saturday and moved to Milwaukee, Cleveland, Detroit, Pittsburgh and Newark follow for one day stands, after which its for a week. Maurice Schwartz expects to begin preparations to return to New York with the same play.

Schwartz, and a local dramatist, Fritz Blocki, are understood to have completed translation of the piece into English, but probably the original Yiddish will stick.

L. O. Macloon's 'Fog' Dies From Acute B. R. Anemia

Los Angeles, May 15.

Efforts of Louis O. Macloon to stage 'Hand in the Fog' here are cold, with the producer reported to be heading east in search of another bankroll and play.

Main stumbling block to a local showing of the Edgar Wallace thriller is the filing of claims for salary with Equity by members of the cast who are reported still looking for their San Francisco pay.

Danes Buy B'way Flop

'Our Wife' comedy by Lyon Mearson and Lillian Day produced in New York in March has been sold for a quick Copenhagen production. Piece was shown on Broadway by Abe Halle and Tommy Brotherton, but lasted only a week.

Sanford Greenburger agented.

Kramer's Revue

Dave Kramer, formerly of the vaude team of Kramer and Boyle, is preparing a spring attempt titled, 'Jigsaw Puzzle Revue.' Principals lined up include Kramer, Maria Kernes, Charles Kemper, and Ken Nichols. Latter is also doing the music and lyrics.

Show will carry 12 girls and a dozen principals when the roster is complete. Depends how it shapes up as to playing destination.

Plays on Broadway

$25 AN HOUR

Comedy in three acts presented at the Masque May 10 by Alfred Aarons and Thomas Mitchell; written by Gladys Unger and Leyla Georgie; Georges Metaxa, Olga Baclanova and Jean Arthur featured; staged by Mitchell.

Miss Minners.....Natalie Browning
Anna Olson.....Catherine Field
Mrs. Rosenwasser.....Helena Rapport
Claude de Rozay.....Georges Metaxa
William Mitchell.....Stanley Harrison
Cornelius.....James E. Lightfoot
Hope Belmore.....Cyrena Smith
Mr. Menaker.....Ralph Sanford
Germaine Granville.....Olga Baclanova
Lucy.....Jean Arthur
Mr. Barton.....Paul Huber

Advance reports favored this feminine collaboration, but a flossy first night Broadway audience reversed that prognostication. So did the reviewers.

'$25 an Hour' is scened within the studio of an attractive vocal teacher, Claude De Rozay, a young Rumanian who flopped in his operatic debut abroad because of stage fright. Much of the story has to do with his amours, two attractive blondes fighting for his affections, and with his occasional excursions with the pupils.

At the curtain Germaine Granville, who conducts a smart gown shop, is Claude's mistress and a jealous one. She had backed him in the studio venture and the ease with which he is gathering coin makes him forget his early stage ambition.

After a fiery interchange, Germaine departs for Paris to be gone three months. But she has it all fixed up, that her lover will be saved for her return. Lucy, one of her customers, even more attractive than the modish Germaine, has agreed to move into the studio. When she calmly tells Claude that she is assigned to do everything Germaine had done, it isn't believable.

Disregarding his orders to go and stay away, Lucy returns and while Claude is enticing a girl pupil walks down the stairs of the duplex in pajamas. The visitor, although tipsy, stalks out angrily. Lucy then tells him what it is all about—that she was present at his unfortunate vocal debut, that she has seen him at the opera weekly and that she realizes now that she has always been in love with him. Later she is disclosed as an impresario, wishing to guide him to operatic fame. She wishes to marry him, too.

Before that Germaine changes her mind about sailing and storms into the studio. The scrap between the girls provides the second act curtain, a pair of blondes rolling across the floor in grips.

There are three featured players, Georges Metaxa as Claude, Olga Baclanova as Germaine, and Jean Arthur as Lucy. They all have their moments, and a fair amount of fun is provided. Metaxa, who landed last season in 'The Cat and the Fiddle,' warbles to the new love of his life nicely enough, but with no special tenor power. Miss Arthur and the Russian Mme. Baclanova are from pictures, with all three leads making for an exceptionally good-looking set of players.

The singing of an aria from 'Rigoletto' by Catherine Field at the opening of the show was the highlight, drawing long and loud plaudits. Miss Field was in the coast company of 'Cat and the Fiddle.'

'$25 an Hour' brought together Alfred E. Aarons, and Thomas Mitchell managerially, the latter doing the staging and pacing the performance well. But it looks like wasted ance well. Show is better than the critics indicated, but doubtful of overcoming the effects of the notices. *Ibee.*

MASK AND THE FACE

Comedy in three acts presented at the Guild May 8 by the Theatre Guild; translated from the Italian of Luigi Chiarelli by Somerset Maugham; staged by Philip Moeller.

Elisa Zanotti.....Shirley Booth
Giorgio Alamari.....Donald McClelland
Marta Setta.....Dorothy Patten
Cirillo Zanotti.....Leo G. Carroll
Wanda Serani.....Alice Reinheart
Marco Millotti.....Ernest Cossart
Piero Pucci.....Charles Campbell
Savina Grazia.....Judith Anderson
Count Paolo Grazia.....Stanley Ridges
Luciano Spina.....Humphrey Bogart
Andrea.....Manart Kippen
Giacomo.....William Lovejoy
Teresa.....Joan Marion

There was some speculation over the selection of this play by the Guild, but there had to be another show to complete the subscription season, and it might as well be this known piece, which will span a five-week period. No more.

'The Mask and the Face,' which makes a farce out of a funeral, has been done on both sides of the Atlantic. Nine years ago Brock Pemberton produced it with William Faversham in the lead. Ran one performance less than two weeks, and as few people saw it, the Guild probably figured that as another reason for digging it up.

There are some differences in the two presentations. Somerset Maugham's present version of the Italian original appeared distinctly lighter than that which Pemberton had, also the Guild's cast impressed as better balanced. Instead of a male lead, the Guild's presentation gives the honor to an actress—Judith Anderson.

But the play is the same in story essentials and actually there isn't much fun about it. Indications are that the foreign audiences thought it more laughable than over here. It discusses the divergent view-points of some men in regard to the infidelities of their wives, one of which spouts this line: 'Fidelity is not a virtue—it is stupid.'

Paola Grazia, however, has his own ideas about that. He declares if he caught his wife with another man, he'll kill her. Paola has a chance to go into action that very hour. The intruding male escapes, but when he clutches his Savina's throat, he can't go through with it. So he sends her off to another land and to appease his vanity swears that he strangled Savina and that she sank in the lake (Como).

After six months in the pen he is acquitted. On that day the wife comes back, heavily veiled. They spend the night together and they are real lovers again. There is a complication. The body of a woman is retrieved from the lake and it is presumed to be Savina. All the Grazia friends are on hand in solemn black and the funeral proceeds in another room as the lovers clinch happily.

Miss Anderson seemed to enjoy herself playing Savina, a part lighter than her usual assignments. Stanley Ridges made a very good Paola. Shirley Booth attracted some attention as a wife whose chief aim is to have affairs with other men. Ernest Cossart is the husband, cognizant of his mate's activities, but explains he is partly to blame because he is 20 years her senior.

'The Mask and the Face' will do as a fill-in, but the Guild probably has no plans to tour it. Actually it is a revival. *Ibee.*

They All Come to Moscow

Comedy in three acts presented at the Ambassador May 11 by the Players Theatre; written by John Wexhburne and Ruth Kennell; staged by William J. O'Neill.

Dunya Sulich.....Natasha Boleslavsky
Earl Collins.....Maurice Manson
Laura.....Marjorie Dalton
Kolenko.....Michael Dalsky
Jim Hardy.....William Walters
Molly Mintz.....Aileen Poe
Natalya Brikin.....Tamara
An O.G.P.U. Officer.....Roger G. Moore
Dmitri Nokrapov.....Jack Davis
John McNair.....Cecil Cunningham
Joseph Lebetz.....Boris Marshalov
Andrey Brikin.....Clifford Odets
Mary Lebetz.....Marie Neville
Mrs. Richardson.....Olga Krolow
Dr. Sergey Strogov.....Rasi Jovanowitsch
Victor Markov.....Cecil Cunningham
An O.G.P.U. Officer.....Roger G. Moore
An O.G.P.U. Officer.....George Spelvinsky

Second comedy this season about Russia, Soviet brand. First was 'Clear All Wires,' which did moderately well. 'They All Come to Moscow' has little chance to turn the trick. It's too confusing. A glossary should have been supplied.

'Moscow' has a heap of local color in its one-scene set (quite okay in its way), a living room, the entrance to which is from steps through a front window. Perhaps further work on the script would have resulted in a box-office draw, for there are elements of a strange show in an unusual locale.

It is something of a Russian mystery play, and that is not what was intended. Sponsors, mostly new to Broadway, denied that 'Moscow' was a propaganda work, but that is not strictly true. One of the points clearly put forth is that the Soviet puts everything secondary to the achievement of its Five-Year Plan, which comes between a young Red industrial director and his devoted wife.

In the crowded quarters of an American newspaperwoman, editor of the 'Moscow News,' there comes a varied group of people. Among them are John McNair, an American engineer working on a project known as the 'Gosmet,' and his secretary, Natalya, wife of Andrey Birkin, the director. Andrey is so taken with his work that Natalya sees little of him. He has an idea that she loves McNair and quietly secures a divorce that she may be free. But it turns out that Natalya loves her Andrey—clinch for the curtain. She is content then, even though he must leave for Siberia for the cause.

That thread of the story became clear, but there were many other angles. A girl about to become an unwed mother arrives from Germany, demanding a doctor. For a time she was weak and weary, but toward the finish she seemed to have just dropped the whole matter. One Lebets, another engineer, prefers charges of sabotage against McNair and friends. So the secret police conduct an investigation on the spot. Other events intrude, and to murk it up further a nutty ex-count makes furtive entrances and exits.

There is, however, an enjoyable character, that of Dunya, a maid, made up plump plus red petticoat. Her shrill exclamations recall her in 'Chauve-Souris.' She is Natasha Boleslavsy (wife of Richard, the director) and an attractive blonde under her 'kerchief headdress. There also was Tamara, who strummed a guitar and sang in New York's night clubs and vaude stages a couple of seasons back. She was the demure Natalya. Clifford Odets did a neat job as Birkin, willing to sacrifice his beloved, but not his party as Dunya called it.

If 'They All Come to Moscow' were not so confusing it might have broken the spring's long string of so-so shows. *Ibee.*

FOREIGN REVIEWS

SCHLAGETER

Berlin, May 3.

A drama in five acts by Hanns Johst, produced by Dr. Ulbrich at the Berlin Statotheatre, starring Albert Bassermann, Lothar Muethel, featuring Emmy Sonnemann, Walter Frank, etc. Sets by Benno v. Arent.

This is the most successful play of the day in Germany. Play has been accepted by more than 50 theatres all over the country, most of them are successfully playing it, and many others are preparing to stage it.

The Berlin State theatre has put the play over in very big style as the first production under the new regime, in fact a personal production by the new boss, Dr. Ulbrich. Play is big b.o. here, with marvelous press notices.

American availability could be rated nil. Its German point of interest is that this play happens to portray almost exactly public opinion rampant among a large proportion of the population just now.

Schlageter was the name of a man considered a national hero. When the French occupied the Rhineland, young Schlageter (a student and a former distinguished army officer) took charge of a group of young Hotspur patriots. He blew up some bridge or other, was arrested and sentenced to death by the French and suffered the supreme penalty in an heroic manner.

This story has been very well dramatized by Hanns Johst, who is one of the really sincere Nationalists now, although he started out on the extreme left wing of the Communists 10 years ago. Play has some very good dialog, and is well constructed. As a drama it's doubtless a good job. It was written a few years ago, but in view of its political tendency it never got a production. That's the very reason why now, perfectly fitting in with the present trend, it's such a hit.

Lothar Muethel in the title part is very good, and Albert Bassermann, as might be expected, gives an outstanding performance in the role of an old general. The rest of the very large cast is also happily chosen, with the exception of one Emmy Sonnemann, an import from the provinces, playing the feminine lead very amateurishly.

JOOSS BALLETS

German ballet troupe directed by Kurt Jooss. Opened at the Salle Pleyel, Paris, April 27, for a limited engagement. Presented by A. Meckel and L. Greaulu.

The chief claim made for the interest created by these ballets is their distinct originality, modern treatment verging on surrealism and the singular style which characterizes the movements of the dancers and breaks away from conventions and traditions. The scenic backgrounds and costumes are marked by a simplicity which never distracts the attention from the dancers.

The principal number is 'La Table Verte' ('The Green Table'), which was shown here last July at the Champs Elysees and won for the Jooss company the first prize in the international choreographic competition held in Paris in 1932. The impressive nervous but precise military drill effect of the troupe is parodied, marked in the eight scenes of this extraordinary ballet which is a satirical and sardonic commentary of the destructive power of war and shows politicians and diplomats harranguing in rhythm. The music is by Fritz Cohen.

The three new numbers all portray striking imagery combined with an intense sense of reality. 'La Grande Ville' ('The Big City'), with music by Alexandre Tansman, describes the hectic modern life of any big metropolis. 'Un Bal au Vieux Vienne' ('A Ball in Old Vienna') is the most graceful and delicate of all, treated a little less radically modernistic than the others, but with a touch of burlesque here and there. The music is composed by the old rival of Strauss, Joseph Lanner, and arranged by Fritz A. Cohen. 'Pavane pour une Infante Defunte' ('Pavane for a Deceased Infanta') inspired by the exquisite composition of Maurice Ravel and is an outstanding example of how every note in sound can be spoken in movement.

There is little doubt that the Jooss Ballets, which, according to present negotiations, will most probably be booked in America by F. C. Coppicus of Columbia Concerts, who is now in Paris, are of international appeal.

Plays Out of Town

AN AMAZING CAREER

Chicago, May 9.

Ethel Barrymore as star-producer of a farce comedy by Victor Wittgenstein and Sheridan Gibney. Settings by Robert Edmond Jones. Staged by 'E. M. Blythe.' At the Harris, Chicago, opening May 8 at $2.75 top.

Lorenzo Danielli.....Sebastian Braggiotti
Marie.....Georgie Drew Mendum
Rosita Morales.....Ethel Barrymore
Andre Barteau.....Alfred A. Hesse
Oscar Schwartz.....Misha Ferenzo
Max von Klempe.....David Tearle
Frau Hochstein Landerschlager.....
.....Josephine Hull
Artist's Model.....Erna Rowan
Robert Brainard.....Frederic Worlock
An Attendant.....Louis Delgado
Gretchen.....Eleanor Powers
Fritz.....Reed McClelland

Plays about grand opera divas have been numerous but not successful save 'An Amazing Career' has the advantage of approaching the theme from a 100% farcical stance. But that is also the weakness of this attraction. Its humors are more or less artificially sustained, and the whole enterprise is brittle, precarious and uneven. Fortunately there are some bright sallies and several genuine comic inventions, a good cast, and Miss Barrymore, so that when the performance is finished, a measure of amusement has been provided and if complete engrossment hasn't been achieved, nobody has been caught yawning.

There are four husbands successively acquired and cut adrift in the 20-year-long career of the grand opera diva. With each marriage is added step-children whom the diva loves impartially, but vaguely as to which is which. Ultimately the brood numbers something like nine children, but only two of these, and then for a but a moment in Act III, are ever seen by the audience. There are three changes of scenery and the costumes vary from 1910 to 1931. Incidentally Miss Barrymore first in the high-necked picture-hatted attire of 1910 and again in a velvet negligee appropriate to 1920 looks stunning.

While the first-nighters and such undependable barometers may feel that Miss Barrymore could have chosen better, she may be presumed to know something about her own following on the road, and it is as a touring attraction, probably avoiding New York altogether, that 'An Amazing Career' should no doubt be judged. Miss Barrymore has sought to deliver comedy, and while the plot is structurally flimsy, the dialog is generally good, often clever, and there are laughs.

Of uniformly able support Sebastian Braggiotti is the handsomest of the husbands, Alfred Hesse the most whimsical, David Tearle the most bombastic, and Frederick Worlock the one that is presumed to end the series. Misha Ferenzo and Josephine Hull stand out in small parts. *Land.*

HARD BOILED ANGEL

Albany, May 15.

Three-act play by Wilson Collison, featuring Lenore Ulric; production by Farrell Selwyn; staged by William Sullivan. Top price $2.20.

Joe Martin.....Paul Kelly
Lura Roland.....Catherine Dale Owen
Bob Geldias.....Walter Armitage
Phil Roland.....Henry Daniell
Miss Fisher.....Jane Farrell
Mima Carson.....Lenore Ulric

Lenore Uiric again demonstrates her ability to delight an audience in 'Hard-Boiled Angel,' opening at the Capitol theatre Tuesday night. It is her vibrant personality that gives this play its appeal. Though it may appeal to the discriminating on the road, it is not yet prepared for Broadway.

The story is of the good old triangle. A group of passengers traveling by airplane and forced down somewhere between New York and Los Angeles during a heavy storm finds an abandoned cabin. People remain in the cabin until a rescue plane comes to their relief three hours later.

Included in the group are a woman missionary, who is easily shocked; a man and wife; a friend of the husband in love with the wife; the hard-boiled but angelic girl, and the pilot.

Though blunt in her speech and manner, Mima, who refuses to divulge who she is or where she came from, makes herself adored by all, even the missionary, when she steps intentionally in front of a bullet aimed at the wife by the despondent husband. Brooding over the unfaithfulness of his wife, the husband walks out of the cabin and takes his life by cutting his throat.

At the end Mima wins the heart of the pilot, after he repulsed her.

Although programmed as a comedy, the play is interwoven with melodrama and tragedy. While the frequent jokes were appreciated, yet many of them by innuendo were pretty blue.

'Hard-Boiled Angel' has a good supporting cast. Mr. Kelly's fine characterization of Joe Martin was well received. Armitage, Daniell and the attractive Miss Owen did extremely well.

It has been said that whenever Miss Ulric appeared in a production with the name of a character containing four letters ('Tiger Rose,' 'Kiki' and 'Lulu Belle') the play turned out to be a success. But 'Hard-Boiled Angel' may be the exception if the jagged spots smoothed.

Her Majesty, the Widow

Los Angeles, May 10.

Road production (no producer credits) of a comedy in three acts by John Charles Brownell at Erlanger's Biltmore. Pauline Frederick starred. Cast: Grayce Hampton, Boyd Irwin, Carlyle Moore, Jr., Dwight Frye, Isabel Withers, Laurette Bullivant and Richard Tucker. Plays only three days at Biltmore at $1.65 top before moving to San Francisco, and then north along the coast. Staged by Edward Elsner.

Pauline Frederick gives this play its first staging. Dialog and action mark the effort as an ordinary offering, with the cast unable to carry it to real distinction.

Show needs polishing up before it can be rated as even mild entertainment for the road. First act, though best of the lot in speed, dialog and action, finds Pauline Frederick resorting to a performance bordering on burleycue for laughs.

Second act falters in tempo, with occasional lapses when it is not certain whether the action is going to pull through or stop dead. Apparent nervousness on the part of the cast at this opening performance locally may have been responsible for this hesitancy. In the third stanza the cast returns more to normal and peps up the action, but still does not attain sufficient speed.

Other than her too-broad comedy in the first stanza, Miss Frederick, seemingly under a strain to satisfy, gives a pleasing performance. She is capably assisted by Grayce Hampton as the domineering maid, who, however, fails to take advantage of her chicken scene in the last act. Isabel Withers and Laurette Bullivant give good accounts of themselves, as does Richard Tucker. The two juves, Carlyle Moore, Jr., and Dwight Frye, show a tendency throughout to chew the scenery.

'Her Majesty' is the story of a mother who had once been unhappily married and now seeks to break up an affair between her son and a designing femme who is much older than the youth. Yarn is light and has hardly sufficient weight to support an evening in the theatre.

AMBER

Los Angeles, ay 12.

Road production, no producer credits, Pauline Frederick in a comedy drama in prologue and three acts by Martin Brown. Directed by Edward Elsner. At the Biltmore for three nights and a mat, commencing May 11. Top, $1.60. Cast: Marjorie Ashton, Pauline Frederick, Dwight Frye, Joseph McGuire, Grayce Hampton, Carlyle Moore, Jr., Isabel Withers, Richard Tucker, Laurette Bullivant, Boyd Irwin.

Taking the scarlet woman 19 years after her initial disgrace and attempting to rehabilitate her, Martin Brown's 'Amber' wades through melodrama, sophistication, English comedy, and mother love only to wind up as sugary romance.

While all this may be just dandy for exploiting Pauline Frederick's versatility as an actress, it results in the audience's bewilderment.

The heroine starts out in an Italian resort as a notorious baddie who is visited by her son, whom she hasn't seen since he was three. He tells her that a deathbed confession has revealed that she had been framed. Boy and mother become reunited.

Chance meeting with some of his friends and the arrival of his fiancee complicate the situation and the mother is considered a dud because of her subdued and repentant attitude.

Seeing that she will never get along with his sort of people, she attempts to shock them all, so that the boy may break away from his obligations. This delights the friends who think she's 'just too precious.' Rather than let this block her purpose, she runs off with a middle-aged friend of her son, hoping to thus shock him into abandoning her. Instead the escapade results in her saving the boy's sweetheart from a fatal mistake while she herself falls in love with her running mate.

Miss Frederick gives a highly artificial and actorish performance, a bit 1920 even for her draw. Her son's part is essayed by Dwight Frye, an excellent character actor but sadly miscast in his present assignment, failing to get the sympathy the role calls for. Richard Tucker walks through the play with ease and polish as the man the heroine finally gets. Grayce Hampton has some rough comedy to deliver.

Joseph McGuire is rather synthetic as a good-looking young Italian major domo who is vamped by Isabel Withers. Carlyle Moore, Jr., does a young English puppy rather well but Boyd Irwin, as the father of Frye's fiancee, is almost a burlesque Englishman. Laurette Bullivant, the fiancee, is fair. Marjorie Ashton as the star's maid, winds up the cast.

'Caponsacchi,' $14,000; 'Career,' $11,500, Lead Chicago as List Ups to Eight

Chicago, May 15.

Chicago had to wait until May to reach the high water mark of the season of 1932-33. Last week there were eight attractions in town with pretty good business for at least three of them, 'Caponsacchi,' 'Amazing Career,' and 'When Ladies Meet.'

This week George M. Cohan adds his 'Pigeons and People' and his own persuasive self to the list and should be in the money. Marionette revue, 'The Piccoli,' following 'When Ladies Meet' into Rollo Timponi's lair, the Erlanger, will give five matinees.

Not without importance in considering grosses for the past fortnight has been the atrocious weather. Having forgotten to do much raining in April the clouds turned on the spigots and it is a matter of official U. S. Bureau record that it rained daily throughout the month of May with the exception of May 4. Friday and Saturday of last week finally brought out the sun.

Doubt attaches to the future of 'Peggy Behave,' pushed back to May 21 at the Selwyn. Lynn Overman has yet to arrive in town.

Estimates for Last Week

'An Amazing Career,' Harris (F-1,084-$2.75) (2d week). Only one or two other dramas this season have scaled to $2.75, the standard price having been $2.20 and the real demand for balcony seats. Barrymore show got around $11,500, good. Engagement indefinite. Notices generally favorable to farce about grand opera diva, unusual type of vehicle for Ethel Barrymore.

'Caponsacchi,' Grand (D-1,207; $2.20). One week only, a habit with Walter Hampden who doesn't milk the possibilities. Star and his type of romantic swashbuckling has a following here. That following called loudly for balcony seats, sold the shelf clean. Main floor was less densely populated. Took away a reported and nifty $14,000.

'Family Upstairs,' Cort (C-1,100; $2.20) (16th week). Bettered $3,000.

'On the Make,' Garrick (F-1,276; $2.20) (4th week). Doing okay with those fancy 'passes.'

'Riddle Me This,' Princess (D-958; $2.20) (5th week). Commonwealth attraction may hang on but biz plenty under $5,000.

'Shuffle Along,' Illinois (M-R-1,-835; $2.20) (3d week). Only musical in town gives colored show some trade and using same kind of 'passes' as at Garrick. Two-week engagement extended. Estimated $6,000 or so.

'When Ladies Meet,' Erlanger (C-1,318; $2.20) (3d, final week). Okay three-week booking. Exited with around $11,000. Show liked here.

'Yoshe Kalb,' Apollo. (D-1,500; $2.20) (3d, final week). Stayed three days beyond three weeks for profitable engagement. Yiddish play exceeded most prognosticators' dope. Maybe $6,500 last week. Moved to Milwaukee.

Current Road Shows

Week May 15

'Alien Corn,' Playhouse, Boston.

'An Amazing Career,' Harris, Chicago, Ill.

'Both Your Houses,' Shubert, Philadelphia.

'Broadway Rhapsody,' Mobile, 16-17; Biloxi, Miss., 18; Baton Rouge, 19; Vicksburg, 20; Shrevesport, 21; Monroe, 22.

'Caponsacchi' and 'Hamlet,' Majestic, Peoria, May 15; Davidson, Milwaukee, 16-17; Cass, Detroit, 18-20.

'Dinner at Eight,' Forrest, Philadelphia.

'Hard Boiled Angel,' Nixon, Pittsburg, May 15-17; Hanna, Cleveland, 18-20.

'Her Majesty, the Widow' and 'Amber,' Erlanger, Columbia, San Francisco.

'Pigeons and People,' Grand Opera House, Chicago, Ill.

Stock, Parsons, Hartford; Broad Street, Newark; National, Washington.

'Tattle Tales,' Lyceum, Rochester, May 15-17; Capitol, Albany, 18-20.

'The Piccoli, Erlanger theatre, Chicago.

'Yoshe Kalb,' Milwaukee, 15; Detroit, 16; Cleveland, 17; Pittsburgh, 18; Newark, 19-21; Tremont, Boston, 22.

Australia for Gordon

Hollywood, May 15.

Leon Gordon, former actor-playwright and now on the Metro scenario staff, leaves in July for Australia to recruit a repertory company to tour that country.

Principals will be taken from here.

Hanna Stock June 3 Scaled at Six Bits

Cleveland, May 16.

Combine of Harland Fend and George Fox will launch their $1 dramatic stock season at Hanna June 3, under name of Hanna Players, Inc.

'Party's Over' is tentatively set as opener, with Fox, formerly associated with Robert McLaughlin, as director and also playing role of father. Mary Nolan in 'School Girl' is another possibility. It will be the first producing experience for Fend, now pa. for the indie Allen, who will act as business manager, treasurer and secretary. Subscriptions for season, cutting rates to six bits per show, is a new wrinkle to be tried out by producers.

Tent Reps Few and Late

Chicago, May 15.

Repertory companies under canvas this summer will presumably be scarcer than ever. Late spring and heavy rains may, however, be a delaying influence in a few instances.

George Sweet is here from Los Angeles and expects to launch a tent rep in Western Iowa May 27. George Roberson, back from Florida, will probably reunite with his former partner, Eskil Gifford, and take a tent company through his regular Wisconsin and Illinois territory.

Jack Kelly, who stays within the state of Michigan, is an early opener. His season starts today (15). Justus-Romain combination will have a Nebraska tent rep and are now organizing.

Real Grass Indoors for Cleve. Opera Setting

Cleveland, May 15.

Novel experiment of planting trees and grass inside of city's public hall, to be used as natural scenery for a season of summer garden operas, will be tried out in July by Ciacomo Bernadi, local impresario.

Thaddeus Wronski, of Detroit's Civic Opera, coming here for series to produce 'Robin Hood' and 'Chocolate Soldier' for week of July 25. Operas to have local choruses and ballets directed by Giacomo Spadoni and Serge Nadejdin.

Fassnacht Talks World Tour of Passion Play

Hamilton, Bermuda, May 15.

Plans for producing the Freiburg Passion Play were discussed here.

Arriving on the Lady Somers, en route to the West Indies, was a party of three of Freiburg Players. They were George Fassnacht, his wife, and Nico Dotsch.

On his return from Jamaica and other West Indies islands, Fassnacht is prepared to produce his play here. If plans fall through, he says he will continue on to Cuba, then to Central America and on to Japan, with the religious spectacle.

Fox Abroad

(Continued from page 13)

there will be no catch to it. C. Klagemann will produce the 12 regular Fox German programmers.

Fox's idea is to set a top budget for Daven and Klagemann of about $40,000 per picture. Pommer will have about $200,000 to spend on each of his films, which, however, will be made into two or three versions. Figured that on such budgets the films are pretty sure to pay for themselves and will carry the rest of the Fox program abroad. It one of the four pictures Pommer makes yearly can click in the U. S. in an English version, that will be considered by Fox as so much velvet.

Fox is not proposing to ship any money to Europe for the production. Money now tied up abroad, especially in Germany, will be used. That means that this money, rather than lying around in banks, will be put to work. Prints that are usable in the U. S. will thus become profit, any money made on them here being kept here, although money made on Fox pictures abroad is left there.

Cohan's Low Pittsburgh $7,500 Starts Debate

Pittsburgh, May 15.

At $7,500 or slightly better, George M. Cohan's 'Pigeons and People' a disappointment last week at the Nixon. Maybe it's the old story of the fellow who stayed away too long. Notices were great, dailies carried features on Cohan almost every day, so it wasn't the lack of publicity.

Nixon getting ready to fold for season, with Lenore Ulric's 'Hard-Boiled Angel' current for three days, with Walter Hampden bringing down the curtain following his two-day engagement next week.

L. A. LEGIT IN DROWSY STATE

Los Angeles, May 15.

Legit slumbered last week with all attractions on the weak side. Pauline Frederick opened for one week in two bills at the Biltmore Monday. 'Her Majesty the Widow' played the first three days with 'Amber' filling the last half. Business was slightly under $5,000, a disappointment. Miss Frederick went to San Francisco Sunday for one week, thence to Denver and the east.

'Dinner at Eight' got $6,000 on the week. Profitable, but about a grand under the previous stanza. 'Privilege Car,' co-operative venture at the Hollywood Playhouse, did $670, with the cast getting 40%, which pays for their gasoline. Show closed Saturday, with Alexander and Nat Carr opening in 'Business Before Pleasure' Wednesday (17). 'The Middle Watch,' another co-opper, at the Music Box, fared better at $1,-600. Cast here is on the same percentage, with some of the players getting as high as $75 for their week's work.

'Counsellor-at-Law' at the El Capitan drew close to $5,500, with the downstairs business holding up. Only house in town getting any party business.

Estimates for Last Week

'Counsellor-at-Law,' El Capitan (4th week) (CD-1,571-$1.65). Nice profit at $5,500 estimated, with the cast on short money and the production long since paid off.

'Dinner at Eight,' Belasco (6th week) (CD-1,103-$2.65). Run starting to slip, but $6,000 still a highly profitable take.

'Her Majesty the Widow' and **'Amber,'** Biltmore (one week only) (CD-1,656-$1.65). Disappointing at $5,000 for the week. Little publicity and few stands used.

'Privilege Car,' Hollywood Playhouse (6th and last week) (CD-1,-152-$1.65). Staggered along with $600 in the till. Folded Saturday night.

'The Middle Watch,' Music Box (2nd week) (C-965-$1.65). All the co-oppers satisfied with $1,600 on the week, of which they get 40%.

ENGAGEMENTS

May Vokes, Harlan Briggs, Alice Frost, Hugh Cameron, Iban Miller, Geraldine Brown, Gertrude Ritchie, 'Wise Child.' (Complete cast.)

'Design,' Season's Sensation, Quits B'way; Does $500,000 in 20 Weeks

'Design for Living' after a season of twenty weeks ith an amazing total gross, a rather bedraggled Takings amount to over half a million.

'Design' completes its 17th and final roadway week on Saturday, by which time it will have grossed $425,000, an average of $25,000 weekly. It played three preliminary weeks out of town to an even higher average. Business this week is virtual capacity. Trade faltered but twice, Holy Week and the week the banks were closed. Lowest gross quoted was around $23,000. 'Design' is the only drama to charge $4.40 top in the past two seasons and the sole show that maintained that scale throughout the run. Several musicals tried the same price top but dropped the scale.

There are 26 shows on the list but eight are either repeats or revivals, mostly scheduled for limited engagements. All are in at reduced prices, 'Of Thee I Sing' being $2.75 top, with 'Counsellor-at-Law' topped at $2.20, while 'When Ladies Meet' is $1.10. It was originally a $3 show but dropped to $2.20, matinee and night, in the last month or two of the original date.

Business last week was slightly up over the previous week. 'Strike Me Pink' picked up to $27,000, but the most material improvement was for 'One Sunday Afternoon,' which got $7,300, the best gross since the show opened three months ago.

Last week's three entries continued the spring's unbroken string of weaklings. 'The Mask and the Face' got $9,500 at the Guild, all subscription money; '$25 An Hour' drew a critical drubbing at the Masque, so did 'They All Come to Moscow,' Lyceum.

In addition to 'Design,' '20th Century' will close this week. 'It Happened Tomorrow' dropped out at the Ritz last Saturday. 'Both Your Houses,' the Pulitzer prize winner, comes back next week at the Barrymore, and 'Patience' will be revived at the St. James. No new productions.

Estimates for Last Week

'Best Sellers,' Morosco (3rd week) (C-830-$3.30). First full week slightly topped $6,000; not hot but better than other spring productions.

'Biography,' Avon (23rd week) (C-830-$3.30). Sixth month and could holdover into summer; Ina Claire may appear in London, however; $8,000 and okay.

'Design for Living,' Barrymore (17th week) (D-1,090-$4.40). Final week; sustained great grosses throughout at high scale; closing to capacity; over $27,000; 'Both Your Houses' next week for repeat date.

'Forsaking All Others,' Times Square (12th week) (D-1,057-$3.30). Plays three weeks more; show said to be guaranteeing house against loss; paced around $5,000.

'Gay Divorce,' Shubert (25th week) (M-1,395-$3.30). Holds to profitable gait; gross around $13,500 last week; listed as summer stayer.

'Goodbye Again,' Plymouth (21st week) (C-1,042-$3.30). Making some money both ways; takings around $5,000; change of leads due but date indefinite.

'It Happened Tomorrow,' Ritz. Taken off Saturday; layed week and two days.

'Mask and the Face,' Guild (2nd week) (C-914-$3.30). Starting pace $9,500, which is light here; looks like nothing above subscriptions.

'Music in the Air,' 44th St. (26th week) (M-1,395-$3.30). Ticket deal covering eight week period (closed three weeks after moratorium) soon expires but engagement may hold over; $13,500.

'Nine Pine Street,' Longacre (4th week) (D-1,019-$3.30). Some betterment; may further improve as lists shrinks; over $4,000 claimed last week.

'One Sunday Afternoon,' 48th St. (13th week) (F-969-$3.30). Best gate so far last week when gross was quoted at $7,300; quite profitable at figure; due through summer.

'Run Little Chillun,' Lyric (12th week) (D-1,406-$2.20). Colored dramatic novelty eased to $5,000 last week; must improve to go beyond this month.

'Strike Me Pink,' Majestic (11th week) (R-1,700-$3.85). List leader perked up last week to $27,000; length of engagement not definite; may stay until July 1.

'Take a Chance,' Apollo (25th week) (M-1,720-$3.30). Favored musical to fair money lately; paced around $14,000 last week; due to stick.

'They All Come to oscow,' Lyceum (2nd week) (C-957-$2.75). Opened late last week; thumbs down by first nighters; second night probably worst on Broadway.

'Three Cornered Moon,' Cort (10th week) (C-1,043-$2.75). Not set after next week; paced around $4,-000; modest money but better than most other spring shows; profitable.

'$25 an Hour,' Masque (2nd week) (C-700-$3.30). Opened middle of last week; although regarded fair entertainment drew solid press panning; staying for picture money.

'Twentieth Century,' Broadhurst (20th week) (C-1,118-$3.30). Final week; resumed date of laugh show after bank holiday closing disappointed; $5,000.

Repeats and Revivals

'Candide,' Booth; Voltaire work announced for one week; opened Monday.

'Of Thee I Sing,' Imperial; repeat engagement announced for two weeks at $2.75 top; opened Monday.

'Counsellor-at-Law,' 46th Street; repeat engagement announced for two weeks at $2.20 top; opened Monday.

'When Ladies Meet,' Royale; peat engagement at $1.10 opened Monday.

'June Moon,' Ambassador; vival; opened Monday.

'It's a Wise Child,' Hudson; vival; opens tonight.

Shakespeare theatre (Jolson's); Shakespearean revivals.

'Another Language,' Waldorf; repeat.

'Pinafore' and **'Trial by Jury,'** St. James; G. & S. revivals.

New Haven

New Haven, May 15.

Ray Burroughs has organized and will direct the New Haven Players, professionals, who will attempt a revival of legit locally via the stock company route.

Plays offered will be N. Y. successes and will be shown here and in surrounding summer colonies.

'Dinner' at $14,000, 'Houses,' $12,000, 'Hi-De-Ho' Weak, Folds in Philly

Philadelphia, May 15.

The strange mid-May phenomenon of four legit houses open after a season during which two lighted theatres were the average, didn't mean much in box office receipts.

Two attractions were out and out disappointments. 'Hi-De-Ho,' the Negro revue which bowed in the previous Saturday at the Chestnut, didn't get $4,500 in the seven days and folded. Decision was reached late Thursday with report show is going to be condensed into a tab.

Other weak sister was 'Riddle Me This.' This one was swung into the Garrick on short notice, real reason being that house had one more week to go to fulfill agreement with stage hands' and musicians' unions. Gross wasn't over $4,000, and there was never any question of holding the show in.

Other two attractions were 'Dinner at Eight,' at the Forrest, and 'Both Your Houses,' at the Shubert.

Former show got the edge despite publicity attendant on awarding Pulitzer Prize to the Anderson political play. Notices for the Kaufman-Ferber play were generally better than for 'Both Your Houses.' In fact, almost to a man, the writers took exception to the choice of the latter play for the prize award.

'Dinner at Eight,' at a $2.50 top, got $14,000 with the aid of a very strong matinee trade and a steady build-up due to word-of-mouth. 'Both Your Houses,' at the same scale, got about $12,000. Both stay another week and both should show gains, although former play has the best of it on advance and second-thought comments in the dailies.

No new shows are scheduled this week or next, and it looks as if 'Alien Corn,' due at the Forrest on the 29th and set for one week only, will be the season's wind-up. Picture is rumored for the Chestnut, possibly 'Reunion in Vienna,' and summer stock has been talked of for the Garrick.

Estimates for Last Week

'Hi-De-Ho' (Chestnut, one week only). Opened Saturday previous and got less than $4,500 in seven days. Folded entirely.

'Dinner at Eight' (Forrest, first week). Notices good and built steadily throughout week with big matinee business. $14,000 or a little better and may beat that figure this week.

'Riddle This' (Garrick, one week only). Shoved in suddenly and no chance from start. Miserable $4,000.

'Both Your Houses' (Shubert, first week). Pulitzer prize play didn't get good critical reception here. Far from it. Business fairly good but not what expected. $12,000.

Future Plays

'Shooting Stars' is being readied by Crosby Gaige for immediate production with Francine Larrimore.

CAST CHANGES

Helen Westley, of Theatre Guild, pinch hitting for Helen Salinger as the maid in ' raphy.' Miss Salinger ill.



12 New Paris Plays

Splurge of New Offerings Greet Opening of the Spring Season in the French Capital

Paris, May 4.

of new plays and revivals swept the city last week. The list includes:

Theatre de la Scala—'La Revue Bordelaise,' by Valmy and Robert Valaire, with Tichadel, Jacques Vitry, Maud Broquin and Maurice Lambert.

Theatre des Ambassadeurs—Jacques Deval's adaptation of the long-awaited Kaufman-Ferber play, 'Dinner at Eight,' known in the French version as 'Lundi 8 Heures,' with an exceptionally fine cast, including Jeanne Cheirel, Roger Gallard, M. Mauloy, M. Pauley and others.

Salle Pleyel—the celebrated German Ballets Jooss, with music by Joseph Lanner, Maurice Ravel, Fritz Cohen, whose 'Green Table' is the outstanding ballet of the program and is soon to be seen in America, and Alexandre Tansman.

Theatre de l'Ambigu—Revival of 'La Fleur des Pois,' Edouard Bourdet's naughty little comedy, with several members of original cast.

Odeon—'Un Coquin' ('A Rascal') by Mme. Elie Dautrin, with Pascal, Eva Reynal, Suzanne Courtal, Harry James, Squinquel, Bonifas, Audel, and Clairjols in the foreground. Adapted from the author's novel of the same name.

Theatre igalle—'Bootlegger,' an operetta three acts and four tableaux, by Nino, with music by Manuel Rosenthal. Idea is inspired by American prohibition. Cast includes Mlle. Laure Diana and Messieurs Marvini Martinelli, Maupi, Carlel, Habib, Benglia Vierge and Vaillard.

Studio des Champs Elysees—'Simon,' a four-act rustic drama by Louis Maquet, with Paul Courquin in the title role, supported by Yvonne Tramond, Germaine Albert, Mme. Fontanes, Emile Rone, Pierre-Roger Claude Grosjean, and Mr. Longepierre.

Theatre Tremplin—'Le Diable Boiteux' ('The Limping Devil'), a satiric comedy-revue in eight scenes by Georges Delamere, founded on an 18th century novel by Le Sage but brought up to the present day. Owing to its successful reception this play is moving shortly to a larger theatre.

Comedie des Champs Elysees—Special matinee performances presented by the Spectacles Yves Renaud of 'Obsession,' a dramatic pantomime by Alice Kampmann; 'Le Suicide,' in three scenes by Henri Keller; and 'Madame Leger,' a gay short comedy by Mme. Louis Urgel. ('Intermezzo' continues its successful run at this house as the regular attraction.)

Vieux Columbier—'Loire,' a play in four acts by Andre Obey, presented by the Compagnie des Quinze. The great French river is symbolically represented by the daughters of the Loire who live on its banks. Incidental music by Claude Amen. Mme. Monys Prad in title role.

Renaissance—'Un Marle en Location,' a comedy in three acts by Jean Picavet and G. M. Keroul, with Mme. Risse, Jeanne Jehanno, Mme. Quentin, Henry, Laverne, Robert Hasti, and Pierre Michau.

Antoine—'Trois Pour Cent' (3%), comedy by M. Roger-Ferdinand, produced by Signoret, who enacts the leading role. Play opened in March in Brussels and was reviewed in 'Variety' in April 11 issue.

Politics Hits Stage

Prague, May 2.

Slovak nationalist students in Bratislava (Pressburg) the capital of slovakia, indulged in a wild demonstration against the presentation in the national theatre of Paul Abraham's popular opera 'Ball in Savoy' and forced the peice off.

The reason for the demonstration against the opera was not due to the work, but because Abraham is a Hungarian and a Jew.

Owing to present somewhat strained relations between Hungary and Czechoslovakia, due to Hungary's effort for revision of peace treaties and recent shipment of weapons from Italy and Austria to Hungary, the works of Hungarians are not popular in Slovakia.

Germans Snub a Dutch Diva; Reprisals Likely

The Hague, May 4.

Dutch Press indignant and commenting bitterly in leading articles over German veto against Dutch famous soprano Jo Vincent to fulfil contract in Germany. She was engaged by Kittel to sing 'Requiem' for Brahms festival in Berlin on May 18 and 19.

Shortly after her acceptance Sir Henry Wood asked her to sing in London on May 17 and 20 for two concerts. She telephoned to Berlin and got word that her engagement with Kittel could not be cancelled. This week she was notified that German authorities did not want her as for Brahms festival feeling it was not proper for an alien to appear.

In the meantime she had another engagement for Hamburg and was approached after signing contract with question whether she was a Jewess. She replied she was not, but that in art it was immaterial. Question still pending.

As many German artists appear in Holland, probably treatment of Jo Vincent may lead to retaliations.

South Africa

By H. Hanson

Capetown, April 20.

Determined to make a record, Percy Cary, professional pianist, who recently played the piano for 61 hours, announced he would do 100 hours. He was just completing 73 hours on April 8 when he collapsed.

Robert Henry Dixon, who was foreman in charge when the Big Wheel was constructed at Blackpool, England, died at Capetown, April 8, aged 61.

Luxury Liner

The steamer, Carinthia, doing what is called the 'millionaires' world cruise,' has arrived at Durban, with 290 passengers. The list includes Mrs. F. W. Woolworth, daughter-in-law of the founder of Woolworths; R. L. Ripley, of 'Believe It or Not' notoriety; Mr. and Mrs. Stuart M. Aldrich. Mr. Aldrich is a brother-in-law of Mrs. John D. Rockefeller, Jr.; Mrs. Charles Minot Amory, formerly Mrs. Vanderbilt; Mrs. George McKesson Brown, James A. Fitzpatrick, editor of the travel talkers for M-G-M. Mr. Fitzpatrick is going to tell America about South Africa. The ship left Durban April 13 for East London, Port Elizabeth and Capetown.

Pagel's circus and menagerie showing at Johannesburg and doing fair business.

'Desert Song,' musical play, was produced at the Empire, Johannesburg, commencing April 10, by Philip D. Levard. Principals were brought over from England, with the rest of the cast and chorus recruited locally.

New Nijinsky Signed For American Visit

Berlin, May 6.

Ed Perkins has signed Asaf and Sulamith Messerer, Russian ballet dancers of the Moscow Grand theatre, for a tour of the principal U. S. cities beginning next December in New York.

Asaf Messerer, after recent successes in Paris and Berlin, was hailed by some critics as the greatest male dancer since Nijinsky.

The Messerers, brother and sister, belong to the young generation of the Russian ballet. Asaf was born 1905, and, still in his twenties. Sulamith is prima ballerina at the same theatre.

Paris, May 5.

America is after Messerer, the Russian dancer, whose opera ballets and dance recitals have been the talk of Paris. S. Hurok of the N. B. C. artists' service is bidding for Messerer's tour of the States, and F. C. Coppicus of Columbia Concerts Corp., who recently arrived here, is also in negotiation for appearances in America.

Edward Perkins, concert manager of the Los Angeles Greek theatre, now in Russia handling Mojica's song recitals, flew from Sofia to Moscow to confer with Messerer on a proposition for engagements in California and a joint tour of 15 states with Mojica.

Australia

By Eric Gorrick

Sydney, April 16.

Theatre managers really blamed the overseas studios for weak films and bad business. Yet, during the many months of the 'film war' good pictures lay idle in the vaults of the distributors. How very near the 'war' came to completely turning the fans away from the movie theatres will never be known.

During the past few weeks so many big pictures have hit the local screens and pulled such remarkable business that both exhibitor and distributor have really been amazed. Australian fans do know when, and when not to buy.

Declared a Draw

Stuart F. Doyle, co-director of General Theatres, thinks that both exhibitor and distributor chalked up a victory in the recent war.

Doyle said that G. T. had won many of their points and the distributors had also done likewise. M. G. M. had signed up, leaving only RKO yet to sign its dotted line. RKO had an arrangement to screen several of their big attractions in G. T. houses, but no contract for the entire output had so far been made.

Doyle feels that with the big pictures now being released business should increase.

Discussing further points concerning the Australian field, Doyle said that with Fox interested in Gaumont-Gainsborough, and with the other British products already contracted for, G. T. would have two-thirds control of British pictures in this country from now on.

Censor's Report

Highlights of Censor's report disclose that 378 American features were imported, and 153 were subjected to cuts while 20 were entirely rejected. Total of 112 British pictures came into Australia, 38 of which were cut, but none rejected.

Censor stated that while a general improvement was noted there still remained too many bedroom and bath scenes in pictures imported. This lapse on the part of producers was mainly noticed in British pictures. Censor also declared that criticisms leveled at British pictures by Australian censors had been upheld by the British Board of Censors in far stronger terms than any used by local censors.

Concerning Australian pictures, the Censor reported that while settings and photography were high class, the acting was far below the standard set by overseas producers.

Show World

Wet weather assisted b.o. considerably.

'Bird of Paradise' stayed two weeks and will be replaced by 'The First Year.' 'Sign of Cross' solid on first week, copping first week's trade in long while. 'Cavalcade' in this week and should pep up the gross at State. Getting plenty of free advance publicity. 'Faithful Heart' getting by nicely. 'Bring 'Em Back Alive' in this week should turn over a nice gross. 'Strange Interlude' was not the smash expected. 'Waltzes from Vienna' opens this week, as also does Clarkson Rose and his revue. 'While Parents Sleep' going along nicely. 'Middle Watch' okay. Wirth's Circus settled down for several weeks' stay.

New Melbourne Studi

Stuart F. Doyle, head of Cinesound Productions, has completed plans for the erection of a studio at St. Kilda, Melbourne, for local talkies.

Despite added taxes, local producers are going ahead making feature-length pictures. In all there are about eight units making pictures regularly here.

The one big hope of each producer is to smash a picture into a leading American or English theatre. Cinesound will attempt to crash through the barriers with 'The Squatter's Daughter.'

Universal handling the majority of locally made pictures for distribution here and abroad. So far Universal the only American concern to take interest in local stuff.

Mangan Sues Haik Et Al.

Paris, May 4.

Francis A. Mangan, whose stage attraction and scenic effects were a factor in putting across the Rex, Jacques Haik's theatre, which has been amalgamated with the Gaumont interests, is bringing suit against the Haik-Gaumont combination for 2,000,000 francs, alleging breach of contract. In addition, Mangan is bringing a separate suit against Haik, alone, for the recovery of 1,000,000 francs he says he personally paid out.

London Show World

London, May 6.

Charles Cochran's production of 'Music in the Air,' scheduled for His Majesty's theatre, May 12, has had to be postponed at the last moment owing to injuries sustained by Arthur Margetson, male singing lead, in a motor accident.

The doctor has informed the actor he will be unable to appear for three weeks. Cochran is paying the chorus full salary during the postponement.

Beck's Shopping

Martin Beck, before he sailed, negotiated with Charles Cochran for the American rights of 'Mother of Pearl,' from the German of Alfred Grunwald, adapted by A. P. Herbert, with music by Oscar Straus. Show, currently at the Gaiety, will have to be freely adapted for America. Beck will do the show whenever he can get Alice Delysia for her original part in the London production.

Beck is also likely to leave here with the American rights of 'White Horse Inn,' the Erik Charell production which ran at the Coliseum for a whole year. American rights were originally held by Sir Oswald Stoll and recently forfeited.

'Ten Minute Alibi,' a mystery play currently at the Haymarket, struck Beck's fancy. But when he sent Eric Wolheim, his 'scout,' after the American rights he found they had already been disposed of by Aubrey Blackburn to Crosby Gaige and Lee Shubert.

Young Rowson as Lit. Agent

Geoffrey Rowson, younger son of Simon Rowson, the film magnate, has joined Frank Zeitlin in a company registered under the title Rowson & Zeitlin, Ltd., which will conduct business as a theatrical booking agency.

They will specialize in screen writers.

MGM Drafts Novarro

Juast as the Palladium management began to get interested in Ramon Novarro for their headline attraction June 5, after 'Crazy' season finishes, Novarro ducked. Reason is he has received an intimation from Metro he would be needed for a fortnight at the Empire. It is now practically certain Novarro goes into the Empire and will appear concurrently with his picture, 'The Barbarian.' Picture due at Empire May 19.

Boswells in London

Boswell Sisters have finally been signed to open in London. Girls open at the Palladium for two weeks in July and double at the Cafe de Paris.

All-American Tour

First real attempt to run an all-American bill in the provinces is now practically settled. Program will include Kimberly and Page, Count Bernivici and band of 12 Englishmen, Bobby 'Uke' Henshaw, Fred 'Pansy' Sanborn, Dessо Retter and Campbell and Wise, known in America as Bloom and Asher.

Show will carry an advance publicity man. There will be plenty of 'black-outs,' and all acts will dig into their memory for former American show hits. Unit is booked to open at Chatham, for tryout, with several more dates pencilled in, depending on the success of the opening. Negotiations are on 60-40 basis, with aggregation to get bigger end. But there is one fly in the ointment. It is doubtful whether the Ministry of Labor will allow the whole thing to happen, despite arguments that Bernivici is giving employment to 12 English musicians and Sanborn employes an Englishman in his act.

Tryout Clicks

'Gallows Glorious,' a story about John Brown, authored by Ronald Gow, school teacher, and produced at the Arts Theatre Club April 30, has been taken by Daniel Mayer Company, and will be produced almost immediately at the Shaftesbury theatre.

Grabs 'All Wires'

'Clear All Wires,' produced at the Piccadilly Sunday evening, April 30, for one performance, proved one of the most sought-after plays in recent years. A. E. Abrahams, who concentrates on letting his theatres, decided this was the kind of play he wanted to speculate upon.

He outbid everybody else, and play will be produced at the Garrick, owned by Abrahams, and now leased to Leon M. Lion for 'Beggars in Hell,' which will be withdrawn after a very short run.

'Ballyhoo' as Tab

Shortage of 'stunt' attractions responsible for Harry Foster staging at the Leicester Square week of May 1 for a fortnight a slightly condensed version of 'Ballyhoo,' just terminated a fairly successful run at the Comedy theatre. Show lasts around 90 minutes, with rest of program devoted to five vaudeville acts.

'Ballyhoo' seems to be lost in the big Leicester Square. It is not variety as the regulars have become to know it here. The humor was too subtle.

Vaudeville section consists acts that have played around the West End pretty freely. Only newcomer is A. J. Powers, Scottish comedian.

At the Pav.

London Pavilion bill week of May 1 did not encounter any trouble. Only minor incident is local mimic, Anna Rogers, out after first day due to cold.

Newcomers are Alene and Evans, couple American hand-balancers, who are now attempting talk, not their strong suit.

Archie Glen, one of the best English 'drunks,' who played America some while ago, and will return, is doing new act, which is not as funny as his previous offerings.

Desty, Delso and Roberts, French acrobatic ballroomers, are about best in their line, with the femme of trio working splendidly despite her plumpness.

The Big Four, male quarter; Richie, typical Irish comic, among others.

U. S. Acts in Line for Semi-Command Show

London, May 6.

George Black is keeping the selection of artists to appear at the Palladium May 22 in aid of the Variety Artists' Benevolent Fund and Institution a closed secret—even more so than in former years.

While this is not actually a command performance it is patronized by the King and Queen.

There is no doubt there is a certain antipathy towards American acts, Black would rather do without American talent, if it were possible, but it is not.

No official intimation has been given of those included, but from inside sources they are likely to be as follows:

Roy Fox and Band, Ganjou Brothers and Juanita Richards, who comprise Myer Golden's 'Romance in Porcelain,' Cardini, William and Joe Mandel, Wilson, Keppel and Betty, Omar, Geraldo and His Gaucho Band, from the Savoy hotel, Evelyn Laye, Billy Bennett, Billy Russell, Gaston and Andre, Carlo, Medicine Six, and the entire 'Gang' from the Palladium.

There is also a rumor the Palladium management have cabled an invitation to Burns and Allen to come for this occasion.

LOCAL ALIEN BAN

The Hague, May 3.

Agitation against foreign talent kept up here. In Groningen, in northeast of Holland, the burgomaster has banned all foreign performers during the fair in May.

Places of entertainment which employ foreign musicians will not get a music license.

'Rat' Not Funny

(Continued from page 1)

but I've lost my job and my wife is going to have another baby.'

What is a 'Rat'?

Justice Ford had originally dismissed the complaint which Kraft filed on the 'rat joke' premise, but in a two and a half page opinion the Appellate Division features the 'rat' as its reason for reversing the lower court and giving Kraft a chance to go before a jury.

About the rodent, it writes, 'The word 'rat' as frequently used in current conversation and publications, has been variously defined in dictionaries as meaning a person of contempt, one who is regarded as base and sneaking in conduct'; and 'a person who is considered to act in some respects in a manner characteristic of rats—a renegade'; 'sneak, informer, turncoat'; 'a mean skulking fellow.'

The word is used in obiurgation and has come to be regarded as an opprobrious epithet. In the popular vernacular, it is a term which a jury may find to be descriptive of one who has reached so low a state of degradation as to be a virtual outcast. Assuming, as we must, the falsity of the article, the plaintiff stands self-accused of possessing such repugnant qualities.

'Unquestionably, a jury may award damages if they conclude that the article was written of and concerning the plaintiff, and that in common speech, it tend to hold him up to public ridicule and scorn.'

Breakers Ahead

A wave of puritanism which it is feared may turn tidal unless proper steps are taken now is leading the important publishers of books into self-imposed censorship on material. Authors bringing in new novels, including those contracted for months back, are being asked to give them a washing if seemingly too hot.

Though the average publisher believes demand for sex will never die out, blue nose difficulties around the country lately have crept up alarmingly. Not wanting to encourage an increase in trouble, publishers are killing dangers at their source.

It's declared by publisher sources that novels which six months or a year ago would have gotten by are now toning down on sex markedly in order to avoid possible Federal censorship or worse.

Within a comparatively recent period, the reaction of the public and moral uplift factions against sex literature has grown to a point where it amounts to a warning. Regardless of importance of author names, material is going back for the whitewashing process before publication.

Trouble is more in the small towns than the large, but rapidly spreading.

John S. Sumner, publisher-author annoyance in New York, is very active just now in the field of literature. He has actions pending against two new novels, 'God's Little Acre,' by Erskine Caldwell, and 'Female,' by Donald Henderson Clarke.

Former is regarded as a literary success, latter is a money success.

Tab After Mag's Writers

The 'Mirror,' New York tab, is more or less raiding talent tied with 'The New Yorker' magazine. Arthur J. Kobler is reported personally doing the propositioning.

First nabbed is Bob Benchley. He will write a column three times weekly. Benchley, however, will retain his 'New Yorker' contact as that mag's dramatic critic. He frequently does a lot of writing on the side, and in addition some picture work. Last year he did 26 articles for 'Liberty' at $750 a smack.

Among other 'New Yorkers' for whom Kobler is said to be bidding is Lois Long, fashion columnist.

ilies Cash In

San Diego dailies reaped a harvest from increased theatrical display space last week on the occasion of Fox-West Coast shifting its first-run policies from the Fox and the Orpheum theatre to the California and the Balboa. California splurged with 100 inches, with the Balboa also going in for several smash ads, which prompted the opposition houses also to increase their space. Theatrical ads for several days were the heaviest San Diego has experienced in years.

Just Changes Name

To avoid confusion with the parent body in England, the American branch of Isaac Pitman & Sons, the book-publishing house, will undergo a change in name shortly to the Pitman Publishing Co. Formal announcement to that effect will be made within a few weeks.

Change of name will not carry with it any alteration in control or policy, it is understood. Isaac James Pitman and Alfred Pitman, both of London, still in control of the American branch.

To Russi

Richard Watts, Jr., New York Herald Tribune's picture critic, is off on a trip to Russia to see what they're getting done there from a movie standpoint. Watts sailed Saturday (13) on the Bremen.

Gets Compton Story

Liberty has taken 'Ex Madame X,' the Betty Compton biography that Frank Scully wrote when Jimmy Walker changed his mind about an autobiog. It'll be serialized in the nickle mag before going out as a book.

For Undergrads

Clair Maxwell, the 'Life' publisher, is making arrangements to issue a new mag which he will call 'University,' and aimed for undergraduates. George T. Eggleston will edit. First issue will probably appear in June.

In the 'Mirror'

rown has sold serial rights to 'Man and Wife' to the N. Y. 'Mirror,' which has been giving her a buildup. Meantime she is working hard on the next book, due in the fall or late summer.

Best Sellers

Best Sellers for the week ending May 13, as reported by the American News Co., Inc.

Fiction

'As the garth Turns' ($2.50) ..... ladys Hasty Carroll
'Bad Girl Leaves Town' ($2.00) .....By Maysie Greig
'American Gun Mystery' ($2.00) .....By Ellery Queen
'Rain In the Doorway' ($2.00) .....By Thorne Smith
'Ann Vickers' ($2.50) .....By Sinclair Lewis
'Stalking Horse, The' ($2.00) .....By Rafael Sabatini

iction

'Marie Antoinette' ($3.50).....By Stefan Zweig
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Life Begins at Forty' ($1.50) .....By Walter B. Pitkin
'Looking Forward' ($2.50) .....By Franklin D. Roosevelt
'House of Exile' ($3.00) .....By Nora Waln
'British Agent' ($2.75) .....By Bruce Lockhart

ir, 'S Tuff

Editor of the Los Angeles ' nal,' legal daily, is at it again. Page 1 box on May 8 read:

'Editorial — Anyway, this paper has a live bunch of readers.'

'Did anybody in Los Angeles fail to see that piece in the Daily 'Journal' on Saturday about genuine 22% wine for sale at all drug stores, with the only condition of sale being a requirement that the wine be asked for by formula number?

'This information came via the medium of a highly appreciated afternoon paper of the same date. Usually no help from other publications is needed, but in this case that wine story seemed to be better than anything else. It would have been a good story, if true.

'Everybody in town, excepting those of us who only drink when somebody else buys, evidently tried to get some of that drug store wine, and they all report that those magic formula words simply don't work.

'Stough!' Thass all!'

icture Support

Book publishers are now sending on to Hollywood studios the manuscripts which they do not ordinarily intend publishing, but which might be suitat'le screen material. Studios have requested this, as the decrease in the number of published novels because of the depresh, has reduced the total of potential film yarns.

If studios show interest, publishers may also take a chance and print the mss.

Wide Scope

If all goes well with Rudolph Field and Don Herman—and their financial backers—they will put out the first issue of their long-proposed mag, 'Big Time,' before the end of the month. The mag was to have gotten under way long ere this, but one thing or another held it up.

It will take in the theatre, screen, radio, opera and whatever else may be laying around.

igest's New Ed.

Arthur S. Draper has resigned as assistant editor of the N. Y. 'Herald Tribune' to assume editorship of the 'Literary Digest' July 1.

Dr. William Seaver Woods, the retiring editor, will spend his time in travel before settling into another post.

Grabs Another

Houghton, Mifflin, which continues to flirt with name authors on other publishers' lists, has snatched another plum in the person of Edward J. O'Brien, with Dodd, Mead the loser. Accordingly, the forthcoming O'Brien anthologies for the year, 'Best Short Stories' and 'Best British Short Stories,' will be on the Houghton, Mifflin list this season.

Chatter

Add to the ex-newspaper scribes who has finally written that novel. Jack Conroy's first novel, 'The Disinherited,' has been accepted by Covici, Friede.

Mike Gold has read Albert Halper out of the radical movement for writing a gold-brick proletarian novel, 'Union Square.'

Edward Hope, whose new book, 'She Loves Me Not,' is just out, is really Edward Hope Coffey.

Bernard Sobel's novel, 'The Indiscreet Girl,' will be out the middle of next month.

Ludwig Nobel, a nephew of the founder of the Nobel Prize awards, has placed in nomination for the poetry award the name of Blanche Shoemaker Wagstaff for her book of verse, 'Mortality Other Poems.'

Walter Winchell soliciting Jimmy Walker, Alec Woollcott, Dorothy Walker, Jimmie Durante, Al Smith, Parker, Jimmie Durante, Al Smith, George Jean Nathan, et al., to contribute a guest column to fill the three weeks' Winchell vacations on the coast.

The Frank Scullys are plotting to desert their Villa Variety on the Cote d'Azure (ritz for Riviera), for a Broadway vacash. May happen any time between June and Oct.

Censorship

(Continued from page 4)

buy. It deserves at times the severest criticism but, in fairness we are forced to admit that one hundred theatrical films picked at random compare very favorably with one hundred legitimate plays and popular novels. Block booking, the industry's method of distributing its product, is often condemned and at present is in the process of modification. The distribution of its product is doubtless the greatest problem of all industry.

'Many sincere people feel that we need federal censorship and are working to that end. Their efforts are doubtless futile at this time for our present law makers seem to be opposed to legislation designed to control public morals. We are opposed to censorship because, it destroys freedom of self-expression which is the very root of democracy. America has always fought for and maintained freedom of the press and who can deny that of the two the screen is the more powerful, for its appeal is governed by emotion and not by logic or reason.... Censorship holds no assurance that the screen would be used for the good of humanity—let us keep its control in the hands of all the people instead of placing it in the hands of a small politically selected group.

No Criticism

'We shall refrain from criticism of the theatre manager for through our community Better Film Councils' we have grown to understand his many problems. Guided by the spirit of co-operation and the dictates of his own conscience he has switched his bookings to provide Family Nights and Junior Matinees, for which he often buys special films at an added expense....

'The objectionable double feature bill has been eliminated in Southern California, and if favorably received the new program will doubtless be extended to other sections of the nation. With a wealth of delightful short subjects and a more flexible booking system conditions are, to say the least, encouraging.

'So it would seem wise to leave the problems of film production, exhibition and legislation in other hands and concentrate our efforts along the more constructive and less dramatic course of education, assured that the results obtained will be permanent....

'For two years we have been motivated in our work by the needs as pointed out by a committee on motion pictures to the White House. We have followed their recommendations in our approach to the solution of the problem, which were in part; more family programs; continuation and extension of work of local 'better film' committees in bringing about more co-operation between exhibitors and the public in program building and in regulation of attendance by children; the further development of 'public relations' activities between producers' and citizens' organizations, both tional and local.

'The success of the recommendations depends largely upon the use our mothers make of the Film Estimates as published in the California Parent-Teacher. When the families 'shop for recommended films' they are not only protecting the children's morals but are influencing production.

Film House Reviews

Paramount, N. Y.

(Continued from page 16)

turn. Show runs 61 minutes with a seven-minute overture added. Latter is Gypsy airs, an arrangement of Romany music rather too pedantically done to give full color. Only other film than 'The Eagle and the Hawk' (Par) is what's left of the newsreel after they cut the ads in. House full downstairs, but empty on the shelf. *Chic.*

FOX, BROOKLYN

Brooklyn, May 13.

That tuxedo coat with the white flannels don't look so good on Wesley Eddy and he ought to cut out one or the other. Besides, the flannels look kind of narrow or tight. However, Eddy is having his third month at the spot and looks like staying on indefinitely. He's liked, and on the stage presents a warm co-operative spirit with the acts.

George Givot does his Greek Ambassador speech. Over easy. Outside of Givot, the acts showed the week previous at the old Roxy. Red Donahue has an easy time, along about the middle. The Four Carlton Brothers trapse along smoothly also. Martha Raye sings her two torch numbers with somewhat exaggerated gestures, but it may be showmanship. The whole thing clicks. It's a Fanchon & Marco brainchild, same as the old Roxy.

Only one set and looks built economically. When the acts are on, better reception undoubtedly could be had, especially for Givot and the Four Carlton Brothers, by having the band shoved back to the walls. When the band is too close to the front it manages to distract audience concentration on turns.

The opening number was Eddy out in his black-and-white outfit to m.c. when the line outs and grabs him with some chatter. But something funny is noticeable in that costume makeup of the girls in that opening number. Looks like they're too short and kind of cramping up the giris over the hips to reveal unexpected visions of certain anatomical parts. The giris, additionaly, could be instructed on makeup besides, some of the faces having accentuated portions not so becoming. Maybe the Brooklyn audience that comes in here didn't notice that the girls could stand some rehearsing on precision movement, as they were liked regardless, it seemed.

The show has its singing portion in Barre Hill, radio baritone, back on a return trip, after showing here some weeks ago. Does two numbers okay and without a mike, while Eddy for one solo bit utilizes a mike set in near the band. In the finale, Enrica and Novello, ballroom dance pair. Seems as if when this pair closes its nifty and graceful presentation that the turns should be on tap and ready to fall in line with the finale, which they don't. Edit takes his time announcing and uses up too many words describing the acts already seen, to slow up the clincher reaction.

Screen holds 'Past of Mary Holmes' (RKO), plus a Chaplin silent and newsreel.

Looks as if the Fox Brooklyn should gain from the shutdown of the Brooklyn Par. The surplus customers as may be left over by the Brooklyn Par ought to be attracted here. It's certain they won't edit come over, but must be urged. How the house is fixed competitively can be gleaned somewhat from the fact that the Brooklyn Par's first-run Par product has been divided between RKO and Loew's, with none going to the Fox.

Make Loew's Met and the RKO Albee oversupplied with product; but that's a usual thing for some spots in the biz, but at the same time provides either of the two houses with a chance to have selective screen product on a wide scale, which the Fox hasn't.

House looks to be about breaking with no particular signs of cutting any wide profit hunks, if any, under the existing film booking conditions. If there's a new deal on, it hasn't touched the Fox Brooklyn yet, or seemingly so, although it isn't losing any money, so far as known, either. *Shan.*

IMPERIAL, TORONTO

Toronto, May 12.

Current stage bill is first of a quartet that will be assembled by Par, with the house selecting its own headline act, this arrangement superseding the Fanchon & Marco series which was not renewed when the contract expired last week. It's billed as a 'Crazy Week' show, a misnomer in that Mitchell and Durant are the only comics present, other acts playing straight. Boys are insanity personified, however, and provide the real punch in a presentation notable for its mounting and tersichorean predominance.

Bill opens in full stage, a porch set with six steps leading to three arched doorways, with 12-girl line easing on for a hotcha precision bit. Tiffany Twins deuce in 'one' in the usual synchronized offering and then into challenge work, nothing outstanding in novelty but clever stepping nevertheless and helped by the engaging personality of the two red-heads and the costuming, white satin pajamas for light changes.

Tito Coral, Cuban baritone, holds the trey spot, still in 'one,' for a couple of ballads that score, and is forced into an encore before the customers are satisfied. In keeping with pleasant costuming of entire bill, the male warbler is in dressy Palm Beach outfit.

Traveller parts on full-stage set again, this time a garden scene with fountain and quite elaborate. Unbilled pair, in white satin, are out for a ballroom number with ballet in tableau formation at rear. Dance is marked by exquisite grace, arm movements are novel, as is also the lift used as finale. No reason why the pair shouldn't have been billed unless they were a last-minute acquisition that couldn't fit into the printer's schedule. Line trails with clever point work and quartet stepouts for high kicks and cross-stage inversions, all excellently disciplined.

Mitchell and Durant are out in 'one' for the real vaude sock in a bill hitherto preponderantly highbrow, albeit pleasant. The pair are all over the stage in slap-and-kick bits, fake acrobatic routines and paney stuff. Act is a riot and justification, perhaps, for the 'Crazy Week' billing. Clients were slow to let the pair go. Finale has the line back for another dance offering, a Harlem bit before a red-light background for frieze work and lights up-for-shadow effects, a sock finish.

Stage bill runs only 37 minutes, but all of it is meat. Overture is a 'Mother's Day' medley arranged by Jack Arthur and finishes with a stage picture with gray-haired mother in chair as scrim tableau in upper left has mother crooning to babe. This had a nice reception, although novelty was lacking. Bill runs two hours and 40 minutes with comedy, newsreel and organesque filling with 'Out All Night' (U). *McStay.*

CAPITOL, N. Y.

New York, May 12.

Stage goes Egyptian this week in sympathy with the feature, Ramon Novarro's 'The Barbarian' (Metro). Both are not so good, and from Friday night's business it looked like the populace guessed it ahead of time.

The show—stage and screen—runs three solid, sluggish hours. Stage section is in three parts, diversity being its only recommendation. Climax is a colorfully mounted Arabian scene, this blending into the picture's title sheet by conventional use of gradually dimming lights and a lowered scrim.

Yascha Bunchuk, after conducting the 49-piece orchestra through an overture in the pit, participates with Llora Hoffman and some of the Chester Hale girls in a combination 'cello-singing-dancing item, billed as a tribute to Mother's Day. Unimaginative staging, due to which this one looks like all other Mother's Day numbers, with a white wig on Miss Hoffman to carry the title, is not entirely condoned by the showmanly Bunchuk setting.

The overture conducted ahead of that in which Eddie Miller sings 'Pale Hands' as it should be sung, is the bill's ace item. Nothing that followed drew the same warm response from the audience. The No. 2 part of the three-ply show is devoted to Teny Wons, the ether elocutionist, who does 15 minutes with assistance of a red-headed femme piano team. He's under New Acts. That it's pretty late for Wons to be starting out on the Broadway picture-house time was demonstrated by the sparse reception and equally cool response all the way, up to and including the finish.

'An Old Spanish Custom,' Metro novelty one-reeler on Mexican bull fights, separates Wons from the closing stage number, the Arabian scene. Latter reprises 'Love Songs of the Nile,' theme song from the current picture, with both Miller and Miss Hoffman taking turns at it. Miss Hoffman is ridiculously out of place as a romantic songstress.

The Hale girls, 60 strong, branch off into three groups. There are 32 ponies in a line, a la the Markerts; 16 ballet dancers and eight clothes horses. The Cansinettes went through the kick and formation routines with neat precision, but were hampered by their costumes. The costumer got an order for Arabian duds this week, and he filled the order. Probably not his fault that the instructions didn't say what they'd be used for.

Miles and Kover, adagio team, both just one pantalette this side of a nudist colony, and Birdie Dean are the Arabian sequence's dancing specialists. Miss Dean, whose looks and carriage have much to do with the quality of her solo bends, continues among the ace contortionistic singles. *Ige.*

A Drummer's Lament

By Burton Crane

Yamagata Hotel,

Dear Sam:

Guess I've got the blues. Little homesick or somethin anyhow, I don't feel so well. On second thought I don't think I'm going to like this job.

Last night I had to hit the hall for another advance and the heels turned me down. Turned me down! I'm still boiling insi This guy Chiba said he was very sorry—yes, he was!—but I'd already drawn a whole month's salary in advance and had only worked one week. Well, I suppose there is something to his viewpoint, Sam, but it gets me sore just the same. I don't think I can work anywhere where they don't trust me. Does he think I'm going to do a Houdini after getting the advances? I tried to explain it was only temporary, till Agnes gets placed with the Shochiku people. In fact, I laid it on a little strong. I said she had a contract already which isn't quite true. But it didn't do any good. He just smiled and laughed a little when I got excited. They're a distrustful people, these Japanese.

Another thing that got me going: Last night Agnes came to the hall with a Japanese who was dressed like a million dollars. Nothing flashy, but clothes that make you think of Fifth Avenue. Like a tailor's dummy, only better. They didn't stay long and I didn't get a chance to ask her who he was. In fact, I didn't see her again until this evening, when she came into the hall with him once more In between shifts I walked over to them and said, 'Agnes, aren't you going to introduce me to your friend?'

She smiled and said, 'Why this is Mr. Kondo.'

'The name is familiar,' said I.

'Mr. Kondo is the agent who signed me to come to Japan,' said Agnes. Then she must have seen I was getting ready to smear him, for she grabbed me by the arm and said, 'Mr. Kondo is a real friend, Eddie. He's explained everything. Now, please, don't lose your temper.'

What could a guy do? I just walked back to the stand and didn't say anything.

It's 3 o'clock in the morning now and I've been waiting for her to come back to the hotel so I could hear that explanation, but so far she hasn't turned up. Guess I'd better go to bed.

Oh, I forgot to tell you about that audition. It was all right. We worked our heads off for her and she went over great.

Yamagata Hotel. Aug. 26.

Steer clear of the women, Sam.

Ed Mansfield.

Yamagata Hotel, Aug. 26.

Dear Sam:

You must have thought I was an awful crab when I wrote that letter. I sure was blue. Now everything is great and I honestly think I appreciate Agnes more than ever.

The explanation of that fellow Kondo's conduct was so darned simple it's a wonder none of us ever thought of it before. You remember, I said he was the son of a big silk man. Well, that's the up-and-up. He's the McCoy, filthy with it. And he's a great guy, too, Sam.

Last night I was still on the lookout for Agnes, just sizzling and itching to tell her off. About the middle of the evening she came into the hall with Kondo and as soon as I got a chance to go over to them I went charging across the floor. Come-to-think-of-it-now, I must have looked a little ridiculous doing it, something like Fate Rampant—one of these allegorical studies.

But I didn't get anywhere with my attempt to be high and mighty. Agnes looked up at me with one of the sweetest smiles I've ever seen and says, sort of breathless:

'Oh, Eddie, dear, we've got the most wonderful news. I'm going to make a movie.' Then, before I could interrupt or even tell her how angry I was, the words came spilling out one after the other. When this guy Kondo left for the U. S. last spring, it seems, his dad promised to buy him that little revue theatre. He had a lot of plans for it, always being interested in that kind of thing, and went making future contracts for talent just as if he already owned it. But the old man got caught in a big silk deal—he thought it was going to go up and contracted to buy 25,000 bales—and never got around to buying the house. He could still have afforded it, but when you've dropped two and a half million you don't feel like giving your son a 25 grand toy. Anyhow, that's the way Agnes put it up to me, and I had to agree. Never in my life have I felt like giving anyone a 25G present.

As soon as Kondo found that his dad hadn't bought the theatre, he was mighty disappointed. He cancelled all the other contracts before the artists left the States and came around to see Agnes. Since then he has been moving heaven and earth to get her a job.

'Why don't you just send her back home?' I asked. 'That seems to me like the right thing to do.'

He was right on tick with an answer to that.

'Things aren't so good in the States,' he said, 'and Agnes might not have such an easy job landing something new. Besides, she likes Japan and I'm sure she can be a star here if she gets a start. Anyhow, it was worth a try. We've been pulling strings and seeing people. Agnes makes a wonderful impression. She's got a contract in her handbag for three pictures in Japanese, with an option for six more. We just got it signed today.'

Some news, what? Say, Sam, I don't think I ever felt more pepped up in my life. Agnes sat there looking at me, the little humorous lights dancing in those deep eyes of hers. She took my big hand in her little one and said: 'You're glad, aren't you, Eddie?'

Glad? Why, I could have gone into a dance routine that moment. And at the same time I felt a bit choked up. She was so darned sweet.

'After the hall closes,' he said, 'bring the other boys along and we'll have a celebration.'

And did we? Kondo took us all—Agnes included—to a cafe called the Bar Montparnasse, somewhere off the Ginza, and most of 'em got stiff.

(Continued on page 62)

Worcester's Names

Worcester, May 15.

Three 'name' band within a week is something of a record for Worcester. But Frank Duffy, Cocoanut Grove impresario, is smiling with satisfaction. His gates are far ahead of last year.

Mal Hallett came in with Irene Taylor, radio warbler, last Wednesday and drew the season's second high; Smith Ballew did the honors Saturday night and Larry Funk is scheduled Wednesday (17) of this week.

Ben Bernie has outdrawn them all thus far.

Eastbound Warblers

San Francisco, May 15.

William Stein, of Music Corp. of America, last week signed Benay Venuta, blues singer formerly on KPO, and will send her to Chicago as a cafe act.

Other local warblers heading eastward include Vera Van, last with Rio Rito, who will join Bert Lown's band in New York. She is succeeded by Betty Grable.

Harriett Lee has bowed out of Anson Weeks' combo at the Mark Hopkins hotel to go with Whiteman. She's followed here by Doris McMahon.

FRISCO BAND ENTRIES

San Francisco, May 15.

Gus Arnheim comes into the hotel St. Francis May 25 and Jimmie Grier opens at the Bal Tabarin cafe the same week.

Arnheim succeeds Fio Rito, who will do a month of one nighters before going into the Pabst Blue Ribbon Gardens, Chicago. Grier follows Tom Garun, who is leaving his own cafe for Chicago.

BOB MILLER

(Formerly Prof. Mgr. of M. Witmarks, Now Gen. Mgr. Superior NEW SONG HITS

"ARE YOU SURE YOU LOVE ME?"

"SO WOULD I?" "GYPSY LOVER"

1619 BROADWAY, NEW YORK COL. 5-3620

'DOC' SPAETH CALLED IN AS SONG STEAL EXPERT

Vincent Youmans, composer, is proceeding against Mack Gordon and Harry Revel on one alleged song infringement, and Sherman-Clay, Coast music publishers, aver that Robbins' 'Hold Me', is an infringement on 'Oriental... Love Dreams,' which S-C published four or five years ago. Julian T. Abeles, defense attorney in both matters, has enlisted Dr. Sigmund Spaeth, the 'tune detective' of the radio, to proceed along the same lines of defense; i. e., that all the infringing strains allegedly hark back to some basic strain in the common domain. That's the usual defense in such actions, and Spaeth, who regularly works with Attorney Abeles, has done considerable research in previous similar actions.

The Youman's claim is unusual as the composer brings it direct against Gordon and Revel and DeSylva, Brown & Henderson, Inc., publishers of 'It Was a Night in June.' Youmans avers that Gordon and Revel worked for him in 1929 when he was teaching them construction in songwriting, and it was then that Youman's song, 'He Came Along,' unpublished number, first originated the same strain, allegedly. Harold Adamson at that time was a collaborator with Gordon and Revel, all under Youmans' tutelage. Youmans avers the song and the general idea was being soved by him for some musical comedy production as a sketch with music.

Following arguments, Justice Valente reserved decision over the week-end, ordering Youmans' attorney to submit further affidavits, after Abeles submitted that both strains hark back to 'Wonderful You' and 'After You're Gone,' temporary pops at the time.

In Sherman-Clay vs. Robbins, allegedly the infringing 'Hold Me' song it by Little Jack Little, Dave Oppenheim and Ira Schuster. S-C alleges that Little while in California several years ago first heard 'Oriental Love Dreams' and thus the similarities are established.

MAA's $8,944 Default Halperin Judgment

In a suit for specific performance of contract, Music Artists of America, Inc., obtained by default a judgment of $8,944 against Halperin Productions, Inc., and Edward R. Halperin in the New York Supreme Court last week. MAA is the American subsidiary of the Campbell-Conneliy publishing firm of London.

English publishers alleged that they had entered into an agreement with Halperin giving them exclusive call on all the music in three pictures he had specified for production and that three years has passed without any of these screen musicals going into production.

HERE AND THERE

Xavier Cugat rumba orchestra leaving Cocoanut Grove, Los Angeles, for the Waldorf roof, New York, to work with the Jack Denny band. Carol Lofner's band opened at the Grand hotel, Santa Monica, May 12. Kay Keyser's combo replaces the Tom Gerun band at the Bal Tabarin, San Francisco, May 21. Latter goes to the Pabst Gardens, Chicago. Knickerbocker hotel, Hollywood, gets the Don Cave band from the El Cortez, San Diego, this week.

Demolishing of the Majestic theatre building, in Los Angeles, has shifted most of the vaude and band bookers and music people across the street to the Orpheum bldg. DeSylva, Brown & Henderson office, however, has been discontinued, with the plugger working out of his hat.

Paul Tremaine pulls out of the Bohemia, Broadway dine and dance spot, May 27 with a contract that stipulates his return here Sept. 15. Meantime, Tremaine goes on a tour of one-nighters through the south and middle west.

Aaron Gonzales and his 15-piece band follow the Jimmy Grier combo into the El Cortez hotel, San Diego, May 20. Booked in for four

(Continued on page 62)

PARAMOUNT'S SOLO

Preparing New Music Branch as Its Own Subsidiary

Paramount Pictures is readying to set up its own Paramount Music Co. as a solely owned music pub subsid. Film company's 50% interest in Famous Music went over to the Warner Bros. group through Par-Publix bankruptcy proceedings. Larry Spier is currently the operating head of Famous.

Lew Diamond, of the Par home office, is priming a new head for the proposed Par Music Co.

AMERICAN PUBS' BERLIN REP GETS NO-JEW ORDER

Alberti of Berlin, who represents the bulk of the major American music publishers, has been forced to discharge all his Jewish employees.

The American firms, in retaliation, although regretting any breach with Alberti, with whom relations for many years have been pleasant, will set up their own representations abroad. Either Amsterdam or Prague will become the centre for the Teutonic territory, with ex-German Jewish employees, familiar with songs and musical copyright matters, to be designated as the direct agents of the American firms.

Several of Alberti's staff are being propositioned to assume duties immediately.

Erpi Pays $11,000

ERPI paid its 15th quarterly royalty from foreign picture versions to the publishers last week, with the total distribution this time coming to a little over $11,000. Payment involves fees collected from all producers using ERPI equipment. Year ago the publishers were netting around $50,000 a quarter from this source.

Any settlement of the ERPI foreign contract, which expired last September, on a lump sum basis is still being held up by the refusal of several of the producing companies concerned to become parties to the advance payment proposal.

Summit's Opposish

Baltimore, May 15.

Sherry's, one of the ace niteries, this year enters the roadhouse field in competition to the Summit, which has had the field to itself in these parts. Tommy Sherwood opens the Sherry-on-the-Severn shortly. Spot is located down towards the south, along the Chesapeake Bay territory in the direction of Annapolis, and thus figures to grab some of the Washington trade.

Summit is out in an opposite direction, on the north side, pointing Philadelphia-ward.

5 YEARS' DUES OR—

Pittsburgh, May 15.

KDKA's recent decision to employ none but union musicians is a tough blow to Sammy Fuller, pianist and broadcasting unit's 'Uncle Kaydee' for the kiddies.

Fuller checked back and discovered he'd have to pay five years back dues to keep his job.

$398 IN BLACK

Dallas, May 15.

Closing its eighth season, Dallas Symphony Society reports income of $14,081, outgo of $13,682, leaving balance of $398 to start next year.

Six concerts offered per season, with Paul van Katwijk, permanent conductor.

KAHN MOVES TO WB

Hollywood, May 15.

Gus Kahn left the Metro musical staff Saturday (13) and went over to the Warner lot, to work with Walter Donaldson on the music and lyrics for 'Stage Fright.'

James Cagney will be starred.

Holland's Dance Rules

The Hague, May

Paring shot of defunct government was the royal decree restricting dancing.

New rules are drastic as dance halls must be lit brightly, no dark corners, no petting-boxes. No more couples allowed on floor than one per square meter.

Girls employed by management only to serve in kitchen and cloakroom. Dancing in restaurants only allowed for those who take meals there.

802 SAYS 30% UP FOR DISCING

Bands playing out of town engagements, not members of the local and not comprising members of the local union may no longer come into New York to do their phonograph recording unless they add 30% to the scale. Local 802 contends stencilling dates for such combos are the same as traveling engagements and that the 30% tilt required under the latter circumstances will apply to recording jobs. Out-of-town unit doing picture shorts or radio program discing in Manhattan will also have to tack on 30%.

Prior to the extension the 30% extra regulation for recordings it was common for bands playing within a radius of 75 miles or so to jump into New York and run off their quota of phonograph waxings, the men in these units collecting on the basis of their local scales. Already several of these outside bands have called off their recording dates at the New York studios of Victor, Columbi and Brunswick.

Campbell's Screen Test; May Double for Goldwyn

Jimmy Campbell, of Campbell-Connelly of England, is due back over here by July 20 to start on a musical writing assignment for Sam Goldwyn. Campbell's contract has him down to do the tunes on two productions and an optional call for a third. During the Goldwyn connection the English publisher-writer will be ticketed for $1,000 a week.

On his recent visit to Hollywood Campbell also took a screen test, with the result that Goldwyn wrote a clause into the contract stipulating that the salary covers Campbell's appearance in pictures if and when. Campbell makes the first of the Hollywood foreign imports since the revival of screen musicals and the first composer to have an acting clause.

LOPEZ WEST MAY 20

Vincent Lopez goes to the Chicago World's Fair with his orchestra, Saturday (20).

Currently Lopez is playing a repeat engagement at the Paramount, N. Y., working from the pit.

SIMPLON CLUB, N. Y.

New York, May 13.

Nick Prounis of the old Salon Royal, Deauville and Healy's, and John Johnnidis of the old Beaux Arts have had a winner in this classy nitery for no little time. The mainstay of this closed-door nocturnal spot have been the Yacht Club Boys (Charles Adler, George Kelly, Jimmy Kern and Billy Mann) with their topical, saucy lyrics and fast change of pace.

The management has likewise been well attuned to shifting standards, enlarging the room and gradually transforming it into an intimate cafe after the original vogue for intimate table entertainment eased off.

These spots have been unique in their shifting standards. For a time it was strictly a hand-around-the-bar frolic, with a heavy tap at the tables for food, etc. Now that's been brought down to a popular level, for greater capacity, and an intimate cafe idea inducted. This has permitted for other talent additions, besides the quartet, such as Vivian Vance, blues songstress doubling from 'Music in the Air,' plus the Larry Siry dance orchestra, almost smart purveyors on the hoof. There's also a tango combo, Huerta's. No couvert, the average check usually covering that end of it well.

Abel.

New York's Newest Rave is

ART COOGAN

And His Riviera Orchestra

Playing at "The Showplace of the World," the Riviera, at Ft. Lee, N. J., and broadcasting via WABC. Art, who is a hit, is naturally featuring hits. For instance "HOLD ME" "LOVE SONGS OF THE NILE" "SWEETHEART DARLIN'" "I'M THRU SAYING I'M THRU" "REMEMBER ME" "WE'RE TOGETHER AGAIN"

ROBBINS MUSIC CORPORATION 799 SEVENTH AVE. NEW YORK

Inside Stuff—Music

No secret that 95% of the best played tunes on the air are the worst sellers. The more radio plugs 'em the less likely are their commercial potentialities. From the publishers' viewpoint that's because of an inability to bunch the plugs. If the plugs could be systematized, the radio bally would be an inestimable asset.

That's why, argue the pubs, the way things are going the radio interests might better step into the music pub field and do something; take over firms, if needs be. It was tried before, admittedly with no success, but there's no question but that the ether needs the tunes. The constant supply of new music, along with the old catalogs, is the life blood of the radio.

Obviously the tunes must be indiscriminately etherized, sans any scientific grouping or thought for their plugging benefits. It's strictly dependent on the type of program. It also must follow that in contrast to a dialog act a fast tune must get on the air to pep up the general tone of the interlude. It's okay for benefit of the program but doesn't mean a thing for the value of the song.

American publishers taking over sheet privileges from English firms now also get an assignment of the performing and mechanical rights of the song involved. Besides which, the American pub assumes 100% copyright ownership of the number as far as the U. S. is concerned.

Hitherto British publisher, in disposing of a composition over here, reserved everything but the printing rights. Campbell-Connelly has already instituted the new arrangement with the takeover by Joe Morris of the British outfit's 'Can't We Meet Again,' covering every phase of the song's rights.

In its dealings previously with such firms as Robbins Music Corp. and Santly Bros., C-C merely assigned to these publishers the printing and distributing rights in this country, which gave the domestic companies the status of agents only. On each of the recent C-C imported hits, such as 'Just An Echo in the Valley' and 'Try a Little Tenderness,' the Robbins cut-in was restricted to the sale of the songs' sheet versions.

That band names still mean something is attested to by Ted Lewis' draw at the Hollywood cabaret restaurant, New York. Lewis was brought in by Joe Moss to offset the competish of the NTG revue and Abe Lyman plus the pulling appeal of the new competitive Paradise, directly across the street at Broadway and 49th street. Lewis was slated for a limited engagement but is remaining indef.

Lyman, meantime, was farewelled Sunday nite by the men who pay and pay and pay—the music publishers—prior to shoving off for the Coast. Jerry Friedman's orch succeeds.

Carelessness on the part of Los Angeles theatre managers, who give no thought to the type of music that should accompany a trailer, is resulting in a lot of laughs and some serious reactions not so favorable. Where music is scored into a trailer and can't be tampered with, the result is okay, but in cases where the celluloid plugs or slides are used, some entirely inappropriate tunes are often mixed in.

In one instance, the 'Rasputin' trailer, with a rich undercurrent of Russ music, was immediately followed by the slide announcing the date and the accompanying music was 'Way Down Upon the Swanee River'.

A publisher's moratorium on royalty obligations 'n' other things is all set save for two or three recalcitrants, as reported. One is a freelance lyricist and the other a songwriting team. Both refuse to waive immediate obligations for royalties due them unless the publisher's future ASCAP dividends are pledged as collateral to meet these obligations.

The pub needs the society money to carry on his immediate operations. It may force the bankruptcy which the pub is trying to circumvent.

Because of the breach occurring between Jack Robbins and Jimmy Campbell, the London publisher, on their recent joint Hollywood visit, Campbell's partner, Reg Connelly, is said to be considerably put out with Campbell, his associate in the Campbell-Connelly music firm.

Robbins paved the way considerably for C-C's advent into the American music market, so much so that the other American pubs chided Robbins for encouraging this practice.

Music Dealers Service, Inc., has started off its campaign to stimulate the opening of new sheet counters with an elaborate pamphlet, 'Making Music Pay', addressed to the piano dealer, musical instrument store and the radio shop.

Circular outlines 20 reasons why the instrument store should carry a line of sheet music and includes merchandising and sales suggestions together with illustrated exploitation angles.

Reported that Leo Feist, Inc., is saddled with a $25,000 a year obligation to Radio Music Co., Inc., defunct NBC subsid, from which Feist's bought back its business.

Radio Music at one time controlled Feist and Carl Fischer, Inc., until both firms decentralized themselves. The 25 grand per annum runs for 10 years.

Carroll Gibbons, American composer-arranger, now musical conductor for Columbia Phonograph in London, and also leader of the big concert orchestra at the Savoy hotel there, wrote 'On the Air' which Rudy Vallee introduced on the last Fleischmann Yeast broadcast. Robbins, by arrangement with Campbell-Connelly of London, is publishing in America.

A major picture studio has made a deal with a songwriter whereby he is supplying five numbers, playing a part in the picture for which the tunes are intended and performing on the piano in the film, all for a total of $500.

LOAN ASS'N TO COME UP AT MUSIC CONVENTION

Establishing of a loan association for the support of sheet music dealers is a topic slated for discussion when that trade's national association holds its annual convention in Chicago June 5.

Other subjects due to come up are the proposed creation of a clearing house of information, including a retail rating bureau, how to suppress the sales of bootleg song sheets on the streets, and the need of asking trade papers to refrain from printing wholesale prices where there is a retail distribution.

TEAM AGAIN FOR CHEVALIER

Hollywood, May 15.

Ralph Rainger and Leo Robin will function again as the tunesmiths for the next Chevalier picture at Paramount.

Pair did the numbers for 'Bedtime Story.'

Terrace Reopening

The old Will Oakland Terrace reopens (18) under Tom Farley and Mike Murray's direction, with a Billy Arnold floor show presented by Noel Sherman. Pearl Regay and Bernard and Rich head it. Other principals are Helen Shaw, Nelson Sisters, Buddy Kennedy, m. c., with Frank LaMarr's CBS band. Same kitchen as the Epicure club which is also the same management.

Kennedy shifts back to an old spot here after going over with Oakland to the new Chateau Internationale which has shuttered for the summer.

Transplanted

San Francisco, May 15.

Isidore Rosenberg has redecorated his Tait's cafe on Ellis street, and put in Frisco's first pansy show.

Using the 'Boys Will Be Girls' revue from BBB's in Hollywood, with Rae Bourbon featured.

100,000 in 6 Wks.

'In the Valley of the Moon' is the first pop tune to click at 100,000 sheet sales the first six weeks of release since 'A Shanty in Old Shantytown' last summer.

'Shantytown's' sales are over 400,000 to date and stand as the high mark for any number released since the 'Stein Song,' and 'Moon Over the Mountain' 1931.

SCHUETTE'S NEW ASCAP DIG IS SMALL STORES

Oswald F. Schuette, propagandist for the broadcasters in the music license dispute, is now raising his lance against the American Society in behalf of what he terms the oppressed small restaurant, cigar and barbershop owners. His latest blast against ASCAP, contained in a bulletin released to radio stations, Schuette accuses the society of trying to obtain license fees from small eating places in violation, he says, of its pledge to Congress and urges the broadcaster to prevail upon these businesses to take their complaints to Washington.

After citing from a hearing before the House Patents Committee, in which Gene Buck and Nathan Burkan assured Chairman Sirovich that the society wouldn't try to collect a fee on radios used in small restaurants, ice-cream parlors and other stores, Schuette in his bulletin reproduces letters alleged to have been received from the ASCAP by a couple of what he describes as small cafes. Letters, he quotes, are the standardized sort used by the society to advise and warn about ASCAP's rights under the copyright law.

In his communication Schuette urges the stations to obtain for him copies of correspondence and other information about the methods to collect fees from these spots. Also to inform them to ask their Senators and Representatives to call the situation to the attention of the Deparment of Justice or the Federal Trade Commission, both of which departments, he points out, are now investigating ASCAP.

MILLS SAILS

To Attend Copenhagen Convention For ASCAP

E. C. Mills sailed Saturday (13) to attend the international convention of performing rights societies at Copenhagen. Decision to send a delegate came at a special meeting of the American Society's board of directors last week.

ASCAP found it had several foreign contracts unconsummated that Mills might straighten out. Previously the board had turned down the idea of his attending.

Meeting also took up the Nazi ban on Jewish composers but the board decided to table the proposal that the American Society cancel its agreement with the German performing society until after Mills made inquiries on the subject abroad and reported his findings.

BAND PLACEMENTS

Mye Mayhew goes into the Westchester Country club, New York, May 20, for the summer. Helen Ward joins him as the warbling mainstay. Band's nightly release will be over WOR.

Xavier Cugatu's tango combination unveils on the Waldorf-Astoria's roof June 5, day and date with Jack Denny's return to the spot.

PETTIS STAYS

Pittsburgh, May 15.

With William Penn hotel switching its supper dance place from the Chatterbox to the Urban Room, Jack Pettis' band is staying on indef.

Hostelry is dispensing, as usual every summer, with its floor show, Pepino and Rhoda, dance team, leave for Chicago to join Guy Lombardo.

Abeles, Attorney, Acting for 10 Pubs, Has Plan for NAB Ignoring the ASCAP

DODGES WORLD'S FAIR

Art Kassel Sidesteps Overcrowded Chicago

Chicago, May 15.

Art Kassel winds up at the Bismarck hotel this week to accept an engagement the Olsen Club, Culver City for the summer. Harry Voller made the deal.

Kassel elected to sidestep Chicago during the World's Fair feeling that the name bands then in town will be over-numerous and there will be little disposition to credit a band with good business. Exposition ill get the credit he feels. Kassel wrote the official song, 'Where Will You Be In 1933.'

Understanding is that MCA and Kassel have severed relations by mutual consent.

Dutch Hotel Men After Talent and Future Tourists

Abraham van Dam, president of the Carlton hotel company of Amsterdam, Holland, with William J. Woltman, his general secretary, are in New York, preparatory to an American trip to sign name talent for the Carlton hotel and to promote tourism to Holland. Any benefits to Dutch travel would react expressly to the hotel and to Amsterdam as the key city.

The Carlton recently played Jeanette MacDonald, and also Jack Payne's BBC orchestra. Hotel had a deal with Paul Whiteman two years ago but he couldn't get away. Whiteman may go over Sept. 15 when the Carlton's winter season commences.

An idea of salaries is the 3,000 Dutch guilder which Van Dam paid Payne. At the deflated rate of dollar exchange it figures $1,500 a day; at the old exchange $1,200 a day on a seven day week. The Carlton can go splurge for a name band for $8 fortnight every so often.

Nazi Complications

Having exhausted everything France and England has to offer, the Nazi situation has created an absolute embargo in Holland for anything German. Sympathies of the Dutch are such that, according to Messrs. Van Dam and Woltman, anything from Germany, including talent, is currently a skeptical proposition.

A sidelight on the Dutch demands is the public's yen for the unknown. That's why Payne is worth more than Jack Hylton for an engagement in Amsterdam or The Hague. They've heard Payne from London on the air, but haven't seen his band. Hylton has been extensively toured.

Van Dam and Woltman are taking advantage of the Germanic situation by organizing promotional social affairs and showing a travelog scenic, 'Seeing Holland', in tie-ups with American tourist and travel organizations. Hence their trips into Canada and to the coast prior to returning to Amsterdam. They've been here since early April.

ODOMS' CAT AND FIDDLE

Hollywood, May 15.

Cliff Odoms, former sales manager for Feist, and Fred Dempsey, Coast rep for the company, will open their own restaurant, the Cat and the Fiddle, here May 20.

Place, which seats 100, is at Fairfax and Wilshire, a busy intersection, and is on property owned by Ruth Roland.

GONZALES FOR GRIER

San Diego, May 15.

Aaron Gonzales and his 15-piece band follow the Jimmy Grier combo into the El Cortez hotel May 20. Gonzales' orchestra is booked for four weeks, along with Fuzzy Knight.

David Hillman arranged the date.

SWITCHES ARNHEIM

Hollywood, May 15.

Dinner room of the Beverly Wilshire hotel closes May 21 for the summer.

Gus Arnheim's orchestra moves to San Francisco the following day and opens at the St. Francis hotel June 1, replacing Ted Florito.

Claiming to represent 10 publishing firms, Julian T. Abeles, attorney and authority on music copyright, has approached the National Association of Broadcasters with a performing rights plan which would eliminate the ASCAP from the radio picture after Dec. 31 next, the date of expiration of contracts all around. It is Abeles' idea that the catalogs of the 10 companies would give broadcasting sufficient musical resources to take care of any and all popular and semi-popular needs.

Firms on the Abeles list are Harms, Inc., Remick Music Corp., M. Witmark & Sons, Famous Music Corp., E. B. Marks Music Co., Joe Morris Music Co., DeSylva, Brown & Henderson, Inc., Robbins Music Corp., Campbell-Connelly of England and Alberti of Germany.

Abeles declares he has several other publishers of major standing lined up but these are withholding approval of his representation, until radio has expressed its reaction to the project.

So far Abeles' radio contact has been Oswald F. Schuette, the NAB's director of copyright. Next move will be by Schuette, after he has studied the proposition, to take it up with the trustees of the Radio Program Foundation, Inc., organized by the broadcasters as a counter performing rights bureau to the American Society.

Individual Deals

Under the Abeles plan radio would make individual deals for air performing rights with the firms on his list, the publishers being free to dispose of all other rights to their own and exclusive profit. As far as the publishers are concerned this, what amounts to almost equal importance with the performing rights return, is the anticipated privileged plugging of their new releases on the air.

Abeles' alignment and manouvering against the American Society comes as no surprise to the music industry. In practically every instance of recent years of battles between a publisher member and the ASCAP, Abeles has been on the firing line for the publisher.

ORCH LEADER JAILED FOR NOT PAYING OFF

Lynn, Mass., May 15.

Raymond O'Brien, orchestra leader, sentenced in District Court to serve two weeks in the House of Correction on a charge of having failed to pay wages to members of his combo.

O'Brien was in court last January on a similar charge and was placed on probation. Two months before that he had been arraigned on the same charge. As a result of the latest case O'Brien's suspended sentence was imposed.

Ash Claims Misleading Ads Used by Music Box

Chicago, May 15.

Advertisements made by the Music Box cafe, on the south side, have been objected to by Paul Ash as giving the public the impression that he was playing there in person. Cafe is paying $100 weekly to use Ash's name as the sponsor of the orchestra, actually directed by Joe Kayser. Instead, the publicity ignored Kayser and stressed Ash with photographs, etc.

Ash has been playing theatre dates for Publix Great States. As a favor to the Music Box he came in from Peoria, by aeroplane, opening night and officiated for half an hour. He then told the cafe to change their advertising.

SUMMER SHIFTS

Hollywood, May 15.

Jay Whidden's orchestra goes out of the hotel Roosevelt, June 7, returning to the Hotel Mirimar, Santa Monica, for the summer.

Jimmy Greer goes into Rainbow Gardens, replacing Pete Vantrelli's aggregation, which moves to San Francisco.

Kahn With M-R

Roger Wolfe Kahn has turned over his band booking affairs to the Mills-Rockwell office.

Present stand at the Forest Club, New Orleans, is the last Kahn will play under MCA direction.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items, each has been rewritten from a daily paper.

East

Verna Ogle, American dancer and wife of Chas. Ogle, painter ,tries suicide in Paris. Slashed her wrists. Condition serious.

R. M. Jaber organizing a summer stock to play the resorts with four plays she authored herself.

red R. Weinstein paroled when Philip Moumair charged he took $50 to get the latter into the projectionists' union and a job in a picture theatre and did neither.

Albert Warner, testifying in the suit of the Victoria Amusement Co., of Camden, against 28 picture interests, testified that he knew very little of the business management of the company's subsidiaries. Suit on usual line of flow of product to other theatres.

West Virginia drys plan to campaign against repeal with a play which will be produced by amateur casts in the mountain district. Sort of '10 Nights in a Barroom' script.

Old sidewheeler, Express, which was to have been used as a floating beer garden off Manhattan Beach, sank at her pier Wed. (10). Humbert Fugazy, sports promoter, was back of the idea.

Feds start raiding beer cafes suspected of selling hard stuff. Two hooked Wed. (10).

Slickers working a new punchboard game in Westchester. Advance man comes along and sells filling stations and cigar stores punchboards. Second man drops in later and 'wins' all the cash prizes. He knows where to punch.

Island of Trinidad authorities explain that liberal cuts in American pictures are due to the fact that the village cutups let out yells whenever the situations in a picture give them a chance. It's the audience and not the picture that really is being censored.

Milton Aborn celebrates his 50th year in the theatre Thursday (18). His debut was as Sir Joseph in 'Pinafore.'

Players open 'Uncle Tom's Cabin' at a $3 top and drop to $2.50, Lowest price in the history of the Players' revivals. Alf. Aarons is managing.

Muriel Phelan, former showgirl, relieved of a technical charge of homicide arising from an auto smash. She's a manicurist now.

Dr. Victor L. Gross suing his wife Birdie, a showgirl, in New York and New Jersey. Latter state was a bit slow so he brought a New York action, naming Gene Doyle, a hoofer, as corespondent.

George Graham Rice out of Atlanta and planning to syndicate a financial article.

Divorced wife of Bernarr Macfadden sues him in Trenton because her allowance has dropped. Court awarded her $15,000 annually last year. Paid only $10,330 last year and she's asking for the remainder.

John Dos Pasos in Johns Hopkins hospital. Went for a tonsil op and held up by rheumatic fever.

Police raid nabs six men in Chesterfield hotel. Alleged to be handling Canadian race sweepstakes and cops get the stubs of those who've already bought tickets, which will eliminate these from the drawing.

Rafaelo Ziaz, Met. tenor, and George Norton in a jam on the St. Regis roof the other night. Both wanted to see the same guest home. Fists used, it's said, but no great damage.

Richard Aldrich has gone to London to arrange for the production of 'Three Cornered Moon.' Will also keep an eye out for new plays.

Carl Strakosch, Scandinavian producer, has bought the rights to 'Gay Divorce' for Norway, Denmark, Sweden and Finland. Wiman & Weatherly recently sold the Australian rights to the same play.

Nelson Morris gets a divorce from Jeanne Aubert on charge of desertion, sufficient in a French court. Action in Versailles, France.

Ring Lardner's boy selected as co-author of the next book for Princeton Triangle club show.

Raymond Moore is going to try an innovation for summer theatres. Will stage one musical at Dennis, Mass. Has selected 'Meet My Sister,' which the Shuberts did some time ago. Bettina Hall, of the original cast, in the piece.

Mrs. Frances E. Spence suing Metro for $50,000. News cameraman included her in a picture made in 'Sloppy Joe's' saloon in Havana, and she not only wants the coin but suppression of the picture. Says she was there with her husband, who was not shown in the picture.

After giving N. Y. Masons a benefit at the Garden, Sam Gumpertz will give one day's profit to the Brooklyn Elks on the engagement there.

Stone & Kaplan announce 'Broomsticks, Amen' as their first production for next season. Probably with Lew Fields.

Mrs. Ruth Erlanger Nathan, of the theatrical family, who is being sued by Mrs. Helen Vogel Stern for alienation, counters with a deposition from Oliver Rice, of St. Louis, that he 'rained kisses' on Mrs. Stern, though he only knew her slightly.

Ben Stein, of 'Strike Me Pink,' marries Myrtle Patterson, showgirl, in Harrison, N. Y., Monday (8). Hitch was at 4 a. m.

Daniel Frohman plans a 'Dawn to Dawn' festival at the St. Moritz for the benefit of the Actor's Fund. It's a 24-hour continuous performance, starting May 17.

Supreme court upholds the right of Federal Radio commission to give an under quota state a wave length previously assigned a station in a state over its quota. Suit was over the assignment of the time of WIOB and WPPC, Chicago, to WJKS, Gary, Ind.

Boris Thomashefsky in a jam with the Hebrew Actors' union. Trouble over a benefit while he operated the Gayety theatre, Brooklyn. Union asserts it had to make good a deposit when theatre closed before the benefit was given.

Garden theatre, Jamaica, has one of the first beer gardens. Corse Payton playing stock there.

Attorney trying to get $12,500 from Hannah Williams or Roger Wolfe Kahn for services in Reno. He is not the attorney of record.

Last week a referee heard the testimony in the application of Gloria Blackton Woolrich, daughter of J. Stuart Blackton, for annulment of her marriage to Corneli Woolrich, novelist and scenario writer. Moving papers said she sought relief because she was bride in name only.

Roy Atwell to hop out of 'Strike Me Pink' to make comedies for Paramount. Two-reelers featuring the character he plays in the musical.

'Take a Chance' plays the usual Actors' Fund benefit Friday (19).

American Assn. of Advertising Agencies seeking from radio information equivalent to the ABC reports on newspaper circulation.

Winnie Ayers, showgirl who eloped with Edgar Oliver Young in 1931, asks the court for a divorce.

Stanislaus Zybszko flat on both shoulders and hips when his love letters to Gladys Buszek, Winnipeg music teacher, are read in her suit for breach of promise. Trial in N. Y. court.

Grisha Goluboff, prodigy violinist, ordered to return to Berlin music house the fiddle it loaned him for his American tour. Part of the Hitler outburst.

George M. Cohan telling the 'Quilt' the road brings larger returns than B'way. Says more shows and a $2 top will bring back the old prosperity.

Lucy Cotton Thomas Ament Hann Magraw sued by fashionable modiste on 5th avenue for dresses. In her defense she declared part of the bill was for hard liquor and wines in which the store dealt on the side.

Marlene Dietrich in town, pants and all. Now on the water headed for home.

Daily papers finally get report of Eva Puck, Sammy White split.

Lina Cavaleri, one of the two divorced wives of the late Robert V. Chanler, loses her action for participation in the trust fund left by the artist. Court holds the exes are not entitled to widows' claims. Goes to his daughters.

Joe Weinstock, who operates burly at the Republic, in a jam with a cop following trial of two men the officer arrested in the theatre lobby at Weinstock's request. He complained the officer suppressed the fact the men had a pint of hooch. Manager paroled in custody of his counsel.

Theatre Guild may bring back 'Both Your Houses,' Pulitzer prize winner, after Phila. To go into the Mansfield.

George S. Kaufman washed up on Hollywood. No like conferences, so he's going back to the drama for keeps. Got plenty of orders, so why waste time on supervisors and associate producers?

Jed Harris plans to bring Francis Lederer back to B'way in the fall. If he cannot find a suitable play, he'll fall back on 'Romeo and Juliet.'

Philip Gelb planning a summer tryout season at Red Bank, N. J.

Clock in the Hotel Cadillac tower 50 years old last week, but it keeps better time than the new beer intruder.

'Fourth Little Show' cold again.

Abbott & Dunning planning three productions for next season. Tryout at the Country Playhouse, Westport, this summer.

Lew Brown due in court next week to answer a charge of kicking a woman tenant in a rent dispute. He charges her with the same Cagney tactics. In Scarsdale, N. Y.

Sirovich bill up again last week. Congressman claimed the president was for it. Opponents wanted to know if that was the case why he didn't say so himself. Measure dead now.

Primo Carnera greeted by a crowd when he arrived last Friday. Included a process server who slapped him with a summons in a suit for $14,390.25. It's the sum of the judgment obtained against him in London by Emelia Tersini, a waitress, who sued for breach of promise.

Elmer Rice plans to go to Spain and from there to Mexico. His idea of a nice summer vacation.

Old Roxy monkeys with the price schedule again. Now it's two bits after 10:30 p. m. Saturdays.

Daniel Frohman elected prez of the Actors' Fund for the 30th time.

Major Doyle wins his fight to bar imported midgets from the liliputian village at the Chicago fair. Means jobs for about 75 American smallies. Doyle has one of the jobs.

Word from Paris is that Pola Negri is a hit in concert there.

Samuel Curl, sales manager for Wm. Goodwin Pub. Co., takes $200 fine in preference to jail sentence for selling a copy of 'The Man in the Monkey Suit,' held to be obscene. Book was authored by Mrs. Frances W. King, recently charged by Bruce Barton with attempted extortion.

Coast

John S. Daggett, 'Uncle John' on the radio, filed suit for divorce in L. A. Superior court, against Marguerite Daggett, former actress. Mike Cudahy named co-respondent.

Decision in favor of Michael Curtiz, film director, handed down in L. A. Superior court, against Thilde Foerster, scenarist, who had filed suit to collect $800 a month for the support of her child, alleging in her complaint that the director was its father.

Marion Sayers, actress, and James Murray, actor, filed intentions to wed in Los Angeles. Couple stated they were married over two years ago, in Mexico, but wanted to have a ceremony performed in this country in order to assure legality of the wedding.

J. A. Higgins filed suit in L. A. Municipal court against Daisy De Boe, former secretary to Clara Bow, and her parents, alleging in his complaint that the family was two months in arrears on rent at $25 per month.

Audrey Faught Goulding, former actress, divorced from Alfred Goulding, film director, in L. A. Superior court, on grounds of negligence to her and their children.

Walter A. Merrill, writer, and Paulina Torres, sister of Raquel and Nancy Torres, actresses, robbed of jewelry valued at more than $500 and $20 in cash when thieves pulled alongside their parked car, according to Hollywood police report.

Hoot Gibson ordered in L. A. Superior court to pay a $2,500 judgment to Mrs. J. L. Johnson for alleged $2,000 note which he and his former wife executed in favor of the plaintiff. Stipulation of the attorneys added $500 more for principal and interest.

Fears for the safety of Albert De Winton, former actor, who left Hollywood last December to search for the missing Col. H. P. Fawcett in the jungles of Central Brazil, were expressed by his friends. Winton was to inform a representative in Hollywood of his progress and has not been heard from since Feb. 15.

Patricia Young, radio singer, filed suit for $10,000 in L. A. Superior court against Dr. Herman Baker, dentist, alleging in her complaint that the defendant negligently treated her teeth.

John S. Daggett, known to radio as 'Uncle John,' formerly with KHJ, suffered a fractured leg when the horse he was riding shied into an automobile near Camp Baldy, Calif.

Frank Joyce, agent, denied motion for a new trial for the $150,000 suit filed in L. A. Superior court by Estelle Taylor, on which the actress was awarded $20,000 for alleged injuries received when the agent's car in which she was riding crashed into a tree.

Announcement made of the forthcoming marriage of Nancy Adams, sister-in-law of Cecil B. DeMille, film director, to Herbert Howard Calvin.

Mary Hayes granted a divorce from Castle Hayes, stage artist, in L. A. Superior court on grounds of non-support.

Vina Gale Miller, actress, divorced from Dr. Dee G. Miller in L. A. Superior court.

Anita Goodwin filed suit for $1,500 in L. A. Superior court against Lew Cody, alleging that the actor's dog bit her as she was walking by the Cody residence.

Officers of the L. A. sheriff's vice squad arrested and held as suspects 28 persons following a raid on a group of asserted Chinese lottery establishments.

Rosita Valdez, actress, filed suit for $80,000 in L. A. Superior court against Jack C. Capp, alleging that she received possible permanent injuries when the defendant's car in which she was riding collided with another.

Thieves entered the Hollywood home of Harry Langdon during the actor's absence and stole jewelry and a gun valued at $130. E. N. Crosby, Paramount studio employee, reports that gunmen took $86 from him and a group of friends, while they were sitting in their parked car. Donald Keith, actor, also reported loss of a watch and $3 in cash when bandits raided his parked car.

Nancy Torres beaten and bruised by two men after actress was allegedly kidnapped from her home, according to Hollywood police report. Frederico de la Vega, actor, arrested and held by L. A. police after he was accused of alleged kidnaping and abusively treating Miss Torres.

Ena Gregory Rogell, former actress, and wife of Albert Rogell, film director, granted citizenship papers.

Federal officers arrested one person and confiscated more than 2,000 gallons of beer mash, following raid on a North Hollywood alleged 'wildcat' brewery.

Inez Courtney actress, granted a divorce in L. A. Superior court from Stanley Paschal. She testified that her husband had a violent temper and stayed out late at nights.

Joan Crawford, actress, granted a divorce by default in L. A. Superior court from Douglas Fairbanks, Jr., on grounds of jealousy.

Ian MacLaren, actor, filed a voluntary bankruptcy petition in U. S. Federal court, L. A., listing liabilities of $2,031.11 and assets of $200.

Margaret Wood Holt granted a Mexican divorce from Jack Holt, actor, in Juarez, Mex., on grounds of incompatibility.

Mid-West

Police Commissioner Allman of Chicago was fined $50 for contempt of court by Judge Joseph Davin when police raided the Jeffery Tavern at the orders of the district attorney, but contrary to a ruling of the judge. Fine was of a technical nature so far as the commissioner is concerned and city will pay it for him. Police and D. A. have contended that Jeffery Tavern was a hoodlum's hangout, and have raided it repeatedly.

Marion Claire, former Chicago civic opera soprano, quit the ritzy lyric drama to go Shubert. She joins the St. Louis Municipal Light Opera brigade.

Louis Albright, 26, Chicago drummer, had his instruments stolen and some time later was offered the identical equipment by Sheldon Booth, manager of the Tavern Cafe. He had Booth arrested. A long chain of 'owners' was mentioned for the drums since they were stolen from Albright. Drummer recovered.

Garfield Leon, acrobatic dancer about to open for Balaban & Katz, denied to the Chicago press the allegations of the so-called Mrs. Garfield Leon, who sued the ex-Mrs. Rudy Vallee for alienating Leon's affections. Dancer averred he has no wife and the suit of Katherine Smythe is cuckoo.

Sherman T. Lewis, 68, was convicted of murder growing out of an abortion in Chicago. His victim was Dorothy Waters, 20, said to have been a showgirl under the name of Babe Lee. She was found dead Jan. 4 in her apartment.

MARRIAGES

Myrtle Patterson to Ben Stein at Harrison, N. Y., May 8. Groom is company manager for 'Strike Me Pink.' Bride is a showgirl.

Doris Kenyon, actress, and Arthur Hopkins, New York broker, have filed intentions to wed June 14 in Los Angeles.

Kay R. Oakes, non-pro, and Melbourne Spurr, Hollywood photographer, have filed intentions to wed in Los Angeles.

Marion Sayres, actress, to James Murray, actor, in Los Angeles, May 10. Couple had married two years ago in Mexico, but rewed because of uncertainty of legality.

Ruth Elder to Arnold A. Gillespie, Yuma, Ariz., May 9. Groom is assistant art director at Metro.

Lucretia Bush to Leon Kargere, New York, May 9. Bride has sung with the San Carlo and Phila opera companies. Groom is a fashion expert.

BIRTHS

Mr. and Mrs. Doug Douglas, a son, at Los Angeles, May 8. Father is radio editor of the Los Angeles 'Times.'

Mr. and Mrs. Tom Moore, son, Santa Monica, Calif., May 10. Mother is Eleanor Merry, also screen player.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
'The SILVER CORD'
Irene DUNNE—Joel McCREA
Plus RKO Vaudeville

RKO 86th ST. LEX. AVE.
Wed. to Fri., May 17 to 19
"BONDAGE" DOROTHY JORDAN
and "THE EXPOSURE"

RKO 81st ST. ON B'WAY
Wed. to Fri., May 17 to 19
"BONDAGE"
with DOROTHY JORDAN

LOEW'S B'WAY at 45th ST. 25¢ MON. to FRI. 10 A.M. to NOON
STATE
—On Screen—
RAMON NOVARRO
"THE BARBARIAN," Myrna Loy
On the Stage—Benny Davis, Lee Morse, Harry Rose and Others

—On Screen—
RAMON NOVARRO
in "THE BARBARIAN"
Myrna Loy, Reginald Denny
B'WAY at 51st ST.
CAPITOL
—On Stage—
Tony Wons and Others

Imaginary Interviews

By Epes W. Sargent

'No,' said Seestill de Yard, thoughtfully, tucking the loose ends of his sport shirt collar into the waistband of the pants. 'No, I would not say that the plumber is one of the most important contributors to the success of the screen play. As a matter of fact, some of my greatest successes artistically and financially have been pictures in which the water was turned into the tub via a hose. It's not the water you put into the tub but what you put into the water that counts.'

'Then you regard bath tubs only a means to an end?'

'Practically yes,' admitted the megaphone king. 'As a matter of fact, I have, at various times, dispensed with the tub. Were it not that it seems to please the censors, I might dispense entirely with open plumbing.' He toyed idly for a moment with a bound volume of the 'Interior Decorator.' 'You see,' he explained, 'censors are rather silly asses. They seem to think that there is less detrimental to the juvenile mind if a lady sits in a bath tub than if she sits up in bed. Perhaps they feel that it helps to inculcate the idea of the Saturday night tub in the infant mind. They are strong for moral lessons.

'They don't always get the point,' he went on plaintively, toying with a bold mounted megaphone with a large 'Yes' set in rhinestones on each side. 'Many of my best plays h e preached vividly that the wages of sin is death, but all they could see was such minor detail as that the unfortunate girl had to sin first.

'The sinning naturally has to be pict ial; get down to bare facts, as it were, but the blighters can't see that. I recall one story submitted to the Pennsylvania board. All they left was the main title, two landscape bits and the censorship seal. Why, the bedroom set in that picture cost $176,432.98, and they didn't even leave a pillow!'

Mr. DeYard sighed heavily and idly thumbed over a well-worn bible to see if by chance there were any unbroken commandments left, but all 10 had been carefully crossed off by the scenario writer.

Moses No Draw

'It is pathetic,' he said mournfully, 'to remember what a wail the accounting department set up over that picture. The accounting department, my good fellow, is a clog on the wheels of progress. I recall the time I brought the Children of Isr el out of the Land of Egypt at a cost of a mere million. And I got a rotten letter from the auditor reminding me that Moses had done it for much less. And yet Moses never dr w a dollar to the box office until I took him up and made him a spectacular figure. It's glamour that sells the public. And I invented glamour, so far as the screen is concerned.'

'Then you think that the setting is more important than the story?'

'Think,' snorted DeYard, stroking a Siberian wolf hound, one of a sextet lounging about the apartment. 'My good man I know.' He glowered at the scribe as though daring him to utter the unfamiliar 'No.'

'Who was Gloria Swansong until I took her up and clothed her in glamour? Just a bathing beauty. I made her legs mysterious. I made her lingerie enticing. I put her over. She got the idea she was made. But—did you see 'Perfect Misunderstanding'? No bath tubs, no allure, no glamour. I might mention others; hundreds of others. It was not they who shone upon the screen save in the glamour which was mine.'

He sighed heavily. 'The business is not what is used to be,' he lamented. 'Why only the other day I was told that a new script I had planned to make was out. did not comply with the Hays code. Isn't that monstrous? Imagine trying to harness a creative artist to a code composed by a politician. Can I make a picture that will please Governor Millikmaid and the masses at the same time? Can you imagine what 'Guy and Dame' would have been had it been made to conform to a code written by a man from Maine and okayed by the Gentleman from Indiana? Shall genius be shackled to the chariot of the W.C.T.U.?

'Chromium

'The only way to beat that is to make a picture that casts so much the producer has to put it out in an effort to get his money back. That worked with the 'Chromium Flop.' But it won't work now because I have to tell them what I am going to make before I make it, and the property man had been instructed to hold me down to straw matresses. You cannot ask an opulent sinner to lose her soul on an army cot. Why, in one of my most gorgeous stories I used three feather mattresses, and the box office went up 18% in 10 key cities.'

The great megger reached for an antique cup of curiously wrought gold and sipped a highball to whip up his flagging spirits.

'The business is going to the dogs and the dogmatists,' he said sadly. 'I shall have to make stories of little Rollo and his girl friend, Little Eva. I shall have to seduce my heroine on the way home from Wednesday night prayer meeting and make the villain the organist or the choir master. The glory that was Greece and Rome and Carthage is no more. We must bow to Hill Ways and ignore Grand Rapids. We must cater to the Episworth league and forget the co-eds. We must regard flesh as something for the butcher shop, lingerie as a decoration for a dry goods window and luxury as the substitution of a frigidaire for the old icebox. I'm through! I'm tired of being Haysed around.'

MEX DIVORCE RACKET GETS KICK IN PANTS

Hollywood, May 15.

Those fast undercover Mexican divorces which became popular here several months ago will probably be relegated to the past in California if a permanent injunction, granted by Superior Judge Dudley Valentine to Mrs. Madeline Sidebotham, restraining her husband, Robert Sidebotham, from obtaining a foreign decree, withstands legal onslaught.

In obtaining the injunction, Mrs. Sidebotham invoked an almost forgotten law which provides that 'foreign decrees are illegal when California is the state of matrimonial domicile.'

Sidebotham, son of a former governor of Idaho, filed a suit for divorce several weeks ago in Mexico.

Now 8-Team League

Paramount and Warners (B'klyn) Studio entered a team in Motion Picture League, which brings the total to eight.

ERPI beat NBC 12 to 6 Thurs., May 11, two games on Sat., May 13, Col beat RKO 9 to 4, and Warner beat Fox 9 to 4.

Standing of the Clubs	W.	L.	P.C.
Columbia	2	0	1.000
Warners	1	0	1.000
ERPI	1	1	.500
NBC	0	1	.000
RKO	0	1	.000
Fox	0	1	.000
Paramount	0	0	.000
Warners (B'klyn)	0	0	.000

'Round the Square

Wouldn't Believe Him

Bartender in a speak lost his job when the boss found his cash register had an extra $8.65 marked up but no dough to match, and refused to believe the mugg's story.

This was that a cat started chasing a rat in the place and ran over the cash register keys in his mad dash, ringing up the $8.65. Boss' only words were, 'Oh, Yeah?'

At a recent midnight Friday sports broadcast, Walter Donaldson, who composed a new song for Notre Dame, accompanied the rendition given by John L. Fogarty. It was the first public vocalization of the number, written as a tribute to the late Knute Rockne.

'Notre Dame', Donaldson's song, was accepted by the college at a recent function at South Bend.

Dempsey No Draw in Reading; 751 Show Up

Reading, Pa., May 15.

The magic of Dempsey's name, at $2.50 top, has lost its drawing power here, the former champ, with Max Schmeling in tow, attracting only 751 people to the Rajah theatre. Show was not particularly interesting to most fans, but a lot of them had a notion that Dempsey was going to box 12 or 15 rounds with the German, instead of merely refereeing Schmeling's bouts with two sparring partners wearing headguards. 'Speed it up, Max,' said Dempsey, but Schmeling failed to steam up.

Box office receipts were only about $1,000, few of the high price seats being sold.

ASTOR'S ALIBI FOR SWASTIKA

Floor of the 'Game Room,' downstairs restaurant the Hotel Astor, bears some 'swastika' signs (Hitler emblem) and has for years. Because customers have complained about this phase of the room, the hotel has prepared printed explanations of how come. The 'swastikas' in the Astor were on the floor long before Hitler ducked out of Austria and into Germany.

The printed explanation of the emblem follows, as per card handed to anyone who comments on the decoration:

'The swastika is one of the most ancient and widespread of all ornamental forms appearing in both hemispheres. It is thought to have represented a flame of sacred fire or a flash of lightning and signified 'benediction,' 'health,' and 'good omen.'

'It has been found depicted in ancient Troy, in ancient Greece, in India, in Etruscan necropolises, on coins of Gaza and Corinth, on rock carvings in Sweden, and on Celtic stones in Britain.

'In America it was in common use by the aborigines and is thought to have indicated the four cardinal points of the compass. It was used by them as a sign of welcome and hospitality.'

Smith, Ribbed as a Song Plugger, Goes Into Dance at Friars' Frolic

Alfred E. Smith, who said he was quite unaccustomed to public speaking, cut his speech short and went into a song and dance as the first part closer of the Friars' Frolic at the New Amsterdam, New York, Sunday night (14). The ex-governor seemed to be having the time of his life, and his act tore the house wide open.

The Happy Warrior was the feature and big name of the Frolic, which played to the best business of the last several Friars' shows. At $11 top it was a sell out and they were standing in the rear.

Outside of the governor and a couple others, the usual heavy array of name talent was missing. But as an entertainment it topped any recent Frolic. Advance staging and a set routine were responsible for much of the quality, the result being a well-rounded, prepared show rather than a series of standard names doing their standard turns which fellow members usually applauded mostly out of courtesy, having seen 'em so often.

Lou Holtz was head Froliceer and m.c., with Jay C. Flippen and Jack Benny assisting. Together with Joe Cunningham, toastmaster, and Harry Hershfield, they comprised the committee on the dais which was there to honor the governor. To honor the honored guest at the Friars Club is to rib him. The New Amsterdam stage was set to represent the club grill, the boys on the dais being the ribbers and Al Smith the ribbee.

Al Just Song Plugger

The governor's rights to political fame were questioned by Jack Benny on the grounds that he never wrote a song. The best Al Smith ever did in the song business was to popularize 'Sidewalks of New York,' said Benny—but a song plugger will never make a president.

Specialties interspersed with the speeches in the first part were by Pat Rooney, Eddie Garr, Hal LeRoy, Jans and Whalen, Shaw and Lee, and Louis and Charlie Mosconi. The governor stepped down to the apron to sing 'Sidewalks' and the rest of the boys crowding the stage all donned brown skimmers to join him in the second chorus. Even intermission couldn't follow it.

Part two opened with Abe Lyman's band and two turns out in 'one', by Burns and Allen and Ted Lewis, latter assisted by a little colored kid who trailed the governor for the evening's honors. Miss Allen was the first woman to show, and one of the two on the bill, the other being Annie Hart. The precedent of permitting femmes in a Frolic was broken only recently.

'Hambition,' by Joe Cunningham, in which Holtz, Benny, Flippen and the Cunningham guy showed what sort of jobs they'd prefer to their own, was the show's only slice of special writing. Cunningham made sure of a second part spot for himself by writing himself in, and he made 'em yell by turning hoofer.

Joe Laurie's 'Memory Lane,' done on a Saturday night at the club recently, was considered successful enough the first time for a repeat at the public Frolic. The old time stars who did their stuff had the house rocking. Gus Hill swinging the clubs, W. C. Handy playing his 'St. Louis Blues,' Barney Fagan hopping the buck, and Loney Haskell punching himself silly in the stutter bit, were among them. Others showing were Sam Curtis, Eddie Gerard, Sam Ryan and J. Rosamond Johnson. Charlie Foy and Harold Whalen gave impressions of their late dads. And Annie Hart brought it to a sock closing with 'The Hat Me Father Wore'.

The governor, in a box with Mrs. Smith, caught the second half from the front and saw how other actors look in action. That he's a grand guy was established before the Friars Frolic, but his Frolic appearance and performance served as further evidence. He made up for the shortage of other names, gave the show a punch that no other Frolic has possessed, and recommended himself for a job in anybody's show in case they ever give him two weeks' notice at the Empire State.

ige.

Old Love Tragedy Ends With Dancer's Suicide

Portland, Ore., May 15.

End of a five-year tragedy came when Doreene De Silva, cabaret dancer of Belgian birth, committed suicide by drowning.

De Silva girl first came into notoriety November, 1928, when she she shot and killed Gilbert Pinto, steward on the Matson liner 'Malolo,' which was in port here. Broken blossoms love trial indicated that Pinto jilted the girl, so she trailed him from Frisco and shot him.

After four years in the state pen, the dancer was paroled, returning to town where she ran a small dance school. Seems the Pinto affair preyed on her mind. Several months of melancholy ended by hiring a taxi to drive to the center of the burg's highest bridge, where she left the taxi and jumped the rail.

Olympia C. C. Spending $10,000 to Make Burg Saturday Nite Town

Seattle, May 15.

How theatre manager helps build good will for his house in a small town is shown by activities of Harold Murphy, Evergreen mgr. in Olympia, the 16,000 pop capital of this state.

Murphy is on the Chamber of Commerce committee of four to make Olympia a 'Saturday night town' by getting the country folks to come in for recreation and biz.

About $10,000 is to be spent by the chamber in advertising campaign, billboards, newspapers, etc., to let folks know the stores will stay open Sat. eves until 9:30. Also a word about amusements, at shows and dances.

Committee meets often and is out to keep lights on at Olympia until midnite. Murphy says the town is one of the two best spots in the state, with the state payroll, Olympia oyster industry, farming and lumber biz looking up a little with two mills due to open soon.

Puppet Worker Crashes

Mrs. Anna Carl Simpson, of Simpson's Wonderettes, marionette turn, in Indianapolis hospital following automobile accident that threw her through windshield.

Necessitated 14 stiches in face.

'I'm Telling You'

By Jack Osterman

WE HOPE WHEN WE GET THIS NEW DEAL THEY'RE TALKING ABOUT, THE CARDS AREN'T MARKED.

The 1933 Switch

They used to say, 'Here comes Gus Edwards, hide your children.' Now they remark, 'Here comes Jimmie Durante, hide your piano.'

For What?

There's a closed bank on 68th and Broadway which still has a lighted sign near its door reading, 'For Night Deposits Only.'

Irish Hospitality

The other day Pat Rooney, Sr., was driving his car down Broadway when one of those road hogs started crowding him over to the curb. Pat, keeping calm, yelled, 'If you wait a minute I'll open the door and you can come in.'

Things You'll robably Never See

Clark McCullough making their first entrance without those broken-down fur coats...Harpo Marx making a speech...Heywood Broun in a full-dress suit...Arthur Klein in a soft collar...A night club owner paying off in advance ...Helen Kane with her hair combed straight back...Gertrude's hat shop and Henriette's beauty shop without a customer (gotta slip in a plug somewheres)...Milton Berle on the stage without his mother in the audience.

Quite Possi

Speaking of Berle, he informs us that the Siamese twins were the first ones to give people the double talk.—(If you heard it before, remember Milton told us the gag.)

It Really Happened

Owen McGivney, the protean artist (quick change actor to youse guys), holds the record for making rapid changes faster than any of his competitors. We had a date with him the other night and he kept us waiting half an hour...he couldn't find his collar button.

Good Idea

After Izzy Goodman, Louisville's leading newsdealer, went to the trouble to wire us the logical winner of the Derby, Charley O., we bet on him. The letter O was a hunch, our last name being Rosenthal. After those two jockeys who turned out to be lightweight champs, did their stuff, we were left colder than Hitler's heart. We suggest the next Kentucky Derby be run with chariots.

Observations

There is a sign over the prosperous Stork Club door that has a lot of meaning. It reads, 'Never Recommend an Acquaintance of One Day.' There is also a 'speak' that won't open its doors until after 4 o'clock on Sunday because it is opposite a church.

Ostermania

Well, Joan Crawford and Doug Jr. are really divorced...now the country can go back to normal... Whatever happens between Schmeling and Baer we hope Dempsey wins ...The famous No. 13 Winter Garden dressing room where the stars of today dressed yesterday will soon be a beer parlor...Mickey (Frolics) Alpert is repeating his Boston success on the street, where they hope you flop...And last Sunday was my wife's first Mother's day...she sent me an orchid... ARE YOU READING?

CHATTER

Broadway

Fred Allen off to Maine.

Captain Auten off Havana-ing.

Janet Cohen off to England. Vacation.

Jean Dalrymple back soon.

Milt Lazarus p.a. ine Street.'

Where did Jack Campbell get the Dunhill?

Harry Cohn flew in—the hard way. Sails May 25.

Harry Thugend doubling his ether writing with some shorts.

Ed Hurley pub and ad director for the Hippodrome.

Al Hogan of the Plymouth box office recuperating from a breakdown.

Jimmy Carr back around the nite clubs after his rest cure and looking oke.

Joe Cunningham described Shaw and Lee as the 'Rover boys of the race tracks.'

Hal LaRoy pitches for the small urchin baseball teams working out in Central Park.

Ray Hodgdon, former Keith and RKO booker, now a cheese salesman for Borden's.

It rained baby clothes at the L. Pucks at the shower for the H. Kemps' new daughter.

Joseph M. Gaites of the Shubert office reported having grabbed 10G's in the market last week.

Charles Bushen, stage doorman at the Broadhurst, dropped dead Saturday (13). He was 60.

Sam ('I'm the old man') Raymond recovered from his illness and back in action at the Central.

rawings on house boards at Booth for 'Candide' look like illustrations in a pornographic book.

Harriet Britton, who used to sing in musical comedy, giving a song recital at the Barbizon-Plaza Friday (19).

Harry Rosenthal socked by a taxi cowboy almost opened 'June Moon' with his right hand and limb in bandages.

Herman Lieb trying to bring vaude sketches back; trying out his new '25 Grand' playlet at the Bronx O. H. this week.

Jim Kahn in charge of Jack Dempsey's Atlantic City press quarters, Ritz-Carlton. Max Baer training at the resort.

The three Juniors, Pat Rooney, Herman Timberg and Carter de Haven, Jr., pal around. Jack Osterman has a name for 'em.

Surprising number of kids who visit Jimmie Durante backstage at matinees. Schnoz is a natural papa and doesn't know it.

Frank J. ('Red') Friedman, ex-Julius Kendler's office, formed his own law partnership with Charles S. Cutler, at 570 Seventh avenue.

The Columbia Cohns are still for Mussolini. Off to London next month, Harry Cohn is taking a detour via Rome on an Italian liner.

Abe Lyman's party for Jack Dempsey Sunday nite turned out to be his own farewell, the band leaving yesterday (Monday) for L. A.

F. Ralph Gervers, ex-exploitation head of Columbia Picts on the S. S. Oriente for an Havana vacash, returning to engage in indie film publicity.

Child's waitresses have to attend school every day. When business is slack in the morning a tutor comes in and puts the girls through their paces.

Earl Wingart sprained his foot playing some game on the ping-pong order last week and found it necessary to home it early several afternoons.

All those nifties credited to the Yacht Club Boys are ghosted by public relations counsel Harry Keller, who's putting the Simplon on the map.

Bill Fields to Galveston for two months, getting acclimated to the South, where 'The Green Pastures' will tour next season. He will again be in advance.

George Plank back in town after a few weeks in Niagara Falls theatre. That house went bust, so he's looking for another. One of the old Paramount-exploitation staff.

Jack Dempsey and Tim Mara hosted for the score newspaper guys to Max Baer's camp at Atlantic City Sunday. Down by train Sunday morning and back at night.

Zani, pioneer in the class drinking restaurants, died of cancer at the age of 40. His widow and brother are carrying on the establishment. There are two children surviving.

Mrs. Joe Moss (Chic Barrymore) takes exception to an item in London chatter last week that her husband, who is the proprietor of the Hollywood restaurant, was sailing for London to marry somebody.

Mention any town in the country of 8,000 population or more to Vic Leighton, old legit booker, and he'll call off the name of the theatre, hotel and the best railroad connections, in and out, from memory.

Zerlina and Laura Rosenfeld, who as a firm have done a lot of play typing for Broadway, asked the U. S. court here last week to prevail upon their creditors to grant them an extension. Petition gave their liabilities as $11,077 and assets $23,289.

Berlin

Inrich Fraenkel

Leo Heller just another one of the immigrants. He is off to Prague.

George Marion, Jr., taking long walks, although he brought his own car all the way from Hollywood.

Erich Sachs quits the famous old 'Wolff & Sachs' concert agency. Luise Wolff now the only boss.

Parenna is to be entirely reformed. Neumann, Leipsic, and Hacke, Rhineland, are to be the only Jew members.

Richard Tauber another one of those to go abroad. Playing Vienna Opera in May, then broadcasting in Holland; London in the fall.

Johannes Riemann donning a Nazi uniform, and along with Harand Paulsen, Eugen Rex and Carl de Vogt leading the actors' procession on May day.

Asta Nielsen playing vaude, the first time. She is in the Scala with a sketch called 'Fright,' yarn of a mother learning by phone that her child far away is in danger.

Gitta Alpar off for Vienna to see Gustav Froehlich, her hubby. Next month they are to be co-starred in a German picture. No decision yet if it is to be produced here or in Vienna.

Kurt Robitschek, before leaving his 'Kabaret der Komiker,' giving full vent to his feelings in a letter addressed to his Nazi orchestra leader. Robitschek will open a new Kabaret in Prague, and maybe another one in Karlsbad.

Max Reinhardt has one more foreign job this fall. He is to do the 'Miracle' in Paris. With his Swedish, English, Italian, Austrian arrangements, etc., this means that the professor is going to work in practically every European country except his own.

Richard Wallace and Cyril Gardner, cold-shouldered when they wished to give the Ufa Babelsberg studio the 'oo—Cyril telling them very politely that whenever one of them should come to Hollywood he'd be delighted to show them over a studio any old time they liked.

The Hague

By M. W. -Leal

Latest novelty in slot-machines here is one selling lemonade.

Saalborn Legit Company announcing premiere for Holland of Molnar's 'Harmonie.'

Roman Catholic amateurs performing a mass play in Rotterdam Stadium, 'St. Lydwina'; 7,000 girls taking part.

In Amsterdam, in Holland theatre, 500th performance of the German farce, 'Die Spanische Fliege,' by Arnold and Bach.

Holland's oldest actress on stage, Mrs. de Boer van Ryk, aged 80, opening new swimming bath at Arnhem, swimming first round there.

At Scheveningen telepathic experiments successful by Professor Langseer, driving car full speed, blindfolded, guided only by brainwaves of passenger sitting next to him; no accidents.

Forcign talent in concert halls: Swedish songs by Martin Ghasal and Isabel Ohman; German clavecinist Erwin Brodky, with special Bach program; German tenor, Niels Kallman, with pianist Rolf Albes; and Swedish soprano Lissie von Rosen. Chaja Goldstein singing Yiddish songs behind specially designed masks.

Coney Island

Fanny Ward dined at Tappen's, Sheepshead, last week.

Luna Park hiring crew vate for opening May 27.

Kids are going bugs over Yo-Yo, theatres planning contest for Sat. matinees.

John Butler reopened Marine Park Casino and Yacht club, Jim O'Rourke, mgr.

Paddy Shea opening new Irish House May 20 with singing waiters in beer garden.

Feltman's and Nathan's Famous only places drawing biz this season, with beer a big help.

Dancehalls and clubs charging 39c admish, new angle for chiseling government out of tax.

Mr. and Mrs. Hausman of Sea Gate filled the bassinet with an heir. Unca' Marty sure is happy.

May festival dance by True-Blue Lancaster Club with Johnnie Dickens and his Dixie Night Hawks May 27.

J. C. Johnnie Asso., dance at Chateau d'Or May 20, Artie Dann m. c. dansapation by Roy Ross Blue Chasers.

Tilyou's home, Ileen Villa' on Surf avenue, is unusually interesting sight with its gardened lawn and cozy atmosphere.

Brooklyn Sports Stadium opened with wrestling yesterday (15). Arthur DeKuh, former Italian pug, featured on card, now tips scales at 235 pounds.

Managers of Century circuit theatres trimmed Home Office staff, winning ball game 9 to 8, Leo Lynn starrings for mgr's and Joe Springer for H. O. Mgr. Leonard Workman of Marine vs. Mayfair's team, game scheduled for P. S. A. L. field.

Carnival men who know the ins and outs of Coney's rides, indoor and outdoor amusement parks, are Dave Rose, Ike 'Tramp' Friedman, Matty Burns, John Flynn, Mike Coliano, Sidney Kahn, Harry Zindel, Mr. and Mrs. Edmund O'Brien, Al Elson, Oscar Buck, Frank Murphy, Max Klipper and Mr. and Mrs. Jimmy Daly.

Loop

J. J. Shubert arrived Friday.

Third week of rotten weather.

Morris Silvers has a swell new office.

Walter Hildreth living in Battle Creek.

Biggie Levin back from three-week trip.

Sir Henry Wellcome here to see World's Fair.

Entertainer known as Constance Bennett at the K-9 club.

Harry Munns gallivanting to Milwaukee with Frank Dare.

Thurston the magician departed after wintering in Chicago.

Abel Lastfogel arrives May 15 to supervise Oriental opening.

Jonas Periberg will manage the Dance Ship at the World's Fair.

Broken English boys on Film row are discussing the 'infatuation of the currency.'

Congress hotel has installed a merry-go-round bar. Fritz Blocki exploiting same.

Ethel Barrymore had lunch at the Toytown Tavern in Enchanted Island at the Fair.

Milo Bennett got one of its biggest calls in years—100 people for a World's Fair pageant.

Eugene W. Castle an in-and-outer after biz deal with Kellogg's Cornflakes at Battle Creek, Mich.

W. A. S. Douglas gone to Des Moines to get lowdown on farmers' rebellion for his eastern papers.

All but seven of the 45 members in 'We, the People' were members of the Jewish People's Institute.

S. J. Gregory's new house in Fon du Lac, Wis., is being supplied with week-end vaude by Dick Hoffman.

Harry Rogers talking about taking State-Lake for musical comedies with Billy House, Ted Healy et al.

Harry Daly, medicine show tycoon, shivering in Chicago's damp spring after wintering in Sarasota.

Nobody at MCA could answer an inquiry from Balaban & Katz as to the name of Hal Kemp's theme song.

Lewis Newman is biz mgr. and Ansley Whittendale p.a. for 'An Amazing Career' with Ethel Barrymore.

Biggie Levin set Jackie Heller for the Chicago and Avalon while Heller was on a 'vacation' from the College Inn.

Charles Washburn ahead of George M. Cohan's 'Pigeons and People' sold out 100% opening night to Irish Fellowship.

Charlie Dawn, evening American's cabaret reporter, had his physiognomy reproduced in a full-page advertisement.

Col. Bill Roche escorted Peggy Worth to the Ethel Barrymore opening. Edna Ferber was there with Dr. Michael Goldenberg.

Lloyd Lewis' national hook-up for his radio talk on 'Sherman and Women' omitted Chicago! Typical triumph of the traffic department.

Adelphi theatre reopens May 20, renamed the Clark. Will present straight pix under Sam Trinz. Planters hotel in same building now the Harding.

Errol Flynn and Carol Frink, film scribes on rival Hearst rags, both left for Bermuda, both by aeroplane. Both had their leavetakings photographed, but they went separately.

Sunday 'Times' carried full-page yarn on American midgets fighting foreigners. Jack Pine, burgomaster of the Midget Village at World's Fair, didn't resent all the publicity.

Loop End bldg. containing B&K offices one of first dozen loop office buildings forced into receivership for delinquent taxes under new Illinois law to make the county treasurer's job easier.

Three hundred scarlet-coated policemen in white pith helmets and carrying white bamboo swagger sticks will guard the World's Fair grounds. In addition there will be 2,000 gray-uniformed guides, all certified to be college graduates.

London

Herman Shumlin looking over plays.

The little Gate theatre celebrating 100th production.

Joe Coyne back from Cannes looking younger than ever.

Jeffrey Bernerd and William Gell buying new Rolls-Royce cars.

Leon Rogee and Caligary Brothers framing an intimate revue.

Ann Suter permanently recording for Parlophone Gramophone Co.

Naunton Wayne to do a series of films, with hook-up kept a secret.

'Cavalcade' given a royal 'command' showing at Windsor Castle.

Deszo Retter watching Pichel, a Frenchman, doing his wrestling bit.

Charles Laughton's Henry VIII picture to be titled 'Royal Husband.'

Mark Ostrer and Charles Woolf both holidaymaking in the South of France.

Alban B. Limpus, out of production for some time, has new play in rehearsal.

J. D. Macfarlane framing a tent vaudeville show, for one-day stands in the parks.

Wright and Marion have adopted a baby boy, and will be made 'kosher' soon.

Music fans in two-day queue at Covent Garden for the opening of the opera season.

Newspaper Press Fund made 907 'grants' to indigent journalists last year—totaling $100,000.

Parnell & Zeitlin taking up the 'unit' idea seriously, with four already touring the sticks.

Cafe de Paris presenting Chic Endor and Charlie Farrell's records to customers as souvenirs.

George Black, Martin Broones and Guy Bolton in conference over lunch at the Cafe Anglais.

Frank Wyatt, Violet Melnotte's only son, seriously ill with pneumonia, with life despaired of.

Will Hay finally hooked up for comedy shorts with Julius Hagen, head of Twickenham Films.

Lady Charles Cavendish (Adelé Astaire) presiding at the Debutantes' ball at Grosvenor house.

Blackpool, the Coney Island of England, now playing straight vaudeville on Sunday without hindrance.

Max Reinhardt has acquired 'Ten-Minute Alibi' for production in Vienna. Show current at the Haymarket.

It was a toss-up whether Charlie Tucker or Henry Sherek join Parnell & Zeitlin, with Sherek winning by a head.

Cicely Courtneidge doing her own publicity Hampstead way, where her film, 'Soldiers of the King,' is being shown.

Miles Mander now full-fledged author. His first attempt, 'Smart London,' all about show business, has created comment.

Diana Beaumont and John Barter proud parents of son May 2. Husband is touring as producer with 'It's a Boy!' company.

Charles Macdona reopening Princes theatre at popular prices with revival of 'Diplomacy' with Sir Gerald du Maurier starred.

Gertrude Lawrence is seriously thinking of founding a Repertory Players' Society, to produce shows on a commonwealth plan.

Barry and Wallace Lupino to do a series of comedy shorts for British International Pictures, with boys to supply the scripts.

Jimmy Bryson confiding to his intimate friends he has finally got Josephine Baker's name on the dotted line for a London season.

Incorporated Stage Society, of which Viscountess Snowden is chairman, again active in raising money for Endowment Fund.

Val Rosing, formerly crooner in Henry Hall's British Broadcasting band, latest to team up with Austin Cole, in Cole Brothers' act.

Clarice Mayne a surprise inclusion in the Lloyd Family act at Shepherd's Bush Empire, but could not be prevailed to take a bow.

Alice Delysia arriving at Andre Charlot's midnight show minus stockings, with black velvet sandals exposing red painted toe-nails.

Betty, 14-year-old daughter of Archibald Haddon, making film debut (when some of her lyrics will be used) in 'Love's Old Sweet Song.'

Audience applauding each musical number of '42d Street,' currently pre-released at the Regal Picture theatre, which is rare happening for film.

Flanagan and Allen latest engaged for new Hippodrome show, which is held up for a few weeks due to management unable to get leading lady.

Ben Brown, whose exit from managerial capacity at Hippodrome, Brighton, was instigated by William Evans, now back with Gaumont-British at Nottingham.

Old Indian restaurant, off Regent street, opening as night rendezvous under swanky moniker of 'Cafe de la Paix,' with Henri Leoni and Dave Burnaby as permanent hosts.

Vienna

By Erich Glass

Kristall Films to shift from Berlin to Paris.

Par forfeiting option on Hedy Kiesler and Zilahy.

Berta Kiurina, aged 50, died as result of neglected flu.

State Opera to appoint second director to assist Wallterstein.

Elisabeth Rethberg to sing Agathe in 'Freischutz' and 'Butterfly' at State's.

Rudolf Walter-Fein, Viennese production chief of Berlin's Aafa, succumbed to heart stroke.

New Anny-Ondra, Karl-Lamac talkie to be made in German and French will bear title 'Miss Hoffmann's Tales.'

Gitta Alpar and Gustav Froehlich jointly giving autograms to readers of local film rag. Maybe to prove they're still married.

Burg planning autumn production of Hungary's classical 'Tragedy of Mankind,' by Emmerich Madach, heralded as second 'Faust.'

In spite of obstinate rumors to contrary, Franz-Joseph-star Anton Edthofer getting divorce from second wife, Liesel, after six years' happy matrimony.

While here to conduct 'Goetterdaemmerung' and 'Carmen,' Director Krips of Stuttgart States Theatres added to German blacklist and compelled to resign Stuttgart position.

J. J. Vincent hopes to bring Kreisler's 'Sissy' with Vienna cast to America. Also hopes to get Marischka to produce Lehar's 'Giuditta' for New York, Chicago, Boston, Philadelphia in May, 1934.

Burg Theater hero and lover, Alfred Lohner, sentenced to five months' imprisonment for seduction. Hence fired from Burg, but Reinhardt winking with contract. Fred Liewehr to replace Lohner at Burg.

Hollywood

Dave Butler doing Del Monte over the week-ends.

That's a mustache Sam Coslow's trying to unveil.

Elissa Landi getting ready to put a new novel on paper.

Con Conrad bought another car. He's a two-car family now.

Jack Brower back from trip to Denver for WB-FN.

Jimmy Savo bought a pug dog so that he can wear a sweater.

Ray Turner is going in seriously for golf, practically living with his tutor.

Mrs. Donald Henderson Clarke arrived Saturday (13) to visit hubby.

Merian C. Cooper had three wisdom teeth dragged out over the week-end.

A New York speakeasy known as 'No. 21' is mentioned in Par's 'Her Bodyguard.'

For songwriting purposes, Ralph Freed has changed the moniker to Ralph Blue.

Harry Barris and his wife, Boyce Whitman, are commuting between here and Balboa.

Flowers are blooming and perfuming at the First National studio, but there's no one there to smell 'em.

Katharine Hepburn will go east for two weeks' vacation on completion of 'Morning Glory' at Radio.

Gary Cooper bought a farmhouse and five acres in the Valley. Going to have enough room for his five dogs.

Paramount p. a. department swears George Raft popped a guy who got fresh at the Legion fights last week.

J. D. Williams announcing he will give up his house in New Rochelle and make his permanent home in Hollywood.

Sam Perry, formerly of the U. music department, up and around after a dislocated neck, suffered in an auto accident.

Leroy Prinz flashing his battalion fire chief's buzzer, and trying to peddle space for the Century of Progress expo in Chi.

Mort Singer only remained in town for three days, returning to his Iowa theatres after he okayed a new paint job for his home.

S. J. Perelman is back here with a script of his unpublished play, 'All Good Americans,' for which Paramount has put in a bid.

Rian James preparing to drive east June 1. If everything he's bought for the trip is piled on his car it'll look like a covered wagon.

Stars and other pic people receiving beautiful pamphlet descriptions of Eddie Cantor's Long Island estate, which is up for sale.

Wilson B. Heller left for three months in the east, during which time he'll go to the Walter Reed hospital in Washington for hip treatment.

Tiffany Thayer has gone for a farm. Along with the rambling house there are three goats, four assorted chickens and a duck included in the purchase.

Whoopee! Los Angeles' 10,000 deputy sheriff and assistant fire

(Continued on page 61)

Vaude House Reviews

Met, Brooklyn

(Continued from page 47)

found a receptive audience for them. That vigorous style packed with melody and distinctive interpretation sold itself from the start to mounting returns. After the third number, Rubin inserted himself in the girl's act for a clowning exchange now and then on the blue, but nevertheless drew heavy on the laugh salves. Touches of indigo here provided the only blemish in the Rubin repertoire. Out of consideration of the large percentage of kids on hand at this performance, better judgment should have been exercised. With the Rubin set-to over, Miss Shade took them over for an encore that tied them up into a knot.

Charlie Foy, one of the seven little Foys grown up, and his stooge retinue found no trouble at all maintaining the pace set by those who had preceded them. It was a bang-'em-up fire of katzenjammer, song and dance that this troupe laid down, and the response was in equal proportion. Dueting by two of the rowdy crew merited another sample and back they were called, with the resulting bit of harmony knocking the previous sendoff for a row of sharps and flats. Foy himself proved adept at ringmastering an act of this type, while the girl warbler, Harriet O'Donnell, found herself at a disadvantage from the start in having to follow the more expert Lillian Shade. Foy earned an extra round for a couple of gags he cross-fired with Rubin following his own curtain.

Will Osborne, who closed, retailed the conventional melange of band ensembles and vocal harmonics, and the act did nicely enough on its own. Rubin brought the stage parade to a noisy finish by taking over the band for a fast rag and then unloading his gefulte fish lament, and then topping this off with his kazotchka.

Conspicuous in this stage array by its practical absence was dancing. Outside of Rubin's finish the only other shuffling exhibited on the bill was a brief bit of soft-shoeing by Charlie Foy. *Odec.*

DOWNTOWN, L. A.

Los Angeles, May 12.

Well-balanced bill of standard vaude here currently, including two turns which are no strangers to these parts and a brand new act for Coast audiences. Established acts are Hal Jerome and Gloria Gray in their usual comedy offering and Serge Flash, juggler.

Making his first appearance in a Coast house is Harry Foster Welch in a series of musical impressions, in which he uses only his mouth. It is a distinct novelty. Welch imitates various instruments as well as voices, and climaxes his act with an impression of a grand opera performance that is a wow. He starts slowly, but quickly hits his stride, and has the customers thumping their approbation.

Jack Vlaskin Revue opens, revealing two men and a femme dancer who devote most of their efforts to Russian steps. Girl does a novelty Russ dance while playing a miniature accordion, and one of the men clicks with a sword dance, while the other is a nimble tapper. Welch has the deuce spot, and is followed by Haru Onuki, Japanese prima donna, who uncovers a load of personality and a superb voice. Her numbers are of the operatic type, including one in her native tongue. All get over nicely.

Jerome and Gray, closing, provide plenty of laffs with their old brand of hoke. Cliff Webster's orchestra plays a short overture to start the proceedings.

'Picture Snatcher' (WB), travelog, cartoon and news comprise screen bill. Biz oke first mat today (second day). *Edwa.*

PALACE, CHICAGO

Chicago, May 12.

The sun came out Friday.

That fact might hardly seem worthy of recording except for the fact that the sun hasn't been seen around here in three weeks as a freak stretch of weather continued to bring rain, fog, and more rain day after day. This hasn't assisted the box office very much around the loop.

This week the Palace has good vaudeville and a dubious feature, 'Out All Night' (U), but the results ought to be okay. It has become noteworthy that the Palace has fallen heir to that mob of somewhat vociferous hoodlums from the West Side that formerly gave the Oriental the benefit of their patronage on Friday. These lads whistle when pleased, and their possible demonstrations when contrary minded are a matter of some alarm always. However, they come only on Friday.

At the solicitation of the RKO booking office, the Four Frankenbergs are now shortened to the Four Franks. That fits marquees, annunciators better. Incidentally it's the best act these talented kids ever had, smoother, surer and classier. New and swell is Ollie's Mae West number. Turn opened the show with plenty of entertainment and speed and can fill better spots.

Bill Telaak, assisted by Jill Brown and Sally Payne, both sturdy enough to take good physical workouts every performance, provided much merriment. His yokum melange, compounded of time-honored bits plus some original twists, made a strong deucer.

Morton Downey, who will soon have to choose between those calories and that double-breasted tuxedo, was warmly welcomed and enthusiastically endorsed. He has an easy informal manner and boyish personality which in conjunction with the pipes makes things easy, but he must watch that girth or he'll have to move from 'Irish Eyes' to 'Solo Mio.'

After they got their first five minutes of bad puns off their chests, the Watson Sisters got funny, and it was a romp from then on. Raye, Ellis and LaRue closed a bit slowly, but still a strong turn. *Land.*

ACADEMY, N. Y.

Whoever books the house didn't do right by the Academy this week. Or maybe the thought is that nothing matters at the Academy. No amount of juggling could possibly have brought two acts on one five-bill layout that clash worse than Vic Oliver and DeVito and Denny. Management, possibly because figuring what's the diff, lets the acts follow each other, just to make things worse.

Oliver is a talking pianist and fiddler. He gags a lot, plays a little, does some polite hoke with his girl partner, and has about the bluest material possible for laugh purposes. De Vito and Denny is a threesome—two men and a girl—that goes in for hokum on a much wider scale, more slapstick, but the piano and violin and music things are there. De Vito and Denny are louder. Vic Oliver is dirtier. That's the only difference. So Oliver is number four, and the other act closes the show.

Proceedings start slowly with La Belle Pola, which means a couple of monkeys. Pretty good animal act. Three Brown Buddies are nice number two. Colored lads tap with their usual polish and make the audience like it.

Zelda Santley in number three got the best returns of the bill. She about stopped the show with her imitations. They're not really imitations, but closer to caricatures. Her Gu Pits and Helen Morgan are the best of the routine.

Picture is 'Zoo in Budapest' (Fox) and biz for Saturday for the first evening show none too good. *Kauf.*

ALBEE, BROOKLYN

Brooklyn, May 13.

Those who pilot RKO theatres are experimenting with something that's new for the Albee, one of the RKO houses that's stuck pretty steadily to its policy of vaude and pictures through the years. Fresh thought is that vaude in the presentation manner, with Horace Heidt's band as the principal base, will represent a welcome change.

Heidt is in for an indefinite stay, and each week the RKO booking office will pick out two or three acts to play the show with him under a plan to stage whole works as it's done in a lot of picture houses. A line of 16 girls is a permanent attraction along with Heidt.

Ross and Edwards, Stan Kavanagh and the dance team of Hope and Minor are booked in for the week. Not the strongest trio available, but their combined efforts against the background of Heidt and the girls go to provide a pleasing flat hour's entertainment.

Albee switches to its presentation band unit try a couple weeks on top of the closing of the Paramount, future of which seems uncertain. Darkening of the Par has had the effect of hurting Brooklyn's downtown business generally. Fall off is mostly on nights. Brooklyn theatre men ascribe drop in business on Par's closing as against thought that would mean distribution of just so much more business among others to the fact that there are less attractions to lure people out of neighborhoods, particularly those coming downtown to shop around.

On Albee's unit attempt Loew's Met becomes the only stage house downtown which continues with straight, cut-and-dried vaude. Some special staging this week to dress up the show less like a vaude bill, but carefully dissected, it's still vaude, and mostly played that way.

Opening reveals a setpiece of a woman with two large hands coming together in front, borrowed from the Radio City storehouse. On one stands 'a man singing 'You've Got Me in the Palm of Your Hand,' on other a girl who's there to listen to it. After a brief bit hands pull apart, going into the wings and the 16 girls do a sitting-down routine. To top same hands return, 'Palm of Hand' song coming forth for finish.

Stan Kavanagh, comedy juggler, follows in 'one' before the olio. His talk falls flat, most of it being laughless, but after diligently getting into his juggling he managed to finish up strong.

At this point Phil Fabello from the pit announces society dance team of Hope and Minor, for whom he provides a finished violin accompaniment. Same dancers appear with Heidt in his concluding number, but Kavanagh doesn't show up again, nor do Ross and Edwards, who follow him in their regulation routine of talk, dancing, etc. Ross and Edwards scored nicely Saturday afternoon, but with their stuff pretty old by now they're getting somewhat tiresome.

Heidt opened his portion of the assignment with '12th Street Rag,' turning to 'Queen Was in Parlor,' a novelty number with vocal accoutrements. At the beginning Heidt's boys bob up and down so much on their chairs that it looks as though they're sitting on trampolines. It looks funny to see the violinists do that.

'Why Can't the Night Go on Forever' precedes 'The Bolero' for the close. It's a swell arrangement Heidt has of the 'Bolero' number, and built up into an impressive finale with the girls and Hope and Minor reappearing.

'Zoo in Budapest' (Fox) the feature. Not many customers on hand Saturday afternoon at the second show, with house less than one-third filled. *Char.*

Holborn Empire, London

London, May 1.

House, which practically adjoins the West End, is owned by General Theatres Corp. and is second in importance to the Palladium, owned by the same management. Due to its location, being near Bloomsbury, Kings Cross and the East Side, it enjoys a family patronage. It is one of the oldest in London, and for many years was known as the Royal there. Shows here are invariably of first-rate quality, with practically every American importation having played here at some time or other.

Acts sometimes double here from the Palladium, at a slight cut. That shows that house has its own clientele. But with all that, audiences are neither too sophisticated nor over-critical. Occasionally they show slight resentment, but that is over-exuberance. Bill this week, which is up to average, has several American names, with quite a few 'standards' here.

Betty Hobbs' Superb Eight are a local team of cute and youthful femmes of the usual order. Racquelle Dorne, a Londoner with a foreign moniker to create interest, puts over a number nicely, but occasionally forces her personality.

Haver and Lee, a couple of English comedians trying to extract comedy from the American racketeers' racket, rely too much on what they have extracted from films. A good comedy vehicle would help them considerably. Hibbert, Bird and Ready, with Hibbert and Bird formerly of the Three Marcelles; and Ready formerly with Malinoff Quartet, both American standards, are a nice trio of dancers, who do one the best take-offs of Lowe, Bernoff and Wensley. Act stopped the show.

Kimberley and Page, despite having played several oppositions, are here, and looks like General Theatres are getting together with this team again. They also came near stopping the show. Geraldo and his orchestra, a regular broadcasting aggregation, and here by permission of the Savoy hotel, and who are practically the instigators of the revival of tango music in London, were the third hit in succession.

Russ Carr, ventriloquist, discards his dummy here, and does a straight monolog. With good material Carr would have a good act. Omar, doubling here from the Palladium, does a lot of clever acrobatic hoofing for one man, and was well liked.

Fred Sanborn, playing his first date here, with the audience in a very receptive mood. He gets more comedy out of his speechless antics than a good many gabbing comedians. Les Trois Matas, French posing hand balancers, making an interesting closer.

Entire program was well liked by the locals, even the interlude by Sydney Caplan and his house band getting a big hand. Kaplan is to the Holborn what Dick Crean is to the Palladium.

With all that, it seems a pity the house is shortly to go dark. General Theatres has a problem, with this house the hardest part to solve.

Gus Kahn, at the Metro studio in Culver City, is writing tunes with a dozen different lyric writers on and off the lot.

Charles Barnett's ork, recently at the Paramount Grill, New York, now playing New Kenmore hotel, Albany.

CHATTER

(Continued from page 60)

chief badge wearers are safe. Senate, in session in Sacramento, tabled a resolution by Assemblyman Hornblower which would have prohibited the issuance of badges to anyone except duly constituted and paid authorities.

Stroudsburg

J. J. Bartholomew

A room in the vacant Stroud theatre building will be turned into a beer garden.

Amateur nights at the Sherman theatre under the sponsorship of the Monroe County Automobile club.

George Gershwin recent visitor at the Pocono Hay-Ven, Dr. William Howard Hay's health resort in the mountains.

Jack MacDonough's Collegians, a Washington and Jefferson college band, has been engaged for the season at the Willow Dell club.

During the entire last summer the theatre attendance in this section was badly depleted by night baseball. Move on now to stop it.

Guy Lombardo and his orchestra played a successful one-nighter at Scranton last night. Name bands are doing quite well in this section.

Governor Clifford Pinchot has appointed the Queen of Laurel Blossom Time in the Poconos, which annual festival will occur June 16-25.

The Stroudsburg brewery has been sold to New York interests for $200,000. The free sale of beer in Pennsylvania has done very little to spurt business.

At the Plaza theatre recently a number of East Stroudsburg Teachers college students were ejected from the building. The Plaza has put on vaudeville the last half at a 25c top to crowded houses. The management stood rowdy students, but this time put a sudden and effective stop to all disturbance.

Cleveland

By Glenn C. Pullen

Lenore Ulric in 'Hard-Boiled Angel' for May 19, Hanna's last winter legit booking.

Margaret Livingston, wife of Paul Whiteman, flew in to see him at Hipp for first time in month.

Secret backers of Hipp's new owning company are Charles E. Body, C. A. Morley and two other bank directors.

Feud between Harlem niteries getting hotter, with Bill Williams of Sunset Club getting threat of a nice, long ride.

Horace Wade finally had his dramatized novel, 'Great Scott,' which he hopefully rewrote three times, staged by Academy Guild.

Barbara Stanwyck and Frank Fay, here in 'Tattle Tales,' signed by J. J. Franklin for RKO tour after their show closes on Broadway.

Sophie Tucker brought in at last minute from Chicago to bolster the Hipp's Jack Pearl-Pauf Whiteman-Boswell Sisters show with a $2.20 top.

Art Walters, sax in Kay Kyser's band, married Charlotte Bowers, non-pro Clevelander, here May 11. Taking her to Frisco with band for honeymoon.

Cincinnati

By Joe Kolling

Lou Klarr new local mgr. for F. D. Buddy Weigel made booker by MG.

Bernie Hynes in for more RKO efficiency.

Harry Thomas, prexy of F. D. exchange, a one-day visitor.

Robinson's Elephants the free act at the Zoo week of May 14-20.

Doug Pratt transferred from Chicago to be district booker for Columbia.

Jim Curran, on from New York, replaced Bob Laws as booker for Columbia.

'Trial of Joan of Arc' to be at Zoo Opera theatre June 6-11 with 50-75 and $1 scale.

Nat Holt doubling as city mgr. for RKO, Clem Pope devoting full time to the Albee as mgr.

Joe Goetz, div. short subject booker for RKO by day and mgr. of the Paramount by night, assigned a private office on third floor of Palace.

Boston

By Len Libbey

Al Duffy is off the Shuberts p.a. job, and out ahead of 'Hi-De-Ho.'

Dorothy Hubbard, peppy equestrienne with the Ringling circus, cavorted for years in the sawdust rings only to get her first scratch in a Boston taxi smashup.

Barbara West, society lass with the Peabody Players here last winter, may get a screen test following her confab with Charlie Rogers, film producer, during his visit to Boston.

The Kellys and Irish Roses in general are helping the Cohens; for over at the Franklin Park theatre a Yiddish musicomedy reveals these Gentile chorines, singing in Yiddish, too: Lillian Bouche, Gypsy Covert, Kay Murray, Flo Crandall, Dot Joyce, Evelyn Kelly and Louise Reese. Juljus Nathanson is star of the show and is said to have taught the girls how to speak the lingo.

St. Paul

By Walt Raschick

Wildwood park opened Saturday (13) night. Tom Gates ork for dancing at 35c per head.

Carl Lesserman, WB district manager, in from Chicago for the Publix-Friedman court squabble over product.

Jack Smalley, managing editor of Fawcett Publications for more than a decade, severs connections with the Fawcett crowd.

State Tourist Director George H. Bradley, for five years 'Variety's' St. Paul correspondent, giving weekly radio talks over WRHM.

Assistant Manager Stan Makoski and Cashier Camille Thayer walk out on H. E. Endres, boss of the loop President, RKO second-run house.

Ev Seibel, Riviera manager, hires a bloke in striped garb to sit in an electric chair on the sidewalk as bally for '20,000 Years in Sing Sing.' Squad cars called to untangle the traffic, with big biz for Seibel as a result.

Denver

N. H. Brower, div. mgr. Warners, here few days.

Geo. Luce is closing the Riviera at Gehring, Neb., temporarily.

William McLeod, Denver author, recovering from major operation at local hospital.

Ralph Kooker, chief of staff at Denver, married—but told nobody the bride's name—surprise.

Phillip P. Frederick, Lakeside amuse park mgr., and Ruth Norby Kindig, local, married in Taos, N. M., Dec. 10.

Gov. Johnson's first film shown in local theatres in support of United Charity drive. Jerry Zigmond took him to Colorado Springs, where the film was made at the Alexander Film Co. studio.

Just a few exhibs from the sticks on the row the past week: George Luce and B. B. Grove of Gehring, Neb.; J. P. McFarland, Rushville, Neb.; W. H. McDonald, Torrington, Wyo., and M. P. Foster, Monte Vista, Colo.

Minneapolis

By Les Rees

Shubert, the Bainbridge dramatic stock house, ended season last Saturday.

Fred McConnell, Van Beuren sales manager from New York, here for few days.

John J. Friedl, Publix division manager, back from New York business trip.

J. T. Donahue, MGM auditor from New York home office, here on regular business visit.

Charles Bradley, dead in Seattle, former F. & R. publicity head, local newspaperman and war hero.

Lyceum, independent loop first-run house with 24-piece orchestra, remaining open another week.

Gladys George, Bainbridge stock leading lady, off to Springfield, Mass., for engagement with the Thatcher stock company.

Bill Elson back from Grand Rapids, Mich., where he looked over two new houses he acquired from RKO on partnership arrangement.

Pittsburgh

By Hal Cohen

Harry Kalmine and Frank Damis took in Joe Bernhard's birthday dinner in New York.

Musicians' benefit at Stanley drew 3,600 paid customers, which represents better-than-capacity.

Brian McDonald, cafe m.c., in addition to his wholesale beer business, has taken over a barbecue place.

Maurice Schwartz has been booked for a one-night stand at 3,900-seat Mosque Thursday in 'Yoshe Kalb.'

Ione Gaul, daughter of Harvey Gaul, the critic, made her stage debut at Carnegie Tech revue, 'Over the Coals.'

Paul McGrath, in 'Pigeons and People,' and the Mrs., Lulu May Hubbard, both former stock favorites at Pitt, were entertained extensively during their week's stay here.

MGR. BLOWS, BUT CAST TAKES STOCK

Worcester, May 15.

Burlesque here wound up its first week on a 'co-operative' basis Saturday night. It didn't wind up exactly in a blaze of glory, but there was a sufficient turnout during the week to warrant continuance for another week or two.

Manager Jess Myers, who brought the strippers back to Worcester during the bank holidays, gave up the ghost a week ago when there wasn't enough money to go round. During his last two weeks here he had brought in Snooky Woods, but she failed to draw enough customers for the Saturday night payoff. She got hers, and so did the stage employes and musicians, but some of the other performers didn't. Myers left after dissension had broken out among the girls.

Musicians, stage hands, actors, and others allegedly on the payroll held a more or less indignation meeting and decided to take things into their own hands. Hence, the exit of Myers. For two nights the theatre was without a skipper, but the show went on.

Finally, Walter Hazelhurst, business of the Worcester musicians' union, got together with the disgruntled troupe and worked out a plan whereby the performers will continue on a salary basis and the profits, if any, will be split by the musicians and other employes.

Before the week was over Edward Ryan, New York burlesque producer, was brought in. He will handle the front and back of the house until a manager is appointed.

Prior to the attempted comeback of burlesque, legitimate shows were tried at the Worcester, but they lasted only two weeks, with the manager at that time leaving for parts unknown, while the stage hands and others went without pay.

It's been a long time since anything has been a success at the old Worcester.

Chorines Down to $18

Minsky's Republic on 42d street, New York, which has been paying off principals in L. O. U.'s, has effected further economy by giving the chorus girls another slice.

Formerly getting $20, the girls were cut to $18 last week. For that money the girls must strip.

MGRS. SCARCE

Newark, May 15.

Rialto, playing burlesque as 'musical stock,' closed without paying off.

Ben Jacobson and Lou Samuelson were among those running, but they haven't been seen lately.

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Longest Season Ends

Springfield, Mass., May 15.

Although things looked rosy last week for the co-operative burlesque at the State, as the only stage show in the city, the house closed Saturday (13).

It had been expected the musicians and stagehands would continue their combined venture until July 1. They have been operating the State with stock burlesque for 15 weeks. Recently night prices were advanced 10c to 50c.

The State this season was open for 32 weeks, the longest time in 10 years. Harry (Pep) Pearce headed the burley cast.

BLDG. LAWS DARKEN CLEVE'S BEST GROSSER

Cleveland, May 16.

Gayety's stock burlesque season was cut unexpectedly short Saturday (13) when state and city building inspectors ordered its managers to shut up shop on the technicality that a theatre auditorium on a second floor was a violation of the state law.

George Young and Dave Lederman, its managers, are blaming politics. Theatre, located in a former fraternity lodge building, has been running for six months without getting any kicks from inspectors. It has been the most successful burly house in town. Company was paid off in full and most of them will join Frank Irons' stock troupe at Terminal.

Young and Lederman are dickering for another theatre. Plans are being made to take it over for summer stock. Holding up the deal is fact that puritanical bank directors have a clause in lease against burlesque. Promoters hope to get around it by terming their shows 'musical extravaganzas,' cleaning them up and sandwiching in vaude acts.

Young was slated to return to Coney Island's Luna Park as manager this summer, but may give it up providing local prospects are bright enough.

HERE AND THERE

(Continued from page 56)

weeks, along with Fuzzy Knight. David Hillman arranged the date.

Sterling Sherwi, specialist in cowboy chants, has placed two more collections with the Sam Fox Music Co. One, 'Songs of the Saddle,' names F. Henri Klickman as co-author and the other, 'Band Man Songs' credits Harry Powell with collaboration.

Witmarks publishing two numbers from 'Diplomaniacs', RKO Radio pic, by Harry Akst and Edward Eliscu. From another picture, 'Careless', also to be published by Witmark, is 'Imaginary Sweetheart' by same team.

J. Walter Leopold, entertainer-songwriter, in association with his brother, J. Willet Leopold, has taken over the Blue Point Inn, Blue Point, L. I. They open for the summer May 27.

Bert Green, orchestra leader for years at Poli's Palace, Springfield, Mass., will direct for dancing at Joyland Park, near Springfield, this summer.

Eddie Wittstei, of New Haven, Yale's favorite dance music purveyor, is set for the summer at the swank Dunes club, Narragansett Pier, R. I.

Art Levy has placed Jack Dunne's band, of Los Angeles, under a five-year personal management contract.

Orchestrations for 'Jennie Gerhardt' and 'College Humor' at Paramount studio are being dished up by Howard Jackson.

Harry Walker, for eight years Ted Browne's Coast rep, is at the Kress downtown music counter in Los Angeles with Dolly Valentine.

Paul Parker and band at Crooked Lake hotel, outside of Troy, N. Y.

H. MILLER

STITUTION INTERNATIONALE

Shoes for the Stage and Street

SHOWFOLK'S SHOESHOP—1552 BROADWAY

HAMRICK SENDS PUBLIC APOLOGY FOR BURLEY

Portland, Ore., May 15.

Burley flared to a finish with a mild burst of glory in this tepidly sex conscious burg, with closing of Hamrick's bit-and-strip opera at the Music Box. Concurrently the Columbia (indie), exploiting its near-burley girl show, and Cal Heilig's Rialto, festooned with red Neon tubing, announced a week of entertainment and instruction in the arts and graces of sexology.

The answer is the burg wants its sex shows, but it wants them in the grand manner. Hamrick was threatened with loss of the Music Box license for the way in which burley was conducted there for four weeks to packed houses of about one-third femme patronage.

Hamrick wired his apology from New York to the local burgomasters, including soliloquies on beer, burley and what have you. Among other things he wired was:

'I personally did not want beer, and I did not want burlesque, particularly the kind I found myself representing. Therefore, I openly apologize to all Portland. I want to drive home the thought I was led to believe it would not be objectionable, or I should never have leased the theatre for burlesque. Very sincerely and humbly yours, John Hamrick.'

Hamrick's wired apology quieted the burgomasters. Police charges were dropped and the Music Box lapsed into vaude, with the b.o. nose-diving.

The bailiwick also slapped through a city ordinance making dirt stage shows illegal, something which seemed to have been forgotten in the past. Although the dorp's statutes contain one ordering bathing suits to cover the corpus from neck to knee.

What the burg next got in sex shows was at Cal Heilig's Rialto. Professor Howard Goldin and Mrs. Jardine McCree lectured twice daily on what it's all about. Accompanying picture was 'Sins of Love.' Biz took a spurt from the usual doldrums of that house.

A Drummer's Lament

(Continued from page 56)

I engineered it so I sat next to Agnes most of the time, and she told me all about it all over again. These Nikkatsu people with whom she was going to work were simply great, it seems. They'd given her a big advance and everything was going to be hunky-dory. But at the same time I could see that she didn't want me to think that all my help hadn't been of any use, for she kept referring to it and telling me how much she appreciated it.

'Agnes,' I whispered in her ear, 'when are we going to get married?'

The rest of the crowd was going to pieces in the next room and we were alone for a minute. She slipped those arms of her around my neck and gave me a big kiss.

'Let's make it next week,' she said.

'Tell me I'm crazy, Sam. I don't care. She's the most wonderful little girl in the world.

I've even written a poem about her:

'My heart has got a lot of love
For Agnes.
Try guessing what I'm thinking of.
It's Agnes.
She's got a lot of everything.
Oh, Agnes, dear, to thee I sing.
Please tell me when to buy the ring
Sweet Agnes.'

'I've been figuring out some music for it, too. I think it ought to go, don't you? Lots of rottener songs have been hits.

'Fall in love, Sam. It's great.'

Ed Mansfield.

Placements

Milt Schuster, Chicago, made the following burlesque placements last week: Madelyn May, Mitzie Lydell, San Sisters, Gayety, Milwaukee; Nora Ford, Gayety, Washington; Georgia Clark, Empress, Cincinnati; Charles Clapp, Pacific Comedy Four, Rudy Wintner, Lyceum, Duluth; Gladys Clark, Kathleen Schultz, Jack Baird, Bobby Bly, Frances White, Lynn Mercer, Star and Garter, Chicago; Raymond Kind, State-Congress, Chicago.

Mother, 56, of Story Buck, actor, died at her Los Angeles home May 7, following a lingering illness.

Mother of Al Wilkie, Paramount publicity, died in Wheeling, W. Va., Saturday (13).

OBITUARY

ERNEST TORRENCE

Ernest Torrence, 54, died in New York at the Lenox Hill Hospital yesterday morning (15). Mrs. Torrence, Ernest Torrence Jr. and David Torrence, the late actor's brother, were at the deathbed.

Torrence was stricken with gall stones a couple weeks ago enroute to Europe on the Empress of Britain. He had already boarded and had to be taken off the boat and operated on two days later. Three doctors were in attendance but complications set in and his life couldn't be saved. He was known to be dying since Thursday morning (11), his brother being sent for to fly in from the coast.

Torrence started out as a concert pianist in his native Edinburgh, Scotland, about 35 years ago. He was educated musically in Edinburgh, Stuttgart and London, and won critical acclaim in several European capitals. In 1900 he started to sing professionally and the next year became the leading baritone of the Savoy Opera Company of London. From that he went into musical comedy. Appearing on Broadway in 'The Night Boat' brought him to the attention of Hollywood scouts and he made his film debut in 'Tol'able David.'

His latest picture was 'I Cover the Waterfront' for United Artists.

JESSE L. SPRINGER

Jesse L. Springer, 52, magician, circus executive, promoter, and vaudeville artist, died May 11 at his home in New Philadelphia, O., from a heart attack, after a week's illness. He was a life resident of New Philadelphia and in recent years had been associated with his father in the contracting business, although never losing his contact with circus and theatricals. His circus career began at the age of 18, with the John Robinson circus, and before his retirement from the whitetops he held many executive positions with that and the Hagenbeck Wallace circus. He was planning at the time of his illness to go to Chicago soon, where he was to be a part of a large magic and illusion show at the Century of Progress. Member of the New Philadelphia lodge of Elks, Circus Fans of American International Brotherhood of Magicians.

Leroy Springer, his father, is the only survivor.

SAMUEL MARX

Samuel Marx, 72, father of the Four Marx Brothers, died at the Hollywood home of his son, Herbert (Zeppo), May 11, following a long illness caused by a kidney ailment.

Though not of the theatre, deceased was well known among show people through his close attachment to his sons, whose theatrical careers were managed by their mother until her death in 1929. Funeral in New York.

Four other sons, Leonard (Chico), Julius (Groucho), Arthur (Harpo), and Milton, who was known as Gummo before his retirement from the stage several years ago, survive.

RUDOLF WALTHER-FEIN

Rudolf Walther-Fein, died suddenly, May 1, in Berlin. He was one of the Pioneer German directors, and some of his silent productions, such as 'Wilhelm Tell,' 'Familie Schimeck,' 'Wochenendzauber,' etc., had been very successful. Up to 1927 Walther-Fein was a free lance director, then, for five years, he was Aafa's production chief. Last year he was his own producer but he kept on distributing through Aafa.

VICTOR D. LEVITT

Victor D. Levitt, 66, veteran carnival man, died at Maynard hospital, Seattle, May 8. He had been seriously ill the past seven months.

Levitt, born in London, was one of the pioneer carny men in the west, putting a show on the road. He formed Levitt, Brown & Huggins shows 12 years ago, playing dates in the far northwest.

The show is readying to go out again.

Survived by his widow, five sons and one daughter.

HARLEY HAMILTON

Harley Hamilton, 72, founder of the Los Angeles Symphony orchestra, and its original conductor, died May 14 at his home in Los Angeles, following a stroke of apoplexy.

Hamilton was a graduate of the New York Musical College and also foreign institutions. He came to Los Angeles 46 years ago and 41 years ago organized the Women's Symphony Orchestra. He organized the Los Angeles Symphony Orchestra 35 years ago and directed both organizations for nearly 25 years. The widow and one daughter survive.

JOHN A. CLIFFORD

John A. Clifford, 46, died in New York May 12. He made his stage debut with Walter Huston in 'Elmer the Great,' and his last engagement was with 'Jamboree' at the Vanderbilt recently. Survived by his widow. Interment in the Actors' Fund plot in Kensico.

SELMA KURTZ

Selma Kurtz, 58, died in Vienna May 10 of pneumonia. Regarded as one of the great artists of the European operatic stage, she was unfortunate in her American experiences. She sang at the Hippodrome in New York Jan. 9, but was in poor voice and hampered, it was said, by the accompaniment. She was given the promise of a season at the Metropolitan in the fall, but the deal blew up.

FRANK WYATT

Frank Wyatt, 43, actor and manager, son of Violet Melnotte (lessee of Duke of York's theatre) died in London of pneumonia. In addition to appearances at his mother's theatre, he had in his younger days played under Robert Courtneidge and Lewis Waller managements.

B. FRANK DENNIS

B. Frank Dennis, 59, composer of popular old-time melodies, died recently in Lynn, Mass. Among his leading compositions were 'Postman's March,' 'Won't You Come Back to Your Old Home, Jennie Darling?' and 'Merry Witch Waltz.'

SYLVIA SZYMANSKI

Sylvia Bell Szymanski, 50, radio artist, died May 11 in Los Angeles after an illness of 16 months. Deceased, known to radio as 'Sylvia' and originator of 'Sylvia's Happy Hour,' KFI, is survived by her husband.

JOHN EDGAR

Capt. John Edgar, 81, for the past 28 years stage doorman of the Metropolitan, died May 12 in Detroit. He was forced by ill health to resign last October, going to live with a sister in Detroit.

GOLDIE BEACH

Mrs. John Lawrence, 44, known on the stage as Goldie Beach, died at the City hospital, Indianapolis. She took sick here during stock rehearsal five weeks ago. Her husband survives.

MAUDE MAY DILLON

Maude May Dillon, professionally known as Maude May when she played with Richard Mansfield, died in Chicago May 13 of a heart attack. She had been in the Cook County hospital since Christmas.

WILL O. HOLLAND

Will O. Holland, 53, pianist died in Hollywood from heart attack May

He was an uncle of the late Walter Hiers. A widow survives.

PATRICK E. SMITH

Patrick E. Smith, 54, employee of Paramount studio art department, died May 6, in Los Angeles, following a short illness. His widow and daughter survive.

Mrs. Elly Urban Marks, 30, daughter of Joseph Urban, famous stage designer, died recently. She was the wife of H. Roydon Marks, radio advertising man, and lived at Waban, Mass. Besides her parents and husband, Mrs. Marks leaves a daughter.

William Morris

Mud Shows Beating Railroad Units Into Ohio as Steel Mills Spurt

Canton, O., May 15.

Three major motorized circuses are staging a lively fight for the choice industrial stands in eastern Ohio, where steel production this week reached its highest peak in several years.

Sam B. Dill, Barnett ros. and Sells-Sterling have invaded the Buckeye state and from all indications every worthwhile Ohio stand will be played by one of the three mud shows before the end of May, without any opposition from the major railroad shows.

Barnett Bros., after a hasty trek from the opening stand in York, S. C., was first into the state, two weeks ago, when several Ohio towns were picked up en route to Pittsburgh district. Not satisfied with business done in western Pennsylvania, Manager Ray Rogers instructed the advance to double back into Ohio and this week the show is playing in the Youngstown district, with stops this week end at Salem and Alliance.

Goes After Big Towns

Sells-Sterling, another small but excellent motorized unit, is concentrating in the southern part of the state, making territory where the show has played in former years. It did not confine its route to smaller towns, but got into Dayton this week ahead of the Hagenbeck-Wallace show. Show opened two weeks ago and spent the first few days out in Indiana. Route indicates show is moving east.

Sam B. Dill, largest of the three mud shows, made a hasty jaunt through Indiana, picking up Indianapolis en route to the Buckeye state. Dill show is well known in this section and will likely remain in Ohio for some time. Upper Ohio valley will be invaded next week and with East Liverpool as the Saturday stand. Dill will be first in in most of the towns. He perhaps has the strongest program and by far the flashiest outfit. He is making no effort this season to keep his route a secret, while the Sells-Sterling circus apparently does not care if the opposition knows of its whereabouts. Barnett route is not being given out and is contracting towns only after careful survey of financial and industrial status.

Only one railroad show is due in the state, Hagenbeck Wallace, which enters Ohio next week at Cincinnati, picking up Springfield, Dayton and Columbus, and then jumps into West Virginia, where its usual May stands will be played, with Pennsylvania contracted for late in May. Reports are the show will go no farther east at this time than Erie, returning to Ohio and then Michigan in June.

Neb. State Fair Sure

Lincoln, May 15.

Decision was made with the closing of the Neb. legislative session that the annual State Fair would be held next Sept. as per custom. The Fair Board, headed by Perry Reed, was influenced in this direction by an appropriation by the lawmakers of $46,500 to apply on the 100G deficit and an additional appropriation of $35,000 to help along with plans for the next exposition.

The 46G appropriation to apply on the past will be good news to the 20% paid acts and attractions for the last fair.

More Grief for Skyride

Chicago, May 15.

'Skyride,' largest and costliest single concession at the World's Fair, had two additional strikes last week. A former walk-out tied up work and allegedly added $100,000 to the construction price now running to around $1,250,000.

Because of the several different types of work, steel, elevators, cables involved, and the fact that five companies are building it as a joint enterprise, endless conflict of jurisdiction between different unions and between unions and the builders has been developed.

To End Fair Date Clash

Alta, Ia., May 15.

Fair managers and secretaries from a dozen counties in northwest Iowa have gotten together in a meeting to iron out fair dates, admission prices, premium awards, racing purses and concessions.

The confab spells uniform schedules, the object being to get away from competition.

Wallace-Main Circuses Clash in Penna. Soon

Altoona, May 16.

Two circuses have arranged to show in Altoona late this month and early next, the Hagenbeck-Wallace show on June 2, and the Walter L. Main show on May 25. For the Main show it is the first time in forty years and arrangements were made personally last week by Walter L. Main. Both shows will use the Broad avenue grounds.

Forty years ago the Main show was wrecked at Vail, near here, 27 persons being killed and most of the cars and equipment destroyed. The cars were rebuilt, in the Altoona railroad shops and after refurnishing the show, exhibited here before leaving. It has been tomary each year to decorate the graves of the circus people at Vail.

BALTO RESIDENTS AGAIN PROTEST SHOW'S SPOT

Baltimore, May 15.

Residents in proximity to the lot selected for the Ringling Bros. Barnum-Bailey show are again protesting use by the circus. Through an 'improvement association' they are heckling the city in an effort to keep the circus off the lot on the contention the lot is situated in a residential zone, in which property cannot be used for commercial purposes.

Lot in question, which has been used by the Ringling show for the past few years, is on the far northside of the city out on Pimlico road, near the race track. Ringling show formerly used a lot on Bolton street, much closer in town, but which property has since been usurped by rows of homes.

Improvement Association entered a similar howl last year, but the city issued the permit nevertheless, and from all indications, the present protest goes by the board also, with the permit again in the bag for the circus. Every official to whom the association has protested has claimed non-jurisdiction.

Baltimore collects $50 a performance from the circus, plus a tax for water. Dates for the Ringling show this year are May 29 and 30, about two weeks later than usual.

TAXES CLOSE PARK

Springfield, Mass., May 15.

With taxes considered out of proportion to the cost of the property, Riverside Park will not be opened this summer.

This leaves Springfield without a summer resort for the first time in 50 years. Only the ballroom will open and it will be operated as in the past by W. J. Cook.

Carnival Routes

(For current week—week May 15)

Alamo Expo: Albuquerque, N. M.
Barlow's Big City: St. Louis.
Beckman & Gerrity: St. Louis.
Centanni Greater: Nutley.
Conklin's All Canadien: Kitchener.
Copping, Harry: Johnsonburg.
Diamond Expo: Sophia.
Famous Dixie: Shawnestown.
Gibbs, W. A.: Ft. Scott.
Gooding, F. E.: Springfield, O.
Great Eastern: Waterville.
Hartman & Herman: Portage.
Landes, J. L.: Newton.
Northwestern: Detroit, Ich.
Page Expo: Johnson City.
Royal American: St. Louis.
Rubin & Cherry: Washington.
Speroni, P. J.: Geneso, Ill.
Sunset Amer.: Mason City.
Towes United: Cheyenne, Wyo.
Wade & Post: Ashland.
West Coast: Isleton.

Circus Routes

(For current week—week May 15)

Al . Barnes

May 13, San Jose; 16, Palo Alto; 17, San Mateo; 18-21, San Francisco.

Hagenbeck-Wallace

May 15-17, Cincinnati; 18, Indianapolis; 19, Dayton; 20, Columbus; 22, Charleston, W. Va.

Ringling Bros.

May 15-20, Brooklyn, N. Y.

Going Places

(Continued from page 11)

piece silk crepe pyjamas with delicate lace yokes. Whatever she happens to have on does very well for sofas and divans. Usually she wears evening dresses, backless affairs caught up around her throat in front, and finds them very serviceable. Her most adventure-evoking frock, a fitted white dinner dress with long tight sleeves, is tied crisply at the neck despite its sizeable gap below. She repulses the villain in this costume; a crude fellow insensitive to the significance of white. Then there's a quaint black costume, to prove that she really is an artist, a contemporary robe de style with leg o' mutton sleeves and a high collared white jabot vestee, very cute about its recalling the good old days. Miss Davis' straight blonde hair, curled only at the ends, is trained to stay put no matter what its plane in relation to the horizon.

The New Landi

The trouble with Elissa Landi, until 'The Warrior's Husband,' was only that she had to wait for 'The Warrior's Husband,' and while waiting, beguiled her time in pictures that didn't understand her.

Miss Landi has such a nice air about her, it was presumed she was too nice to be anything else. Now Miss Landi shows that she can keep right on being nice, and be some fun at the same time. She's young and alive, and once she freed herself of the ladylike draperies that had heretofore been wrapped around her, once she got the chance to shake herself out of the conventional stuffiness she'd been tied up in, she's leaping about graceful and happy, prettier than she's ever been before, suddenly radiant and vibrantly joyous. There's a twinkle in her eyes and a fresh, zestful spirit as fetching as her new coiffure, golden ringlets brushed gaily off and above her face. She strides and swaggers in her classic tunics quite as vigorously at Katherine Hepburn, betters her a bit with an alluring softness of her own.

Marjorie Rambeau, the Amazon queen, is handsome and commanding, her good looks enhanced by stylized costuming. Maude Eburne wrings the last chuckle from her role, and Helen Ware makes a good grim Pomposia. The Amazons have been chosen for their girth as well as height.

verboard on Mascara

Since 'The Big Cage' felt it ought to have some sort of love interest, it has included several shots of Anita Page.

Miss Page, attended by Louise Beavers, pictures' workingest colored maid, plays a trapeze artist whose aerial feats must go on no matter how heartsick she is inside. She is photographed, therefore, in various attitudes denoting lovelorn dejection, wearing—and very nicely too—black tights and spangled black leotards, with an expression of woe begone listlessness.

Her man, an animal trainer who's lost his nerve, won't mind her and all she can do about it is look at him out of enormous eyes fringed so zealously with heavy black beading that she scares him worse than ever. It seems that by the time Miss Page has finished weighting her eyelids with mascara, it takes all her remaining strength to keep them propped open.

Her limp ennui, contrasted with the constant energy of lions and tigers forever lunging across 'The Big Cage's' screen, flatters the animals. Even if she could bring herself to act with some show of decisive crispness, any girl at all would be hard put to compete with their feline grace and admirable unaffectedness.

Keeping Expo Poor Man's Carnival; 25c Show Average; Rides Less

Chicago, May 15.

Somehow or other the public, or a portion of it, seems to have used paper and pencil and arrived at $90 as the figure necessary to see the World's Fair. So far as representing expenditures within the Exposition grounds this estimate is greatly exaggerated but nevertheless persists. It is widely circulated among people outside the profession. Fair is probably aw. of this and combating it.

$38 Better Guess

Actual estimates of the total cost of missing nothing at the Expo can't be made but a candid opinion expressed by the highest authority in the Fair itself names $38 as coverin everything. Official estimate on the time required to see the Exposition is 10 days. That means a light once over for most of the scienti stuff.

As a matter of fact except for a small group of prices the rates are nominal throughout and preparations are to make it a poor man's carnival ather than a plutocrat's playground. A conspicuous effort independent of the Exposition is the wholesale setting up along all the automobile highways leading into the city of elaborate tourists camps. These romise to take on the size and magnitude of big business. Allen Tours which will have four sites in the suburbs advertises portable bungalows with all modern plumbing, etc, maid service, bell boyc, porters, clerks, and general hotel set-up, plus breakfast every morning at from $18 to $25 per week according to number of persons per bungalow.

A summary of concession prices, appears in an adjoining column.

Gettysburg Cyc Sold, Shipped to Chi Expo

Dallas, May 15.

After a losing battle in Dallas, 'The Battle of Gettysberg,' a 120-foot cyclorama painting which came here three years ago for a State Fair of Texas showing, has been freighted to the World's Fair at Chi.

Said to cost about $35,000, it went into receivership and litigation here shortly after its first showing, selling recently for $600 under foreclosure.

TOM GORMAN BACKING WALTER MAIN CIRCUS

Charleston, W. Va., May 15.

Settlement of the financial difficulties of the Walter L. Main circus was effected in time to permit the circus to open its season here Saturday (May 13) as per schedule. A good crowd turned out for the afternoon and night shows.

Circuit Judge A. . Hudson on Thursday had entered a decree confirming sale of the circus properties to Thomas Gorman, New York, for $4,600, representing a judgment obtained against Walter L. Main, Geneva, O.; James Heron, Lancaster, Pa., and Fred Buchanan, New York.

Sale was made by Charles P. McCabe and F. B. Shannon, as special commissioners, counsel for defendants and plaintiffs in the chancery suit. Accordingly to Mr. McCabe, a settlement was effected whereby the circus will be financed by Gorman.

Among the features of the circus this year are Buzz Barton, movie star; Goliath, the large elephant; Tarzan, the ape man, and Captain West and his performing lions. Twenty acts are on the program.

Bar Public for Spurt; Expo Looks Neat; Use Many Army Officers

Chicago, May 15.

Public will be barred from the Exposition grounds by the World's Fair management for from three days to a week preceding the scheduled official opening on May 27. This to permit last-minute speed. Gawkers going through the grounds on foot and by bus have been a slowing-down influence, although the bulk of the previewers have come on Sundays.

Exposition will make good substantially on its promise of being 100% complete when opened, although where the so-called Press building is to go up there was nothing but a mud-hole and a promissory billboard as late as last Wednesday (10), and elsewhere a mere outsider would lay odds on not making the deadlines. Few persons will probably complain of these minor possibilities in view of the general completeness.

Can't Lose?

Meanwhile the omens for the Fair are favorable. Best of all has been the smart financing system. Enterprise is self-sustaining all the way through. There's a commercial tie-up or tie-in on everything. Hardly an exploitable angle has been muffed. Fair has driven shrewd bargains in every respect. Even in the matter of hired help they can't lose. Guards, guides, cashiers, and practically everyone outside the Administration Building are hired on an hourly basis and can be laid off in case of rain or other exigencies. Military officers are in charge of the uniformed staffs, and these persons are marched to and from their jobs, dropping out at their stations according to guard-posting ritual in the army. All such employees devote two free weeks prior to going on the payroll to learning what it's all about.

Big Biz Exhibs Organize

Chicago, May 15.

Century of Progress Exhibitors' association was organized last week with E. H. Sniffin of Westinghouse Manufacturing Co. as president.

This group represents the big business firms who have free exhibits at the fair. It is quite distinct from the Concessionaires' Association, which has been organized six months.

Summary of World's Fair Prices

Chicago, May 15.

(Grouped below are the itemized expenses of the Century of Progress Exposition. List is considered 95% complete, although refreshments, dancing, souvenirs, and merchandise are omitted.)

General Admissions

To grounds ..... .50
Children ..... .25
'49 Mining Camp ..... .15
Oriental Village ..... .10
Oriental Arena 1.00
Hollywood ..... .50
Belgian Village ..... .25

Transportati

Bus from loop ..... .10
Taxi from loop ..... .55
Exposition bus ..... .25

Roller Coaster ..... .20
Flying Turns ..... .25
Boze ..... .15
Hey Day ..... .10
Lindy Loop ..... .10
Barrels ..... .15
Laff-in-Dark ..... .10
Golden Shooter ..... .15
Lagoon Boat ..... .50
Skyride tower ..... .50
Skyride (across) ..... .50
Balloon ..... .50

10-Cent Games

Telescope.
Indian Arrow.
Aeroplane Ball.
Am. Tally Ball.
Shufflette.
Japanese Volley Ball.
Walking Charlie.
Kentucky Derby.
Fish Pond.
Hoop-ha.
Bridge-Keno.
Fascination.
African Dips.

Rodeo ..... 50-$1.50
Dirigible $3
Aeroplane $3
Gondola (per hour) $2
Restaurants (maximum) $2

Children

Enchanted Island ..... Free gate
All Rides, Shows $2.50
Services, souvenirs, etc., extra.

25-Cent Shows

Admiral Byrd Ship.
Fort Dearborn Massacre.
American Girl.
Carter the Great Magic.
Lincoln Group.
'49 Camp Spanish Dance.
Embryological.
Mills Freaks.
Plantation Negro Show.
Golf Tournament.
Seminoles and Alligators.
Domestic Animal Show.
Flower Show.
Infant Incubators.
Oriental Village theatre.
Gorilla Villa.
Midget Village.
Handwriting Analyst.
Shooting Gallery.
Battle of Gettysburg.
Pantheon de la Guerre.
Streets of Paris.
Maripo Exhibit.
Motordrome.
Ukrainian Exhibits.
Ripley Believe It or Not Exhi .40

It's Fun to be Fooled..

TODAY'S FEATURE:
The Vanishing Bird Cage...Done With Live Canary!

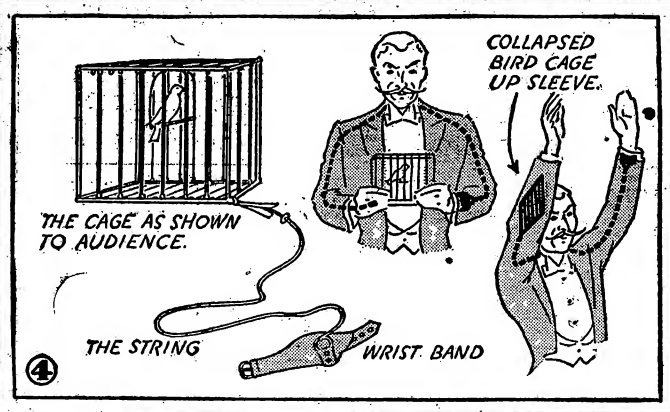






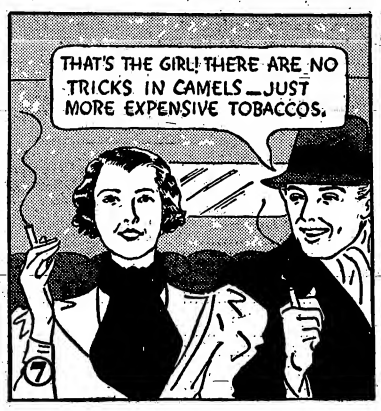


COLLAPSIBLE AND ATTACHED TO A STRING WHICH WAS JUST LONG ENOUGH TO GO UP ONE SLEEVE, ACROSS THE SHOULDERS AND DOWN TO THE OTHER WRIST. WHEN WE MADE THE THROWING MOTION THE CAGE FOLDED UP AND WAS DRAWN INTO HIS SLEEVE — BIRD AND ALL.



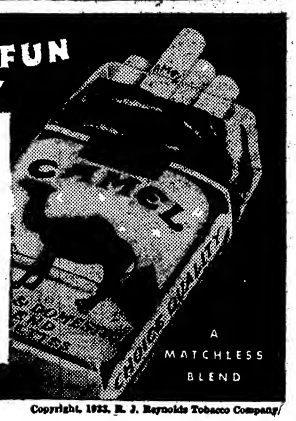






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WIVES OF HOLLYWOOD

Percentage for Legit Stars Looks Like General Drift Next Season

Paying the stars only in proportion to what they draw, over a nominal guarantee for their entertainment value, is now getting wide discussion in legit producing circles. Possibility is that percentage deals in place of straight salaries for legit's top names will come in for a general test next season.

The trend lately in the stage fields, vaude and film houses, has been away from he vy salaries and toward percentage. The growing legit attitude, from the viewpoi: of numerous managers, is that with chances against any show's success being now higher than ever before at five to one, it's no longer advisable to gamble on a guaranteed high salary for a name.

While in the past the percentage arrangement for stage stars has been rarely applied, excepting for such stars as have had a financial interest in the shows, the current season now ending has seen several instances. Among those gambling with the management, through willingness to chance a test of personal drawing abilities, have been Ethel Merman, the

(Continued on page 50)

SHOWMEN'S NEW FRET IS STATE RELIEF WORK

A worse threat than summer to the theatrical business of New York state may be approaching in the form of state-sponsored relief work. This is a result of the State Temporary Relief Administration allocating $25,000 in special funds to the State Education Department for payment in salaries to provide a 'make work' program for unemployed men and women whose training will enable them to serve recreational leaders in communities all over the state. The money has been made available for use during June.

The program, which provides direct competition against theatres in the form of entertainment projects, provides for employment of musicians, business executives, personal workers, teachers, ar-

(Continued on page 55)

Former Lipton Yacht Now for the Hoofers

Hartford, May 22.

One of the late Sir Thomas Lipton's former yachts will anchor on the Connecticut River, at the foot of the wharves here, this week. With two decks and plenty of floor space, localites are sponsoring the vessel for a showboat and dance spot, with name bands proposed.

According to inc'cation, the promoters will have a cover charge, serve meals and beer. Being anchored just outside the jurisdiction of Hartford, with its blue laws, the boat will have dancing until the small hours.

Efficiency

Hollywood, May 22.

A writer at Metro had his script returned with instructions from the producer to cut it down.

Writer told his secretary to retype the yarn— but single space it.

—*From 'Variety's' Hollywood Bulletin.*

Hollywood's Air Appeal for Male Dansant Escorts

Hollywood, May 22.

Advertising gigolos over the air is a new one in Hollywood dancerries bidding for patronage. Knickerbocker hotel is using radio in a 'Woman's Hour' between 12 and 2 p. m. during the lunch dansant.

Male dancers are known as 'professional hosts for ladies without escorts' in the ether blurbs. Half a dozen of the stepping boys currently comprise the escort staff, and biz has picked up.

Technique of the management is to ask unescorted femmes if they would like instruction in the rhumba, if so the hotel will be only too happy to supply the instructors, alias the professional hosts, alias the gigs—at $1 per lesson and to the strains of Don Cave's orchestra. Boys wander from table to table and oblige C. O. D.

READE'S BEER GARDEN IDEA FOR LOEW'S N. Y.

Walter Reade is negotiating with Paramount to take over the Loew New York theatre property, including the Criterion, on Broadway, with a view to converting it, upstairs and down, into a beer garden. Under plans Reade would turn the Criterion corner (44th street) into a restaurant.

Negotiations are being carried forward with Ralph Kohn and others of Paramount, which controls the Seneca Realty Co., subsidiary over the New York-Criterion property.

Deal, if closed, will be on a participating basis, with Reade turning over 50% of intake on property to Par. Tentative plans call for a girl show along with the beer garden.

About a year ago Reade tried to lease the New York Roof for ballroom purposes but was turned down on an offer of $50,000 yearly rental for the property

MADE IMPORTANT BY THE HUSBANDS

Hear All, Know All Fraus Command Considerable Influence in Hollywood's 'Picture Colony'—Tell Each Other Everything When Gathered Together—Husbands Give Details

SOCIAL SIDE

Hollywood, May 22.

Hollywood wives in the film industry are in the main the confidants, if not the rulers, of their husbands. The Hollywood film industry is likely the only business colony of its size in the country where the wives are so intimately acquainted with their husbands' professional affairs.

Hollywood wives don't appear to know so much about the social angles that may or may not concern their husbands. If something appears in one of the local chatter columns and published blind without names, relating to a philandering spouse, the wives may call each other up to ask who the other woman thought was referred to, without ither believing it might be her own husband.

There may be no occasion for husbands and wives in the picture industry in Hollywood talking over

(Continued on page 51)

Prosperity for Farmers Will Boom Horse Operas

The demise of the plains feature is now held by film companies to be only a coma. Westerns didn't fall off because of unpopularity. They were temporarily shelved because their biggest patrons were hit the worst during the depression.

The farmer is credited by sales execs with having been the largest patronizer of westerns. As soon as financial matters ease up for him the more alert companies are certain those big mid-western theatre territories are going to stampede for the oat operas.

Hoofing Debs as Tutor's Pards on Wkly. Change

New routine in a class membership club is a 'formal opening' every week or so featuring a dancer with a new femme partner from the social ranks. Her society following takes the house off the nut with every 'opening' as the social bud does it merely as a lark.

The partners are a succession of proteges groomed by the dancer, who also collects fees for his tutoring, and presumably also via the new costumes, photographs, etc.

No-Strip Ruling Forces Talent S.O.S.; None Among Burley's Own Women

When Police Commissioner Bolan and License Commissioner Geraghty called New York's burlesque impressarios on the carpet last week and said 'No more stripping!', they took away burley's mainstay. Given no alternative, and but 24 hours' notice, the burley managers were forced to drop the peelers and hunt for substitutes.

That started a desperate search for women who can do something on a stage besides undress. And before the search was a half hour old, the managers found that, with exception half a dozen of burlesque's 50 first line strippers, there ain't no such thing as talent among the woman of burlesque.

Obliged to replace the stripping with other forms of entertainment, the New York burlesque houses were forced to send out an emergency order for women from other branches of show business. Singers, acrobatic dancers, just plain dancers, or any girl who could lift a leg, were needed in a hurry, and burley was forced to go outside its own field to get 'em. The result has been Sunday school burlesque in New

(Continued on page 54)

Nize Baby!

With a sales slogan, 'Know the inside of your organigation,' a new manufacturing company is now contacting all picture company home offices.

It is marketing a telephone switchboard arrangement which makes it possible for head execs to tap all telephone conversations and also to listen in to talks in any part of a building at the same time.

New U.S. Cabinet Member a Maybe With Show Angle

Eventually there may be another Secretary in the President's Cabinet, to be known as Secretary of Public Communications and Transportation. Whether the addition will be made during Roosevelt's first administration, film contact men do not know, but they recall that the movement reached the open four years ago when it was turned down.

On the communication end, telegraph and telephone will be commingled with radio, and pictures will be involved. So far as the film industry is concerned, according to the present perspective, only newsreels would be directly concerned.

Talk of a Secretary of Amusements has been heard around Washington of late, but veteran contact men ascribe it chiefly to one source.

Expo Studio Builder Wants No Profit, He Tells Chicagoans

Chicago, May

Oscar Rosenthal, building contractor, who has the Hollywood-At-the-Fair concession, astonished the town at a banquet given to announce the plans by declaring that it wasn't a money-making proposition with him. In support of this assertion Rosenthal stated that as soon as the cost of the studios had been paid off by gate admissions all surplus revenue over and above that would be given to charity.

A statement like that coming from an ordinary concessionaire wouldn't be credited but Rosenthal is an important leader not only in Chicago building but in the national councils of that industry. It makes him the first and only philanthropist connected with the World's Fair.

'LADDER' DAVIS ON WAY BACK TO SHOW B'WAY

Chances of Texas oil fields unleashing more production money on Broadway, with the new valuation placed on the holdings of Edgar B. Davis, of 'The Ladder' fame, look good again.

Early this season Davis advised friends in New York that he would return to show business. He again reiterated that intention recently. The oil and rubber magnate's show plans call for reviving 'The Ladder' and establishing a school of the theatre with the widest possible scope. He dropped $1,250,000 with 'Ladder' over a period of two seasons.

His favorite expression is: 'Give

(Continued on page 55)

Less Heated Dansology Reflex from Gin Vogue

Marked change in the demands of the dance hounds in the way of orchestras is noted by the rotating band leaders playing the Pennsy, Ohio, New England, and kindred dance territory.

Heretofore they went for very heated jazzique with a lot of hokum in between dance sessions, i.e., versatile interludes of the singing and entertaining orchestras. Now the youngsters have quieted down; they're strong for a semi-name femme warbler with a dance band, preferably a songstress with a mild radio or record rep. The dance styles are also less heated.

This is interpreted by the metropolitan dance-style observers as a reflex from the torchy sex and gin vogue to a soberer general attitude all around.

C. B.'s Pickin's Don't Stick

DeMille Ace as Bathtub Glorifier but His Stars Fade

Hollywood, May 22.

DeMille, credited with popularizing bathtubs of the elaborate type in pictures, has brought fame and name to the plumbing industry, but not so fortunate has he been in making femme stars, though he has always been classed as a s. director.

In the past dozen years DeMille has elevated over a dozen femme players to stardom. Of that number only , Gloria Swanson, retains star rating, and she is fading at the boxoffice. Florence Vidor left pictures while still at the peak, but has been off the screen for several years.

Cleo Ridgeley, Wanda Hawley, Charlotte Walker and Elinor Fair, all DeMille proteges, have been missing from the screen for years. Miss Fair, the last to slip, has been inactive since DeMille folded his own production for Pathe.

Jacqueline Logan deserted American pictures for British production five years ago. Recently she returned to New York to try the stage. Vera Reynolds has been playing featured parts in indies since she left DeMille.

Agnes Ayres and Leatrice Joy have dropped out of the field entirely. Miss Joy married and forgot about pictures. Miss Ayres tried vaude, but gave it up.

Lila Lee, through ill health, was forced to quit pictures. After two years in retirement, she returned to the screen and has been playing in indie features for the past year. Kay Johnson is still in pictures but favors the stage. She is a Coast attraction in legit. Lina Basquette tried vaude and presentations, returned for a whirl at pictures, then went back to the stage.

LANDI NO LIKE 'WIDOW,' GOES AWOL FROM FOX

Hollywood, May 22.

Disliking her part in 'I Am a Widow,' which is not to go into work until July, Elissa Landi skipped out of the Fox studio Thursday 18) during retakes for 'I Loved You Wednesday' and, when last seen, was headed for New York and London, where she will join her husband.

Miss Landi's contract has a six-week vacation stipulation, and Fox has wiped her off the payroll for that period unless she reconsiders and reports for work. The 'Wednesday' retakes were slight and print is being shipped east without them.

METRO BORROWS HOWARD

Hollywood, May 22.

Metro has borrowed William K. Howard from Fox to direct 'Malibu,' an outdoor yarn.

Picture will be produced by John Considine.

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Barnacles on One Yacht, Hughes Leasing Another

Hollywood, May 22.

Howard Hughes is leasing a steam yacht with a crew of 31 to use this summer around New York.

In the harbor at San Pedro, Hughes has his Diesel yacht, which takes a crew of 25, gathering barnacles. He's trying to sell it.

HER OWN BOSS, GARBO DROPS EDINGTON

Hollywood, May 22.

Greta Garbo has dropped Harry Edington as her business and studio relations manager after six years. Severance of their business relations is said to have taken place prior to Garbo's sailing for Sweden last fall. However, Edington continued to handle certain other affairs for her during her absence. Understood that Miss Garbo is now handling her own film deals, aided and advised by Mrs. Berthold Viertel, wife of the director, and Mercedes de Acosta, writer. Both have been personal friends of the star for for years.

Garbo is understood to have come to the conclusion that she did not need a manager after negotiating her present contract with Metro, which calls for $250,000 per picture, with two pictures per year for two years and options. Contract also provides for her final say in story, cast and direction. This is a marked advantage for her over her old contract, under which she received $6,000 weekly, with no say on production matters.

Edington is now handling Marlene Dietrich, and the latter seems to emulate Miss Garbo in the matter of silence and secretiveness since her homeward trek to Germany, presumably along campaign lines reported to have been laid out by Edington before she left Hollywood.

Ralston Took Baths on The Cuff, Suit Charges

Los Angeles, May 22.

Esther Ralston, in a year and a half, took over 150 ablutions at the Hollywood Baths, according to a bill of particulars filed with a suit for $337 in Municipal court by George L. Henson, owner of the emporium, against the actress and her husband, George Webb.

Couple's real name is Frey, the action reveals.

CARVING MARLENE

Her Nude Statue Goes Exhibit

Hollywood, May 22.

Grant Withers is now contact man between the Chicago World's Fair and the studios in arranging exhibits for the motion picture division of the pageant. Withers is selecting props, costumes and other picture material with star association.

First to go east is a nude statue of Marlene Dietrich, which was used as a prop in 'Song of Songs.' Statue is by Cartiano Scarpitta, and cost the studio $3,500.

Placements Revive

Hollywood, May 22.

Almost twice as many extras worked during the past week in comparison to the low 1,870 of the previous stanza. New total for the six days ending May 19 was 3,340.

Paramount was the most active user of day workers, with 87 children on 'This Day and Age' and 147 extras for 'One Sunday Afternoon,' all working three days.



WILL MAHONEY

This Week, Metropolitan, Brooklyn

The Boston American said: "Will Mahoney is a whole show in himself. The Metropolitan has had nothing in its history to equal him. The audience yesterday made his appearance the greatest triumph we can remember."

Direction
RALPH G. FARNUM
1560 Broadway

Here's Guy Who Can't Say West Done Him Wrong'

Hollywood, May 22.

Dan Makarenko's famous cane, about which are twisted the silver-wire autographs of many show world celebs, is again swinging airily up and down Hollywood boul. Dan's in the gravy again.

Time was when Makarenko and his wife were headliners in vaude, doing de luxe song and dance and featured acts. That was when the silver autographs of Broadway's hot shots began to twist thick around Dan's walking stick.

Then things got tough. The Russian was doing business on the cuff. And one night he wandered into the Paramount theatre in New York. He saw Mae West. The Makarenkos and Miss West had been on the same bills in flush days. She guessed his plight and suggested she might be able to arrange something if only he were in Hollywood, to which she was flitting in a few days.

Next day Dan put his dress suit and cane in the old fliv and breezed westward. Three weeks later he limped into Hollywood, practically on the rims, and otherwise flat. And 24 hours later Mae West had arranged a part for him as ringmaster in her forthcoming Paramount pic—at 300 smacks per week.

—From 'Variety's' Hollywood Bulletin.

Not a Single 2-a-Day Picture on Broadway

With the Astor going dark Sunday night (27) there won't be a single two-a-day film attraction on Broadway. House is being closed for decorating while waiting for 'Dinner at Eight.' It's the first time theatre has been dark since 1925, when it started as a $2 house with 'The Big Parade.'

Metro's other two-a-day Broadway picture 'Reunion at Vienna' pulled out of the Gaiety Thursday (26) after completing a four-week run. M-G had the house for only that length of time. 'Hell Below,' from the Astor, goes into the Capitol the Friday following (2) and 'Reunion' will follow it there.

Zanuck Gets Cummings

Hollywood, May 22.

Constance Cummings has signed a two-year contract with Darryl Zanuck.

She will return from London about July 1, upon completion of her current picture with British Gaumont.

Deal was made through Joyce-Selznick.

Fox Buys Novel 'Smoky'

Fox has closed for 'Smoky,' Will James' story of a horse.

Sol Wurtzel handled the negotiations for the book himself.

He Knows 'Em by Their Pates

Studio Electrician Just Whittles, but He Develops Art in Wood

Studio Fashion Mentor Censors Mail Order Duds

Hollywood, May 22.

Hollywood fashions are the thing in the sticks. Travis Banton, Paramount's fashion head, has been given a contract by the Chicago Mail Order Co. to pass on femme clothes it sells through a catalog.

Paramount has okayed the contract.

LABOR BUREAU CALLS AGENTS' CONTRACTS

Hollywood, May 22.

Following his decision disapproving proposed contract of the Thomas Lee Artists Bureau, subsidiary of the Don Lee-CBS coast radio chain, Charles F. Lowy, deputy commissioner and attorney for the California State Labor Bureau, has notified all agents of motion picture talent to submit forms of their contracts with clients.

Lowy states he understands that picture contracts are similar to the proposed Lee binder, which he ruled was one-sided and in restraint of trade in view of the fact that the agency assumed no obligation to procure occupation for the client.

This contract, Lowy figures, is similar to the one which agents have been giving to picture people and must be made equitable otherwise the Labor Bureau, which has control over agents in California, will prohibit its use.

DIRECT SHOT VERSION FOR CHEVALIER'S NEXT

Sudden decision has been made by Paramount to make a direct shot French version of the next Chevalier picture. Film will be made on the coast together with the original, a French cast being picked up there for support. A leading lady and comedian will be brought from Paris for support purposes.

It will be the first foreign language production, outside of a few small Spanish pictures, in several years in any of the major companies.

Move was brought about by the fact that Chevalier's last picture, 'Bedtime Story' caused a riot in Paris. Frenchmen in several of the babes objected strenuously to being shown their star speaking English and in a completely English picture with superimposed titles. They tore up seats in one theatre and were stopped by police from causing serious damage in another house. Paramount used to make French versions of all Chevalier pictures, but gave it up after 'Smiling Lieutenant' too expensive a procedure.

SAILINGS

June 6 (New York to Southampton), Mr. and Mrs. Horace Jackson (Leviathan).

June 2 (New York to London), Irving Mills, Kay Hanson, Duke Ellington and band, Florence Hill, Ivy Anderson, Derby and Bailey (Olympic).

May 27 (London to New York) Murray Silvertone (Berengaria).

May 26 (New York to Switzerland), Gloria Swanson (Majestic).

May 25 (Nice to New York) Hal Roach (Rex).

May 20 (New York to London) George Arliss, Ely Culbertson, Carl von Wiegand (Bremen).

May 19 (New York to London) Paul Kochanski, Yehudi Menuhin, Jeane Aubert, Robert Sherwood (Paris).

May 18 (San Pedro to Honolulu); Dolores Del Rio, Cedric Gibbons (Lurline).

May 17 (Paris to New York) Joe Hummell (Ile de France).

May 13 (Los Angeles to New York) Milton Bren (Santa Lucia).

By GEORGE McCALL

Hollywood, May

Every business has its characters. What Diamond Jim Brady meant to the wine business, Bill Jones means to the studio grips and electricians. Jonesy is their No. 1 Character.

More fame has come to Bill's offspring than has ever been attached to the old man. Nevertheless, he's no small fry. His oldest son, Grover teamed up with William Slavens McNutt, is one half of a successful writing team. His younger son, Bill, Jr., is no mean stunt man.

Jonesy started out in life as a coal miner. It's paradoxical that at 65 he should be sitting up high on a set tending a lamp and whittling. He has been a studio electrician for 15 years. He knows every star in the business by the top of his head, but if Jonesy were to meet them face to face, he'd recognize them. Jonesy has been a bit muddled of late. Several juves have taken to wearing toupees and he dosen't recognize the new top dressing. But it'll only take him a week or two to get used to them.

Develops Art

Since sound came in, an electrician working high has had a comparatively easy time. No carbons to handle, he's found time to whittle. At first it was just ordinary whittling, but later Jonesy got interested in the artistic side of wood carving. Now he turns out a new bit of art each day and they all end up in Grover's office. With no training, he leans toward negroid faces and has produced a few miniatures that have attracted artists. One in particular, depicting the emancipation of the negro has caused considerable comment. A six armed negro is emerging from a swamp. Grover is trying to figure where the old man got the idea. Hopes he'll develop a story mind.

For his carving, Jonesy uses an ordinary pen knife. Grover bought him a set of carver's tools and a flock of books on the subject. The old man threw them out. They were only for sissies, according to him.

Jonesy is a bit of an idol among the grips and electricians. Lads figure that through his artistic leaning he has brought class to the craft. Jonesy pays no attention to their flattery. To him it's just whittling, ...making silly images to decorate Grover's office.

Leslie Howard to Meg English Pic for Col.

Hollywood, May 22.

Leslie Howard is responsible for the statement he will turn director for Columbia's 'The Lady Is Willing,' which Gilbert Miller is to produce in England. Howard also will star in the picture.

He leaves here around June 15, after completing 'Berkeley Square' for Fox, to return to England. Actor has offered to work free in any retakes of 'Square' if necessary, to get best possible screening of his stage success.

Crabbe Noses Out All Comers for 'Tarzan'

Hollywood, May 22.

Buster Crabbe, Olympic swim champ, has been signed as the lead in Principal Pictures serial, 'Tarzan the Fearless,' after the company had made several unsuccessful starts in casting the title role for the Edgar Rice Burroughs story.

Crabbe was secured on a loan agreement with Paramount, where he made his initialer in 'King of the Jungle'. He replaces James H. Pierce, Burrough's son-in-law, who had first been spotted as the beastman.

Frances Rich, daughter of Irene Rich, is considered for the femme lead.

Minor, RKO Director

Hollywood, May 22.

Worthington Minor, former director for the Theatre Guild, will pick up the megaphone on Radio's 'Hide in the Dark.'

Under contract for the past two months, Minor has been picking up directing by the absorption process sitting on various sets and observing production procedure.

STUDIOS NEED LEADING MEN

Joan Blondell Typifies Romance For 'Forgotten Girl' and Prospers

'Lucky for me I'm not so pretty,' remarked Joan Blondell backstage at the Capitol, where she's making personal appearances and looking very pretty indeed. 'Lucky for me I look like millions of other girls. Those millions of girls feel much better about themselves when they go to pictures and can see an actress on the screen having romantic things happen to her although she's no better looking than they are. It brings them closer to the picture, seeing someone like themselves. Then their own chances look brighter.

'All girls dream of romance—it makes no difference whether they're pretty or plain. And since there are a lot more plain girls than pretty ones in the world, there's a spot for an actress who reminds them of themselves. That's where I come in.'

Miss Blondell knows what it means to be a picture fan. Before she became an actress, she was one herself. She remembers when she used to work at Gimbel's and would budget her wages so she could buy a ticket to a picture theatre. The price of a ticket was a big item in her life; she expected surcease for it, food for dreams. Then she'd see beautiful creatures on the screen, Joan Crawford, Garbo, Gloria Swanson, swooning in romance. Sure,' she'd say to herself, 'why not. Why shouldn't romance pursue them. But what about me. What about me. I don't look like Crawford. What chance have I got?'

Glamour Girls O.K., Too

Not that the glamour girls don't do all right, Miss Blondell points out, but remembering her own reactions, she believes the vast hordes of plain girls ought to get a break. If they find some one on the screen they can identify themselves with, they'll be mighty loyal, for she will give them heart. When they get discouraged, they'll return for renewed hope again and again. All those working girls would like to see what can happen to a working girl too, what a girl who hasn't got magnificent clothes, who can't afford glamorous grooming, who hasn't a speck of glamour in her can do about it.

Now, continues Miss Blondell, she herself has no glamour, and she can't wear clothes worth a hang. She's the real life sort, the average. And so if it were up to her, she'd never play a straight lead that calls for beauty. Casting her as a straight lead is a waste of time. She hasn't the looks for it, and it destroys whatever personality she may have. What she can do, which she proved in the small roles in which she started, the parts that brought her attention, are characterization that have substance, color, comedy. Parts that are either one thing or another. Good—or bad—all the way. She's not the in-between kind, she believes.

Because she had success in small character parts, she's been given pretty leads to play, sentimental saps which don't jibe with whatever special she's got to offer. She made 34 pictures in the three years she's been in Hollywood. Sometimes she'd be working in two pictures at once. In too many of those pictures she's been a straight ingenue. She hopes for two things now: fewer pictures per year, so people won't grow weary of her; and those pictures, ictures that will let her be what people liked about her in the beginning.

Kath Cornell to Metro?

Hollywood, May 22.

Metro has airmailed a copy of its script of 'Good Earth' to New York for Katharine Cornell.

Studio and star have been dickering about an appearance on the screen to her satisfaction, with 'Good Earth' said to be an important factor.

Possibility that Brian Aherne will play the male lead.

Split Moments

Hollywood, May 22.

The 70 or more chorines now being picked by Robert McIntyre for Eddie Cantor's new Goldwyn pic will soon be eating off the mantel shelf, as did the dancing femmes in Cantor's previous films, 'Kid from Spain' and 'Whoopee.'

Girls' shorts and what-have-you are so tight and so delicate that they can't even risk sitting down to lunch or to rest on the set. Special buffets and rest racks which permit a standing recline are in readiness for start of pic.

GODDARD SAVING FACE FOR CHAPLIN'S NEXT

Hollywood, May 22.

Paulette Goddard, constant companion of Charles Chaplin and reported as either engaged or married to the comic, is turning down all film bids in order to remain fresh for the screen as the lead in Chaplin's next picture, if and when made.

Latest turndown was of Universal's offer of the title part in 'Perils of Pauline.' Prior to that she refused a term contract with J. I. Schnitzer. When she was under contract to Hal Roach, before meeting Chaplin, Miss Goddard only played a few bits.

Meanwhile, Chaplin is toying with a yacht, which will take the pair for a South Seas ride shortly.

Doug, Jr., Arliss, Young Not Renewed with WB

Hollywood, May 22.

With their contracts having expired, there is little possibility of new deals being made by Warners for Douglas Fairbanks, Jr., Loretta Young and George Arliss.

Ann Dvorak, who returned here from Europe, after being a Warner hold-out, has patched up her differences and been given a new contract by that studio.

Douglas Fairbanks, Jr., got into New York yesterday morning (Monday), en route to Europe. It'll be a vacation.

Fairbanks will stay around New York a week or two before sailing, his boat not having been picked yet.

Stenogs' 2d Click

Hollywood, May 22.

Margurite Roberts and Charlotte Miller, Fox studio stenogs who wrote and sold 'Sailor's Luck' to that studio, have repeated. They have landed 'Jimmy and Sally,' an original story for James Dunn and Sally Eilers.

Raoul Walsh scheduled to direct it.

VICTIM OF AGE

Too Old for Diaper Leads, ie Smith Now in Veteran Class

Hollywood, May 22.

Outgrowing a screen career at four years of age, Georgie Smith, who was topped in Educational's diaper comedies is forced to step out and mak room for another and smaller leading man.

Four-year-old was jake for the parts six months ago, but now considered too old for leads he goes into characters for ..y future parts he might get in the Jack Hays' one-reeler, 'Baby Burlesque.'

Meanwhile, Hays is looking for a substitute and is having difficulty, claiming the baby market for pictures in Hollywood is currently running 50 girls to one boy. Unless he can get the right looking kid, Hays says he might have to use a femme male impersonator.

SEEK 'EM WITH ROMANTIC TOUCH

Too Much of the Rough Stuff and Not Sufficient Drawing Room Manner in Leading Men

SEARCH ON

Hollywood, May 22.

A dearth of romantic leading men has the major studios panicky, and the agents submitting every male player, known and unknown, as a possibility for lead parts.

Studios realize that the Gables, Cagneys, Brents and others have an appeal which satisfies a certain portion of the audience, but for outright romance, the he-men don't fulfill the requirements.

In demand as a romantic lead is Leslie Howard, but the Englishma.. is exceptionally choosey and will not take a part unless he's sure of

(Continued on page 55)

Vanderbilt Bringing Camera Evidence of German Jew Turmoil

Paris, May 13.

Cornelius Vanderbilt, Jr., who has been hopping around the globe considerably, in between his Paris visits, supposedly gathering material for a series of articles, has been putting in a good part of his time in Holland and Belgium travelling with a sound truck and making a number of documentary shorts of Jewish refugees, Vanderbilt is sailing for New York with this material, on May 24.

He has written a number of articles on the Jewish problem in Germany which are appearing currently in a magazine. Vanderbilt is not divulging what use will be made of his films until after his arrival in America.

Betting Oke in Calif., If—

Los Angeles, May 22.

Playing safe after vetoing one bill legalizing racing, Gov. Rolph has signed the Hornblower-Maloney bill permitting betting.

Catch is that the bill is contingent on the passage of a constitutional amendment at the state election next month.

WB Hopes to Sign 10

Fifteen out of 400 prospects interviewed during his recent two weeks in New York by Maxwell Arnow, Warner casting director, have been tested at the Vitaphone studio, Brooklyn, and the tests forwarded to the Coast.

Of these 10 or more termers are hoped for by WB.

Bailey, Asst. Par Caster

Hollywood, May 22.

Rex Bailey, former casting director at Radio who later managed Lyons & Lyons office, joined Paramount as an assistant casting director today (22).

Bickford-Par Dicker

Hollywood, May 22.

Charles Bickford is talking a four-picture deal with Paramount.

He is at the studio now for C. B. DeMille's 'This Day and Age.'

SWANSON SAILING

Gloria Swanson arrives in New York from the Coast on Thursday (25) and sails the following day for London, going from there to Switzerland to visit her children. Her husband, Michael Farmer, accompanies her.

They are in school in that country.

Theatres Become Mere Step-Children As Chi's Cafes Hog All the Publicity

Never Satisfied

San Francisco, May 22.

Theatrical hotels here are trying to figure how to top the Ambassador. Latter offers patrons free pressing, free breakfast, free newspaper and free garage for $7 weekly including the room.

Some of the layoffs are waiting for the hotel to throw in the room.

LLOYD TO MEG 'TWO CITIES' IN LONDON

Hollywood, May 22.

Frank Lloyd will go to London to make 'Tale of Two Cities' for Fox this summer. Leslie Howard will have the star part of ' idney Carton,' which was enacted by William Farnum when the picture was made silent by Fox in 1917. Lloyd then directed also.

Lloyd's popularity in England as result of 'Cavalcade' has Winnie Sheehan figuring the production in England of the Charles Dickens tale a natural.

Howard will start work on the picture upon completion of 'The Lady Is Willing,' which Gilbert Miller will make for Columbia.

Gary Cooper's Opposish Resort to Palm Springs

Hollywood, May 22.

Gary Cooper has purchased 1,200 acres of land about three miles from Palm Springs and will develop the property into a winter resort in opposition to the older place.

Construction will begin in about 30 days, under the supervision of his father, Judge Charles Cooper.

Buzzell Shifts to U

Hollywood, May 22.

Eddie Buzzell has washed up at Columbia and has gone over to Universal to direct one picture with options for one year.

His initial opus will be a ZaSu Pitts-Slim Summerville opera.

Actors' Fund Film Won't Be Directed by Marin

Hollywood, May 22.

Ed Marin begins production of 'The Avenger' for Monogram May 29.

This assignment kept him from going to New York and directing 'Hearts of Broadway,' picture to be made by all New York stage stars for the benefit of the Actors' fund.

Billing for Authors

Hollywood, May 22.

With the agreement by the Academy to raise the writer screen credits from two to three names, to give the lesser fry a chance, decision also was reached whereby those who worked on the story but do not receive screen credit will be listed in the Academy's monthly bulletin, with the amount of assistance rendered indicated.

Further ruled that in case of disagreement as to which three shall get on the screen credits, it is up to the producer to designate who's to receive the honors. His word will be final.

Montgomery's Boost

Hollywood, May 22.

Robert Montgomery has been given a three-year extension on his contract by Metro.

Company will in future concentrate on his starring pictures.

, May 22.

All five of Chicago's dailies are currently engaged in an aggressive competition among themselves to grab the night club and beer garden advertising. This is running to heavy linage these days. Heated competition has resulted in all the dailies giving a volume of free space to the cafes. Tipoff on the extremes to which the competition for this advertising has gone was Charles Collins, scholarly and dignified dramatic critic of the 'Tribune,' suddenly blossoming out with a cabaret column.

As a direct result of this situation picture circuits and legits as well are complaining that they are getting crowded out of the news columns so far as publicity stories and photographs concerned. Every press agent in town is keenly aware of the hurdle.

ine for Li

It has not been uncommon for the nite clubs to grab three or four double column publicity photographs in a single edition. One of the dailies is reported as making a cold-blooded bid of two agate lines of publicity for every agate line of advertising from cafes.

No doubt about the cafes being rampant right now. More money has been, and is being, spent in these dine and dance places than by the theatres. Certainly the legit theatres' outlay all season has amounted to very little. Cafés have been studded with headliners for the last month or two and a boom summer seems in prospect.

CO-OP LEGIT STOCK WITH FILM NAMES

Hollywood, May 22.

International Group Players has been formed by George K. Arthur, with Leslie Howard, Helen Hayes, Douglas Fairbanks, Rupert Hughes, Clive Brook, John M. Stahl and Robert Z. Leonard among those sponsoring. Arthur is taking over Hollywood Playhouse in June, with E. E. Clive staging and starring in attractions, first of which is 'Androcles and the Lion.'

Following this will come 'Alice in Wonderland' and a new play by Leslie Howard, 'He That Has.' A $1 top is established for this house, with cast in on percentage.

In forming International Group Players, Arthur cuts royalty on plays in half, getting material on stock basis.

Marg Sullavan Not Sure That She'll Like H'wood

First legit actress to turn down the long term contract offer of a major picture company, and stipulate in writing that if she didn't like Hollywood she would not be obligated to remain on the west coast for over two weeks, is Margaret Sullavan of 'Dinner at Eight'. Universal-avers Miss Sullavan was offered a seven-year paper (with the usual options) but she first wanted to find out whether film work was to her liking.

When Miss Sullivan agreed to make the trip, U men in the east had difficulty getting her to rearrange her hair in the manner which they figured would be required by fan mags.

"Variety"
FOR SUMMER
Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50
Mail remittance with name and summer address.

Now a Lil Item of $6,000,000 Bobs Up to Confuse the P. E. Situation

The Publix Enterprises trustee and the company's general creditors' committee, headed by S. A. Lynch as chairman, are expected to question the claim of Publix Theatres against P. E. of $5,989,547, unless the debt is broken down satisfactorily. Principally wanted is the exact amount of management fees charged by Publix against the P. E. theatres under the home office operating-servicing system of Sam Katz's regime.

At a hearing in the P. E. bankruptcy last week in New York before Referee H. K. Davis, Lynch, who was present for the first time in examination of officers of P. E., not only insisted that creditors should know why nearly $6,000,000 is owed Publix Theatres Corp. but pointed out that not all of the books of P. E. are in the hands of the trustee. He added that he doubted they ever would be and said that he himself had made an attempt to get books in order to break down the $6,000,000 claim but without success.

Allen T. Klots, of counsel for the Irving Trust Co., trustee for P. E., confirmed that not all the books were in their possession, saying some had gone back to subsidiaries and some, it seemed, were in the hands of trustees of separate subsidiaries which themselves are in bankruptcy.

While M. E. Gowthorpe, Par-Publix comptroller, said that it would be a terrific job compiling management fee figures for each week, as they were paid, and question arose as to who was to pay for this work, it was finally agreed Gowthorpe would perform the service. An attorney for Par-Publix trustees, sitting in on the hearings of P. E., brought up the

(Continued on page 25)

B&K Idea on Fair Crowds Is Give 'Em Lotsa Flash

Chicago, May 22.

Balaban & Katz went into a huddle last week on the question, 'What shall we do about the World's Fair?' They voted to let it open.

Theatre fronts must be attractive and that will be the main line of attack over the summer. All downtown theatres will be sandblasted, painted, etc., and new and flashier displays conceived. B&K feels that the local newspapers aren't apt to be the key to out-of-towners who are more likely to wander about than to consult the press, as do natives. To fascinate the eye and unlock the pocketbooks of these gawks is the job of the nifty fronts.

As a final note of class for the Chicago theatre it was decided to establish a young lady hostess in the lobby. This is similar to Serena, the beautiful greeteress that used to beam enchantingly on the boys at the Uptown theatre when B&K took away the stage shows and hoped it wouldn't be noticed.

DeForest Vs. Fox Up

Suit of General Talking Pictures (DeForest) against Fox Films, alleging recording infringements on DeForest talker patents, is on the calendar of the Federal District Court of New York for early trial. Action comes up some time within the next 10 days or so.

The suit is one of long standing, filed some time ago, but only now reaching the trial stage on the court calendar.

In the meantime, although trial was had more than six months ago, no decision has come down from Judge Nields in the monopoly actions filed against A. T. & T., W. E. and ERPI by General Talking Pictures (DeForest), Warners and the Duvoac Corporation of Brooklyn. This decision has been looked for by insiders for some time.

Halperins Out of Par

Hollywood, May 22.

Halperin Brothers have gone out of Paramount as associate producers. Pair had made 'Supernatural,' and had a two-picture deal pending when they were dropped.

They will return to independent field.

REORG. FOR FOX MET. ALL SET

Indications are that the reorganization plan for Fox Metropolitan Theatres is about ready. Likely also that around seven or eight additional houses, mostly in the group operated Randforce (Ringler and Frisch) may first be dropped. The circuit as split up between Skouras and Randforce, for operation, now numbers around 98 houses, all in and around New York city. Randforce operates mostly in Brooklyn.

Details of the reorganization plan not known, but as far as is known it will take the form of a new stock issue.

Company has been in receivership for more than a year and has outstanding a $13,000,000 6½% gold note issue which was underwritten by Halsey, Stuart, and which originally formed the beginning of William Fox's urge for theatre ownership and extension of interests in the biz around May, 1929. These notes matured May 1, 1932, and have been in default since. Interest on the bonds add about another $1,000,000 to the amount that's in default.

The group was decentralized in 1931 by Harry Arthur, then general manager of Fox theatre operation, this decentralization being credited with having saved the future of the Fox Met setup, as otherwise they might have gone the entire route of the toboggan.

Fox Met is also principal in a suit against William Fox for recovery of certain moneys involving Fox Met's connection with Fox Film. Rather complicated situation but which, if won by Fox Met, would put that outfit right back on its feet financially.

The action is on file in the Nassau County courts and is about due for trial. The action is one of a series against William Fox, by the Fox Film interests.

Mae West Film Hangs Up 3 Frisco Records

San Francisco, May 22.

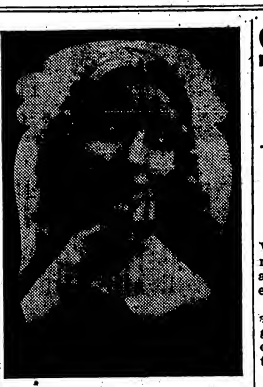
Mae West's 'She Done Him Wrong' is the sensation of this territory, having hung up an all time record for repeats, and still another record for receipts and still another record for total admissions.

Paramount exchange, since the film was first released, two months ago, has booked rough and ready opus for a total of 137 days and has about 40 more to go. Approximately 250,000 have paid at the gate.

F-WC played it first at the Paramount, where it did a week of fairly good biz. Naborhoods started it, and a good ad campaign got the film rolling like a snowball, until the Fillmore played it three times for a total of 14 days instead of the usual three to four days.

The Mission has played it twice, Alexandria three times and Alameda thrice. Fox-West Coast then put it in the naborhood El Capitan, where it did a near-record week and then brought it back downtown for a week at the first run double bill St. Francis with swell gross resulting.

Local Par exchange has completely run out of paper or art on 'She Done Him Wrong' and film is now running more or less on its reputation, augmented only by increased ad space.



GERTRUDE HOFFMAN

whose 18 Dancing Girls recently completed an appearance at the Paramount Theatre, New York, and the past two weeks were the featured attraction at the New Roxy in Radio City.

Direction William Morris Office

UA EXTENDING ITS DISTRIB. TO 25 OR 30

Between 25 and 30 pictures, but not less than 25, will be released by United Artists the coming season in its conversion from a specializing distributor with an average of 12 pictures yearly to more nearly the status of the average major. It may be that more than 30 will ultimately be handled by UA.

That depends on what Sam Katz turns up for UA consideration as well as anything from other independents in which UA may be interested as a distributor. The 'Emperor Jones' picture, in production by Krimsky & Cochran at the Par Astoria plant, is another likelihood, with UA wanting to look at it first on completion.

For the first time in its history, as a result of the largely increased program, UA will hold a national sales convention in Chicago to announce product and sales plans. It will be for three days or more, starting July 17.

Forced Receiverships For Taxes Under New Tough Law in Ill.

Chicago, May 22.

Under the new stringent tax-collecting law, County Treasurer McDonough has been asking and getting receiverships for buildings delinquent in taxes. There's no 'or else' in the new set-up. Failure to settle at least 75% pronto results in a county receivership which promptly collects all rents until the taxes are paid in full. It's probably the toughest law of its kind in America.

State-Lake theatre building with $297,655 in accumulated taxes, Orchestra Hall with $96,813 on the cuff, the Palmer House owing $517,247 were threatened with these unwelcome receiverships last week.

COAST SALES CONFABS REPLACE NATIONALS

Los Angeles, May 22.

Coast exchanges are making preliminary plans for a series of district and regional sales conventions to be held by the various major companies during June. These sales confabs will replace the national conventions, with Los Angeles generally selected for the coast parleys.

New film selling season is expected to be launched simultaneously in all exchange centers sometime in July.

MARTIN'S 'MADNESS'

Hollywood, May 22.

Paul Martin, foreign director, will make 'Madness for Two,' from the novel 'Peonies.' It's for Fox.

Screen Writers Would Muzzle Producers for Own Production

Hollywood, May 22.

While retaining the much-discussed 'closed shop' provision in its proposed code of practice, Screen Writers' Guild in putting the new regulations before the membership for ratification, has amended the much-agitated clause to read that this provision goes into effect only when the Executive board sees fit and not before Sept. 1, 1933, under any condition.

This article threatened to split the Guild wide open, and from indications stood little chance of passing the full membership as it would have prohibited members from working on a story in collaboration with a non-member.

Eight articles of the code were mailed today (Monday) to members for ratification at a meeting called for Wednesday (24). Two previously drawn-up articles opposing percentage wage cuts and against installation of the proposed Artists' Service Bureau were submitted to the membership two weeks ago, but have yet failed to get the two-third's vote necessary for adoption.

Royalty Regulati

One of the articles in the new draft deals with regulations between writers and studios on royalty deals. This would provide that material be returned to the scenarist if, six months after a deal is made, the producer has failed to put the film into production. Further, it provides that the author must give his consent to story changes; prohibits the inclusion of the picture in block-booking deals unless on the consent of the writer; gives author right to be consulted on the picking of a director and cast, and would give him permission to view the rushes on the picture and be present at the first studio rough-cut showing of the film. Percentage would be set on gross returns, not on net.

Avoi ing Theft

In order to combat possibility of a producer stealing a writer's idea, code provides that a member of the Guild may refuse to discuss with any producer the member's ideas for screen development until in the employ of that producer. Provision is also made to put on the unfair list any producer or company that lifts ideas and stories in this way from members.

In dealing with ethics between writers the instrument would prohibit members working on a story on which another scenarist is engaged unless notification of the fact is given the other member. Also, a member would be withheld from working on material that he knows the studio does not own. This is considered particularly drastic in view of the current practice of studios which have writers prepare treatments before owning material in order to see whether or not it will jell.

For violation of ethics and by-laws disciplinary provisions are made that might inflict either private reprimand, public reprimand, suspension, expulsion or from $50 to $10,000.

Code would also prohibit any writer from demanding in a contract full story credit on stories on which other writers work, and would assure freelance writers, who get $500 a week or less, at least a week's notice on discharge.

Par Keeps LeBaron

Hollywood, May 22.

Although receiving outside offers, William LeBaron has signatured a new Paramount producing contract and will make between six and eight more pictures.

Has four stories in preparation and is trying to wind up his program by the end of the year in order to take a three-month vacation abroad.

DISTRIBS WOULD CRASH ACADEMY

Los Angeles, May 22.

Quiet movement is reported under way among film distribution organizations, particularly in Los Angeles, eventually to bring the picture exchanges into the Academy, giving the distributors representation in the higher councils of the industry, which they are now denied. Project so far has not gone beyond the preliminary discussion stage, but some of the local exchange heads are said to be strong for the plan.

Distributors take the stand that no branch of the industry is forced to fight for its existence as do the exchanges. Distribution, they contend, has long been the doormat of the industry, and as such has been denied the recognition and representation it deserves. The exchange men point out that it is they, and their sales forces, who must go out and fight the exhibitors for the rentals that make possible film production. Aside from a small voice in the initial stages of production, and usually only as regards general type of films to be made, the distribution execs have no say—other than to get the highest possible rentals and the greatest possible number of play dates.

Whether the move towards Academy affiliation will make any great headway is regarded as problematical. This is due to the fact, primarily, that distribution is spread over the entire country, as well as in foreign lands, while the actual creative branches of the industry are mostly centered in or around Hollywood, where concerted action of any nature is made practical. Exchange employees say they are willing to back the movement, but so far none has volunteered openly to advocate any such steps.

SMALL COUNTERS EPH ASHER'S $1,605 SUIT

Hollywood, May 22.

Cross-complaint in the suit of Eph Asher against Edward Small for money alleged due from the dissolving of the Asher, Small & Rogers Corp. was filed Friday (19) by attorneys for Small. Action asks that Asher be made to pay $2,000, which, it is claimed, is his share of the losses of 'Song of Love.'

Picture, which was released by Columbia in 1929, was asserted in the cross-complaint to have lost $10,000. Asher's share of this would be $5,000, but Small, it is claimed, is waiving everything above $2,000 so suit can remain in Municipal court. Zagon & Aaron are attorneys for Small. Harold Fendler is handling the Asher end.

Small, through his attorneys, claims he and Asher made a joint venture in employing Belle Baker for the picture, and that Asher breached his contract by failing to go on with the deal.

Asher filed suit against Small several weeks ago in Municipal court for $1,605.89, which he alleged was due on dissolution of the corporation. Asher is now a supervisor at Universal.

Loftus' London Post

Peter Loftus, son of Cissie Loftus, has been appointed manager of the Royalty Cinema, in London, friends in New York heard.

He formerly was manager of the Wilshire in Beverly, California.

RKO HOUSES SLUFF H. O. CIRCUIT CHARGE

Los Angeles, May 22.

Owing to the state of bankruptcy, certain Orpheum houses, notably on the Coast, are covering their 'red' by elimination of the home office overhead. Mostly, this is because the houses in question haven't the funds to meet the h. o. supervision charges. Among these is the Hillstrect, local RKO spot, formerly under J. J. Franklin's supervision.

House saves around $500 weekly by cutting the home office payment. Other spots around, in the Orpheum layout, may do likewise, paying only when they can do so. Just one of those conditions, attending the situations in which the houses find themselves. It is believed that some $2,000 weekly can be saved RKO's five Coast spots this way.

PLAN WASH. RULE OFFSET

Katz Giving Up Prod. Plans?

Lack of Coin Hinted in Marx Bros. Returning to Par—Katz's New Theatre Ideas

Reported around that Sam Katz has new theatre plans afoot and that, temporarily or for good, he has given up production plans. Money angle may in the background, with the observers' views being that lack of proper financial backing has caused the Katz productions plans to cool.

The Marx Bros. returning to make 'Duck Soup' for Par is understood to also have been occasioned by the fact that Par already had invested over $100,000 in preparation of the picture. The Katz angle would have the boys do 'Cracked Ice' for him after completing the Par picture, which they are to begin around July 1.

Marx Brothers may have been impelled also by an inclination to earn salaries while working on a film for Par rather than to work on spec, as in their Katz tie-up.

In lieu of salary, the boys were to get 50% of the gross on the Katz tie-up. Understanding is that Katz's plans called for making a film with the boys for around $250,000. Same was expected to draw a $400,000 advance in distribution connection that might have been planned. Under such a set-up the Marx Brothers would have received a $100,000 advance payment, and after production, on their percentage equity the boys and Katz would have taken a 50-50 split with the distrib.

Looked for a time that Katz would hock up with United Artists for distribution deal.

Leo McCarey will direct the Par-Marx pic.

FILM MAN WITH PRESIDENT TO LONDON?

The picture industry has received an invitation from the White House to have a delegate travel with Pres. Roosevelt to London and be present at the world economic conference, if the President decides to go.

Decision as to who will be the film representative will be settled this week. It is certain that the delegate will not be selected from the foreign department of any major picture company, and also that he will not be Will Hays.

Just what a picture delegate can do at the conference is a matter of conjecture in film political circles. It is appreciated, however, that foreign business is all-important to the American film industry; that it wasn't so long ago when a Hollywood-made could count upon collecting its negative cost in the foreign market.

So, the industry advisors feel, even if a picture representative doesn't get a chance to open his mouth, he will have the effect of bearing silent testimony of Hollywood to reopen that European gate.

L. B. Mayer Back, B'way Players in 'Language'

Hollywood, May 22.

Louis B. Mayer gets into San Francisco May 25 from a trip to Honolulu. He's due at the studio the next day. First picture going into production during Mayer's absence is 'Another Language,' starring Helen Hayes and Robert Montgomery, directed by D. W. Griffith.

Four members of the original Broadway cast brought from New York are Minor Watson, Hal Dawson, Irene Cattell and Margaret Hamilton.

Hughes' Flyer in Fall

Hollywood, May 22.

Howard Hughes, who is playing around New York for the summer, is expected back in September to put an air picture into work.

He still maintains a three man staff, consisting of Noah Deitrich, Lincoln Quarberg, his p.a., and an auditor, at the Metropolitan studio.

PICKFORD MAY WALK ON U.A.; OWN UNIT

Hollywood, May 22.

Feeling the urge to be active, and out of sympathy with the production policies of United Artists, Mary Pickford is planning the organization of a unit company. Associated with Miss Pickford in promoting the idea are Frances Marion, George Hill, former MGM director; Al Rockett, Fox producer; Frank Lloyd, Fox director, and in the background Douglas Fairbanks.

Miss Pickford, for some time, has been dissatisfied with United Artists in which she is a fifth owner. Recent affiliation of Darryl Zanuck with Joseph M. Schenck is understood to have irked her. Charles Chaplin's indifference to production has also been a thorn in her side, as has the lone wolf production activities of Sam Goldwyn. Claim is that both Miss Pickford and Fairbanks have been sidetracked by UA, while Zanuck and Reliance, latter the Small-Goetz organization, have been given considerable preferance by Schenck, though latter financed her last picture 'Secrets'.

Undercover conferences between Miss Pickford and her associates have been going on for the past two weeks. Nothing has been set. However, a number of players, directors and writers, in addition to those mentioned, have been approached by the group to come in.

No idea as yet where the finances are coming from. Miss Pickford, however, is known to be in constant communication with New York people, both in banking and social circles who at various times have been mentioned as having a yen for pictures.

JOS. SCHENCK ACTIVE AGAIN ON UA PROD.

Joseph M. Schenck leaves for the Coast today (23) or Wednesday, accompanied by Joe Moskowitz, his executive assistant .-p. of United Artists.

Schenck plans active and permanent supervision of U.A. production on the Coast. Announcement of this is calculated to come from the Coast following his arrival.

Wire Returns Skouras

Los Angeles, May 22.

Spyros Skouras' contemplated trip to the coast, where he was due Sunday (21), was interrupted at Kansas City by a wire summoning the Fox West Coast head back to New York.

Skouras was on his way here for extended conferences with his brother, Charles, operating head of F-WC, and with the two other trustees in bankruptcy for the circuit.

PROPOSE MASTER CODE FOR FILMS

Figure Pictures Among First to Be Called to Capital to Draft Own Regulations—Planned Code Would Include Some Fed'l Trade Practise Findings of '27—Expect Minority Objections

RULE OR BE RULED

July will tell whether the film business will continue under home rule with a new policy set-up or whether it is to be Federally regulated. Under the President's plan for industrial supervision the film industry is expected to be among the first to be called to Washington to draft new regulations for unification of operation.

Industries that do not establish their own trade practices will, under the Roosevelt legislation, have to submit to a policy deemed best suited to them by the government.

While every picture group at present, as during the past 10 years, has its own ideas on such a formula, a movement got under way yesterday (Monday) designed to satisfy all factions. This is a matter which would include various but distinct sub-codes, most of which would rule exhibition. The remainder would detail the industry's future self-government on production and distribution.

The idea is seen as the only way to avert a bedlam in Washington which might easily result in the President dictating the future procedure of pictures, according to leading film men. Because exhibition problems differ in each territory, no one policy could be drafted for all key points, is the contention. Under the proposed plan the Hays organization hopes that drastic counter-proposals of belligerent indie groups can be smoothed over so that the plan would work for the entire industry.

Merger of Codes

Major production and distribution quarters already have the framework of the master code under consideration. This code would merge the essence of the Federal Trade Practice findings of 1927 with the current Hays production and advertising codes. Such a combination would, it is claimed, have the teeth of enforcement which prevented it from materializing as a trade practice. The FTP sessions embodied the ingredients of codes for production, distribution and exhibition. With that material already on the record as a nucleus, leading picture men feel the industry would be headed in the right way.

For independent production there is expressed no desire for any change in the present methods. Indie makers have let it be known that they have thrived on the hardships and bankruptcies of the majors. They say that the government cannot permit too many major mergers as far as they are concerned.

The Hays Office, however, in rallying the strongest industry support it can muster for the Washington contest, is making special terms to the larger indies. Instead of one-half of 1% of the gross receipts, as paid by regular members, indies will be admitted to the fold on a probationary membership of one year at a flat sum reported within reach of several indie companies. Certain of the indie leaders see Haysian bars down merely for added 'moral effect.' But, they also figure, the chance to get into the big circle has its points and concede that they will probably back the Hays formula at Washington.

In independent exhibition ranks, which dominate the industry in

(Continued on page 23)

Rothafel Bows Out of New Roxy; Thus May End Suit; Scale Maybe 40c

Latest RKO developments would indicate that the company may not pursue a further battle to retain the name 'Roxy' over the smalle. of the two Radio City theatres. House is slated to go under the regular operating canopy of the circuit, run by H. B. Franklin, with Roxy, himself (S. L. Rothafel) withdrawing from the smaller house operation R. C. Music Hall. New name so far name is the Radio Theatre.

Shoving over the smaller house to Franklin and the regular RKO circuit and changing its name looks like the RKO heads have about decided to take down the Roxy suffix. That's in accordance with a decision of the U. S. Circuit Court of Appeals, in New York, rendered a week ago. The old Roxy on 7th avenue, which was awarded the right to the Roxy name over a theatre, was due to apply for an injunction this week to restrain RKO from using the Roxy name on the smaller of the two Radio City theatres. The injunction nor the decision would apply to any other use of the Roxy name by RKO, in connection with Roxy's personal connections with the company and his theatre activities with the firm.

12-Act Vaude Idea Out

Withdrawal from the RKO Roxy operation is voluntary with Roxy (Rothafel), according to official company dictum. While the change of name thing may have had something to do with this, the direct cause is handed as being the regular RKO circuit's inability to co-operate with Roxy on operating the smaller R. C. house. After abandoning his plan of a 12-act vaude program for the spot, the circuit people could offer no substitute policy.

Roxy's action is with the approval of the RKO higher-ups. As one of the regular chain houses, the RKO circuit operators can now handle the smaller of the two houses in regular operating routine.

At the same time, this would offer Roxy (Rothafel) himself a measure of relief, as his efforts could be wholly impelled towards the Music Hall, something both he and the higher-ups have long desired.

The employes of the smaller house will thus be no longer identified with the Roxy class of operation, but will be assembled under new costumes and colors to jibe with the regular circuit stuff. Possible that Mike Cruise, former manager of the RKO Palace, may manage the spot for the circuit, as a subsequent run, straight sound; scale probably at 40c.

Sheehan Sails July 10

Hollywood, May

Winnie Sheehan will leave July 10 for Europe following completion of 'Paddy' (Janet Gaynor) and 'The Last Adam' (Will Rogers).

Meantime, Sidney Kent will come here for a two to three weeks' visit and return east with Sheehan. Latter will be gone about two months.

INDIES CLAIM W. E. PLUGGING OWN STUDIOS

Contention that because of pressure brought by Western Electric against certain of its major company licensees, independent producers are being forced to evacuate Hollywood lots and accept sound service at the electric's own plants is being muttered in leading minor production circles. Indies are singling out Universal as an illustration.

In the matter of Universal, one of the most popular of the major lots for indie set renting purposes, the small producers claim they were summarily notified that they would have to abandon Universal City. They estimate that their activity there paid into U at least $150,000 per year.

Major .'s Deni

Major company spokesmen deny any and all of the indie claims. So far as the electric is concerned, they allude to the months that passed before Western could consummate negotiations for Paramount's Astoria studio. Had Western any such influence, as the indies believe, it would have taken over Astoria last January, they declare.

Universal's official reason for calling off production relations with the indies is that the studio was losing money unde: terms which had existed. A high U official last Friday stated that indies can return to Universal City if they will agree to new terms which would realize for the company some margin of profit.

As the result of U's decision, Western, according to home office information, is realizing its first business impetus in studio properties which it acquired largely through previous negotiations with E. W. Hammons.

Regarding its eastern property, the Astoria plant, certain of the majors, have expressed a willingness that unit producers releasing through their distribution channels, such as Rowland-Brice for Universal, may make pictures where they please. On regular product, both feature and short, the attitude of the majors is that they have their own studio overhead on the West Coast for first consideration.

LOEW WITH NATHANSON ON POLI-N. E. DEAL?

Latest would have Loew's tied with N. L. Nathanson in a partnership deal for the take-over of the Poli chain in New England. Idea, according to accounts, would have Loew's divvy the money responsibility, amounting to around $500,000 with Loew's operating direct.

Inquiry around, indicates there has been talk this way although no definite deal so far is in sight.

EXHIBS OVER-BOOKING IS NEW DISTRIB WORRY

Probability of exhibitors overbooking product as the result of the uncertain future of companies looms as one of the many new worries the distributor is experiencing with the approach of the 1933-'34 selling season.

Theatre men are frank in expressing fears for sufficient product next year. They have little confidence in many of the announcements, and as the result are prepared to fortify themselves with what is getting to be known as 'emergency' product.

Radio's Revamp Habit

Hollywood, May 22.

Rather than hold up starting date on a picture for necessary story changes, Radio is making them while the film is in work. Second pic in the past few weeks to get a rewriting while shooting is Ann Harding's 'Double Harness.' Jane Murfin was revising script on this until 10 days after it started.

Radio did the same on Constance Bennett's 'Bed of Roses.' John Cromwell is directing 'Harness.'

Stocks Display Ability to Hold Steady Against Commodity Dip; Loew's Slips Under Critical 17

By AL GREASON

The stock market yesterday (Mon) stood off repeated attacks by new short sellers and considerable profit-taking and finished the day almost unchanged. Major bearish factor was a decline of more than a cent in wheat and new bad news about the House tax bill proposals.

After an irregular opening, prices steadied and came through to noon substantially unchanged. A drive around o'clock was met by the bullish sponsors, and on this defense a further run-up in prices near the close gave new evidence of the market's ability to take adverse news with equanimity.

An exception appeared among the amusement shares, which were under the pressure of approaching summer. Loew's common slipped below the 17 level for the first time on the current movement, 17 being regarded as a 'critical level,' violation of which might be interpreted as a danger signal. Volume was small, however, suggesting no great weight of offerings on the selling side. No special merit in this, since small offerings should have made a defense easy, assuming that a defense was part of the clique's campaign.

Senior shares and bonds of the amusement group held recent gains with turnover here very light. Columbia Pictures was quiet and firm, ending the day with a net gain of a point. Elsewhere changes were fractional, though generally on the downside.

The dollar lost ground against foreign currencies.

Reaction Arrives

The setback, overdue after nearly two months of uninterrupted advance, came into the stock market late last week. Prices began to give way latte Friday, and Saturday's close was practically at the bottom of the week for the leading industrials. Rails and a few other groups like the oils showed good resistance, but it looked as though there was to be a real correction if not an old fashioned shake-out.

Reaction has been overdue for some time. When it came it had an unusual effect, strangely giving the market a rather favorable outlook instead of spreading gloom in the familiar way. Fact that the market sponsors had been able to hold a break off in the face of really momentous profit taking for the last 10 days, argued a good deal for the strength of the bull party.

In all probability the whole position was fairly riddled with speculative pool operations who found themselves carrying heavy long lines at a point where the public interest on the upside had lost most of its buying power. Several impressive bulges were engineered from Monday to late Friday at mo-

(Continued on page 25)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
500	Col. Pict..	12	11½	12	+1
100	Cons. Film	3¾	3¾	3¾	— ⅛
2,100	Do pf....	10⅞	10⅝	10⅝	— ⅛
4,800	East. K....	72⅛	70¼	71¼	— ¾
500	Fox	2½	2½	2⅝	— ⅛
2,000	Loew's	17	16⅞	16⅞	— ⅛
300	Do pf....	59	59	59	— ⅛
200	Par-P pf..	⅜	⅜	⅜	
300	Pathe	⅝	⅝	⅝	— ⅛
300	Do A....	3⅛	3⅛	3⅛	+ ⅛
22,200	RCA	7¼	6⅞	7	
400	RKO	2⅞	2⅜	2½	— ⅛
4,100	W. B....	3	2⅝	2⅝	— ⅛
	BONDS				
$4,000	Keith	43	42½	43	
2,000	Loew's	73¼	73	73¼	+ ¼
6,000	Par-Fam...	8	7⅝	7⅝	
16,000	Par-Pub...	10	9¼	9¼	
16,000	W. B.....	25	24	24	
	CURB				
3,400	Tech	9	6¼	8	+1¾
300	Trans-L ..	2⅜	2⅜	2⅜	+ ⅛

CAMDEN SUNDAY SHOWS DRAW FANS OF PHILLY

Philadelphia, May 22.

Camden had its first 'open Sunday' yesterday (Sun) following a victory at the polls last week when its citizens voted overwhelmingly for Sunday sports and amusements.

Afternoon attendance in Camden's picture houses was reported as 'disappointing,' but in the evening trade jumped. Four Stanley-Warner houses took advantage of the changed law and opened. They were the Stanley, Lyric, Grand and Princess. The manager of the first-named house kept a check on bus passengers disembarking at that corner and estimated that of 3,000 paid admissions, more than 1,000 came from Philly.

William Goldman, general manager for Stanley-Warner interests in Philadelphia and Camden, said that he expected much larger attendances next Sunday, especially from the Pennsylvania side of the river. He also said that the Sunday opening would mean new jobs for 40 individuals.

Attendance at the baseball games, semi-pro mostly, was not big. That was not surprising as Camden has really had Sunday baseball for years, the authorities winking at the violation of the blue laws.

Outside Deal Brings 'Be Mine' B'way Repeat

San Francisco, May 22.

Herman L. Cohen, half owner with United Artists of the local UA, has bought from Universal first run privileges for 'Be Mine Tonight' in Greater New York territory, and has left for the East, via Los Angeles.

'Be Mine,' Gaumont-made musical for U release, has been surprising at the UA here, in its sixth week maintaining a gross higher than the first stanza. Film out for an endurance record at this house.

Cohen was so encouraged by 'Be Mine's' success here that he figures the film didn't have a proper chance in New York, and with Universal is putting it into the Criterion there next Wednesday (24).

'Be Mine' has had an outstanding local ad and publicity campaign done by Charles A. Leonard, who, however, will not be able to go East with Cohen because of his Frisco duties.

'Be Mine Tonight' played a week at the New York Paramount starting April 14. Scale for the Criterion engagement are set at 75 cents.

Another Mild Shake

Los Angeles, May 22.

Numerous patrons in downtown picture houses rushed for the exits, and mild confusion existed for a short while, when a sharp earthquake shook the area shortly after noon Tuesday (16). The excitement passed quickly and most patrons resumed their seats.

In the film row district, Fox-West Coast headquarters and film exchanges were severely shaken, with the personnel rushing to the streets. No damage was reported in this district.

UNEMPLOYMENT FEAR FROM H'WOOD-AT-FAIR

Hays office is serving notice on the World's Fair that it will run into trouble with the picture business and the National Better Business Bureau if the Chicago Hollywood exhibit is found responsible for any additions to the West Coast's unemployment situation.

A line in publicity copy from the exhibit caught the Haysian eye. It read, 'Beautiful Chicago girls and handsome youths will get every opportunity for possible careers in the movies by visiting Hollywood at a Century of Progress.'

Unofficial screen tests and picture popularity contests, with that free ride to Hollywood, long ago were condemned by the picture industry.

L. A. to N. Y.

Horace Jackson.
David Boehm.
Bill La Hiff.
Douglas Fairbanks, Jr.
Gloria Swanson.
Michael Farmer.

N. Y. to L. A.

Joseph M. Schenck.
Joseph Moskowitz.
Dave Dryer.

INDIE PROD. FOR PAR WOULD GO OFF LOT

Hollywood, May 22.

Charles R. Rogers, working on a releasing agreement with Paramount, is reputed to be looking for studio space off the Par lot in making his next series for the company. He figures that the studio's cost plus 10% service charge is too high in view of the fact that he is putting up 50% of the negative cost out of his own funds.

He is said to be particularly peeved at having to pay tabs on such minor items as telephone and telegraph tolls, all of which are meticulously charged against his account.

2d Run Indie Charges He Pays More for Pix Than 1st Run; Suing

Newark, May 22.

Fraxam Amus. Corp., operating the Englewood, Englewood, N. J., secured an order from Vice-Chancellor Backes directing the film distributing concerns to show cause Tuesday (23) why they should not be restrained from interfering with the plaintiff's business. Those cited are Paramount, Metro, Vitagraph, Skouras, Fox, Columbia, RKO and Universal.

It is charged that although the plaintiff is willing to pay for first run films it is forced to wait until the Plaza and other neighboring theatres have shown the first runs and then to pay a higher price than the first run houses pay. This is said to be a part of the policy and desire of the defendants to crush competition of independent exhibitors. It is maintained that this is done specifically to free the Plaza (Skouras) from competition.

306 'Permit' Men Score Point in Suit Vs. Local

Application of 'permit' men of the N. Y. operators union to examine the books of the local, prior to trial of an action giving permit holders the right to full membership and rights, has been denied by Supreme Court Justice Adel, in Brooklyn. Trial was scheduled to get under way this week.

In his decision denying perusal of the books, Justice Adel said, in part: 'Undoubtedly, they do not want any more union men. I understand the Steamfitters' union has not taken in any members in years. I wonder if this union is as arrogant as some of the others. When a man is married and has a wife and children to support, and a union boss tells him to sign something, the man will sign.'

The permit system came into 306 during Sam Kaplan's regime. On payment of a lump sum, plus a deduction from salary weekly, operators were 'permitted' to work as 306 men but had no voice or vote in matters of the union. In their impending trial they seek to gain this voice by becoming card members.

1st Runs on Broadway

(Subject to Change)

Week May 26

Paramount — 'International House' (Par).
Capitol—'The Nuisance' (Metro).
Strand — '
(WB).
Rivoli—'I Cover the Waterfront' (UA) (2nd week).
Roxy — 'Night and Day' (G-B).
Music Hall—'When Strangers Marry' (Col).
Mayfair—'Elmer
(WB).
Rialto—'Below the Sea' (Col).

Week June 2

Paramount — 'I Love That Man' (Par).
Capitol—'Hell (Metro).
Mayfair—'Study In Scarlet' (Fox).
Rialto—'Life of Jimmy Dolan' (WB).

Foreign Films

'Morgenrot' (Brecher) (German) (Little Carnegie) 2nd week).
'Drei Tage Mittelarrest' (German) (Capital) (Vanderbilt) (2nd week).
'Horizon' (Amkino) (Russian) (Europa) (3rd week).

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Charles Brabin will direct Metro's 'Stage Mother,' his first starter in six months.

Sending Bouquets

Following the studio showing of 'Peg o' My Heart' at Metro, Louella Parsons gathered the chatter and fan-mag writers together and had them write congratulatory telegrams to Marion Davies.

Fox-West Coast reopened its Long Beach deluxer, May 19, after rebuilding at a cost of $70,000 following the earthquake of March 10.

Fox Tune Search

Fox is going over 50 songs from the Sam Fox Music Co., looking for tune material for a musical revue in which it will put most of its name talent. Will Rogers is set.

'Funny Man' for N. Y.

'Funny Man,' that got its tryout at The Spotlight, little theatre here, will be produced in New York by Harry Edington and Frank Vincent following a rewrite by William Anthony McGuire.

LeRoy Prinz is staging the dance numbers for B. P. Schulberg's 'Her Body Guard,' at Par.

Puppets' Club Shorts

Arthur Lubin and Al Kingston have lined up the Puppets' club, organization of young film players, with the intention of making a series of shorts if they can get a release similar to the Masquers' former deal with Radio.

Farrell's Legit

Charles Farrell has the lead in Henry Duffy's production of 'One Sunday Afternoon,' opening at the Alcazar, San Francisco, May 28.

Ted Fiorito's orchestra goes into the Paramount for one week, June 15, booked by Fanchon & Marco. Band then jumps to the Chicago World's Fair.

William Berke is preparing 'No Down Payment' for the state rights market. Production at Educational.

Jane Muir, from New York legit, due here on June 4 to go into Warners' 'Red Meat,' packing-house story. E. G. Robinson to be starred.

Racketing Dope

D. A.'s office is hot after the alleged representatives of an anti-narcotic league who have been getting contributions from picture people and cashing in for themselves.

San Jose Vaude

Padre theatre, San Jose picture house, goes vaude June 1 and will use four acts in front of a stage band. House will be booked by Bern Bernard of the L. A. RKO office.

Cherry's Ticket Office filed suit for $75 in Municipal court against Louis Sarecky for pasteboards. Latter claims he only owes $17.

U Tests Billie Burke

Billie Burke has been tested by Universal for a part in 'Only Yesterday.' She is now working with William Anthony McGuire on 'The Great Ziegfeld' at the same studio.

After working a year with sundry writers on 'Christine' for Greta Garbo, Metro is now trying to borrow S. N. Behrman from Fox to write a treatment.

Universal is negotiating with George Bancroft for 'When the Time Comes,' a story of rum-running.

Sam Goldwyn has asked Universal for the loan of Gloria Stuart to put her opposite Eddie Cantor in his next picture, yet untitled.

Rewriting 'Glamour'

George O'Neill is at Universal to rewrite 'Glamour,' an Edna Ferber story, which Lois Weber will direct. Gloria Stuart likely for lead.

George Bertholon will produce 'King Kelly of the U. S. A.' for Trem Carr. Bertholon wrote it.

'Paddy' on Location

Fox is taking 100 principals, bit players, technicians, etc., to Point Lobos for atmospheric scenes for 'Paddy, the Next Best Thing.' Light house and fishing village has been built there for the Janet Gaynor picture.

Edward T. Lowe is at Fox writing the script of 'Lottery Lover' for Lilian Harvey and Henry Garat.

Jeanette MacDonald is due here in July for Metro's 'I Married an Angel.' Nelson Eddy, concert singer, has the male lead.

Not Keen for Keno

There are loud wails from the Ocean Park keno and ball-rolling joints over a proposal of the Business Men's Association to the Santa Monica city council to tax the games. Proposal is to tax the games in order to pay salaries of the Municipal band.

Monogram Assignments

'Skyways,' first of Monogram's new program, will be produced by William T. Lackey. Edwin L. Marin will direct. John Goodwin's 'The Avengers.' Ben Verschleiser will produce 'Devil's Mate.'

U May Halt 'Pauline'

Unable to get a suitable femme lead who'd do all the stunts required, Universal has about called off the remake of 'Perils of Pauline.' Studio tested Marie Walcamp, early serial star, for the part. Production cost, which was high for a serial, also figures in the cancellation.

Call Bureau is demanding authentic proof of representation from some agents after several jams wherein an agent promised delivery of a player, not represented by him, and failed to make good.

Louis Stevens is at Warners preparing his original story 'Made for Love' for Barbara Stanwyck. Ben Markson and Lillie Haywar are

(Continued on page 28)

Theatres Free of N. Y. State 1% Sales Tax

Theatres, amusement parks, circuses and the like are not required to pay a tax on tickets sold, under New York State's new 1% sales levy, but the tax does apply to the sale of programs, spirits and malt liquors, soft drinks, ice cream sodas, candy, cigars, cigarettes, etc. where the firm or individual does a gross business of $1,250 or more for any quarter-year. Tax applies from May 1, 1933, to June 30, 1934.

The State Tax Commission has ruled that theatre tickets, dinner tickets, boat ride tickets, etc., come under the taxable classification.

Owners of theatres, circuses, amusement parks, and night clubs, or concessionaires therein, retailing the articles mentioned in the first sentence, are liable for the tax. They must keep records of receipts in such form as the State Tax Commission may by regulation require, and have them available for examination at any time by the commission or its agents. Every person selling tangible personal property to the value of $1,250 or more for a quarter-year at retail in N. Y. State must file with the tax commission a return of his receipts for the two months ending June 30, and for the three months ending Sept. 30 and Dec. 31, 1933, and for the three months ending March 31 and June 30, 1934. The tax commission may suspend a retailer's license for failure to pay the tax when due. He can either absorb the tax or pass it on the consumer, but is not permitted to advertise that he is absorbing it.

While ice cream sodas are taxable, ice cream sold by itself is not, the tax commission considering it a food, and as such, exempt. Ditto coffee, tea and cocoa.

Steffes' Post

Minneapolis, May 22.

W. A. Steffes' position with Northwest Allied States will be that of chairman of the board instead of business manager, and he will serve without compensation. A salaried business manager will be selected later.

Bennie Berger, northern Minnesota exhibitor, is the new president, succeeding W. R. Frank, of Minneapolis. Berger is a former president of the organization.

LASKY'S NEOPHYTE

Hollywood, May 22.

Harvey Stephens, Los Angeles boy who had to go to New York to get a screen opportunity, was brought back here by Fox under contract and will be opposite Myrna Loy in 'Worst Woman In Paris'.

Monta Bell will direct this one as a Lasky production.

PAR BROOM'S CLEAN SWEEP

Par's New 3d Trustee, Richardson; Horowitz's Sponsors Picked Him

A third trustee of Paramount in bankruptcy, elected Friday (19) to succeed Louis J. Horowitz, who resigned May 5, is a showman of several years' experience as vice-president and treasurer of Fox Film. He is E. Richardson, who was brought into Fox by Chase in 1930 at the time Harley Clarke was in control. A v.-p. of Equitable Trust when that company was merged with Chase, Richardson, was also a v.-p. of the Chase bank. On joining Fox he was also named to the board.

Richardson, only name in nomination as a third Par trustee, was elected in proceedings before Referee Henry K. Davis over the violent objections of independent counsel, notably Samuel Zirn. Richardson was chosen by majority creditors as one of six men who had some or considerable show experience.

In accepting election as trustee, Richardson resigns from Fox. While S. R. Kent wanted Richardson to remain with Fox, he is said to have been anxious to get out on other reorganization work and the Par trusteeship appealed to him.

Levis' Choice

Robert P. Levis, special counsel for Allied Owners' Corp., Par creditor for $6,300,000, and of Prudence Bond Co., placed Richardson's name in nomination, saying it was about time a business man with actual show experience was placed. That Levis nominated the resigned Horowitz at the first creditors' meeting resulted in many objections from indie counsel at Friday's hearing.

Charging Horowitz removed himself due to incompetency, vigorously denied by Levis, indie bondholders and counsel sought to challenge the election on the ground Levis had voted one bad pick in Horowitz, but with Referee Davis refusing to entertain argument and lengthy dissertation, about all the indies got on the record were the routine objections.

Zirn, who was gavelled down several times by Referee Davis, stated after the meeting that he would go into the Federal courts and attempt to have Referee Davis removed from the proceedings. Zirn, representing Chicago bondholders of Par, went on the record charging proceedings were not in order.

Other activities of indie counsel was challenging claim of Allied Owners of $6,300,000; challenge of competency of Richardson as a trustee, and that Richardson was illegally elected in the proceedings before the referee in bankruptcy.

Although specialists in bankruptcy maintain that the law prefers large creditors as trustees, Zirn had also objected vigorously to Horowitz as one of the Par receivers. In papers in a court action instituted by him, Zirn charged that Horowitz was a director of the Commercial National Bank & Trust Co., of which Maurice A. Newton, a partner in Hallgarten & Co., underwriter of Par bonds, was a fellow director. Zirn also stated that Horowitz was a director of Prudence Bond Co., of which William A. English, on the board of Par and former chairman, was also a director. Both Allied Owners and Prudence Bond are Par creditors.

An indie bondholder, Alfred K. Levy, showed up at the Friday (19) hearing, but found he had little voice in the proceedings. Levy said he owned 15 bonds of Par.

Zirn's Charges

Charges that various groups, including that headed by Levis, were working in concert and controlled the situation, were made by Zirn and as hotly hollered down, Referee Davis stepping in quickly to end the debating. Levis voted 'over $6,000,000,' as he put it, of creditor claims of Caroline E. Levis, Allied Owners and Prudence, in addition to claims of 112 creditors, amounting to $2,208,372 in behalf of R. E. Anderson and Nathan Burkan. The ERPI vote of over $1,000,000 included in this election strength was challenged by Robert Szold, who said he represented over 400 bondholders.

Together with Levis' vote in favor of Richardson, attorneys for the bondholder committee headed by Frank A. Vanderlip, voted 946 separate claimants holding $4,811,000 of debentures. This is the committee which includes Kuhn, Loeb. Sir William Wiseman, partner in K-L, is an official of the Vanderlip committee.

Following his election Friday (19) and resignation from Fox Film, Richardson qualified as a trustee of Paramount so that certain pending matters which had awaited election of a third trustee could be taken up officially.

The election of Richardson comes more than two months since P-P was adjudged bankrupt (March 14), with many court actions, delay in examination of P-P officers and resignation of Horowitz setting the bankruptcy proceedings back.

Horowitz, chairman of Thompson-Starret, resigned as a trustee, according to counsel, not because there was objection to his serving in that capacity, but because he was afraid the vastness of the P-P estate would take too much of his time. Horowitz also felt, it was said, that the bankrupt needed at least one trustee with some show business experience.

But Flop on Financing

Hollywood, May 22.

Hired help at Sennett studios are planning to produce a co-operative picture, to show the bosses how films should be made.

Co-op idea won't extend any farther than ideas and talent. Mack Sennett will have to show the boys how to finance the affair. John Waldron will supervise.

—From 'Variety's' Hollywood Bulletin.

Spoor Wide Film May Exhibit at Chi. Expo But Not Producing

Chicago, May 22.

George K. Spoor will set up his fourth dimensional equipment in the Hollywood-at-the-Fair studio here, it is understood. However, no production is contemplated and demonstration will be confined to exhibition of the 'Niagara Falls' footage, and some others, already in the vaults. This is the same show that was world premiered in 1930 at the State-Lake theatre here.

Francis X. Bushman has no deal pending with the former Essanay producer, it is understood. Establishing a picture studio in Chicago has been a favorite idea with Bushman for several years. Bushman is now broadcasting under commercial sponsorship over station WGN here.

MICHEL OR TOWELL MAY SUCCEED RICHARDSON

Either W. . Michel or Sidney Towell may be named Fox Film treasurer to succeed C. E. Richardson, resigned, at the company Board meeting which is scheduled to take place today (23). Richardson goes over to Par as trustee.

In the meantime, the Fox people and Chase are working on the financial reorganization of the company's indebtedness to be presented before the annual meeting of stockholders which has been postponed from early May until sometime in June.

IDEA IS, START FROM SCRATCH

Cancellation of Some Contracts for the Best Interests of the Bankrupt Co. —Richardson, Newly Elected and Hilles and Leake, His Co-Trustees, May Take Initiative— Would Delve Into Studio and All Other Matters

A 'NEW DEAL' FOR PAR

Latest move at Par is reported veering towards cancellation of a number of contracts in the company. That takes in everything, from salary deals, up and around; also leases on theatres, etc. When such acti , if decided upon, will go into effect is not known. Proposal of such a move is said to come via counsel advice to the company which is now being administered by trustees, C. E. Richardson, Charles D. Hilles and Eugene Leake.

Richardson is the successor to Louis J. Horowitz, resigned. He is a former vice-president of Chase Bank; also, v.p. and treasurer of Fox Film. Been connected with the biz, in several directions, off and on for a decade. Last couple of years or so, with Fox.

If such a cleanup comes nothing is to be overlooked and that includes the studio also. The broom is to whisk clean, as the company's counsellors delve into the firm's setup.

A New Deal

The idea, apparently, is to get a new deal for the company so that whatever assets it has may be conserved. That means, at least, that immediate liquidation is not contemplated.

The big point is what action the trustees may take on the matter of the $13,000,000 negative loan from the several New York banks and which directly caused the formation of Film Productions Co., a new subsidiary.

It's also likely that if the creditors among themselves attempt to stir up dissension or just can't agree as to what's what, Richardson may give them the go-by and depart. It's the way he came into Fox. No strings attached—and when his job is finished he is to be free to leave, which he is doing. His entrance into the Fox pictures was for the purpose of reorganizing the financial setup of the firm, for Chase. To Richardson must go much of the cleared up situation of Fox Film, both before and after Sid Kent's entrance into the picture.

At Par, it is being figured, that Richardson will have the additionally experienced counsel of Kent to fall back on whenever he figures necessary. The two men are friends. That connection, in itself, should prove of advantage to Par, according to observers, as Kent practically grew up in the biz with Par.

Just when Richardson moves over to Par isn't set and likely to await a few days, pending the cleanup of his work at Fox.

Richardson, one time was mentioned as a likely successor to Harley Clarke for the head job at Fox That was before E. R. Tinker moved in.

Breaking Down of Liabilities

Speedy reorganization of Paramount-Publix by conservation of assets and breaking down of liabilities, may be expected through application of the P-P trustees to take these steps upon approval of Henry K. Davis, referee in bankruptcy in this district:

1. Sell, either privately or publicly, various properties of Par.
2. Cancellation of leases to Par.
3. Settlement, adjustment or compromise of claims and controversies

(Continued on page 27)

That Ol' Debbil 'Probe' Has Been Pursuin' the Film Biz for 15 Years

For at least 15 years the film industry has been under continuous investigation by Federal or state governments. The quizzes have been so numerous that the Hays Office has constantly kept its files in preparedness for official perusal. No sooner is one inquisition near completion than another starts. Haysites themselves are unable to arrive at a total currently.

Up to the present time the Government's end of the probe expense is estimated by film representatives to be far in excess of $2,000,000. Largest item was the Federal Trade Commission probe featuring Paramount and block booking. This one action dragged on for seven years and when the FTC handed its decision prohibiting the block system an appeal was taken by the industry and the Government's work of a decade was undone.

All investigatory departments of Washington and of those in at least a half dozen states have some time or another trained their forces the film industry.

The Department of Justice, which again may come into films as a result of the Patman resolution, was one of the few bodies which showed results, the film record asserts. Through evidence which it gathered, the Thacher decree was obtained, and unformity, including arbitration and credit committees as well as zoning, were discontinued as trade practices.

Justice Agents, Pfd.

Of all the investigating bodies the film industry admittedly dreads, but at the same time prefers, are the Justice agents. Professional and highly trained investigators, these agents, industry spokesmen hold, get right to the point. Days and weeks are not whiled away in a courtroom with explanation of intricate film policies. The agents seek out certain film executives. They question them at their own desks. They also have access to files for additional information.

The Department of Justice is also declared by picture veterans to be the most economical investigatory branch.

What the outcome of the latest attempt to have the industry probed will be, no one in the business is willing to venture. Roosevelt's broad policy is expected to make such a result possibly beneficial to the business. If the U. S. Attorney General's office is able to get a clear picture of the picture business there are some spokesmen who are convinced it will help rather than injure the business.

Washington, film contact men have discovered, is opposed to probes which may prove costly. Had the Sirovich resolution, which went down to a defeat unexpected even by picture people, been drafted along the lines of the Patman measure, spokesmen are certain it would have had an excellent chance of being adopted.

But certain congressmen, it is revealed, went into the matter of expense before the resolution was put to a vote. The Federal Trade Commission, itself, is credited with having told them that a committee probe, such as Sirovich backed, would cost at least $250,000 and probably twice that before it was over.

Proxy Revenge

Hollywood, May 22.

Lew Brice recently took his eighth squint at 'The Public Enemy.' He never misses seeing it whenever occasion offers. That's the pic in which James Cagney socks Mae Clarke, Brice's ex-wife, in the face with the grapefruit.

PAR TRUSTEES TO SUE OVER 'HOCKED' PIX

First major contest between the trustees of Paramount and any of its creditors looms in connection with the $13,368,932 loan by a group of 12 banks, secured through the ownership of Paramount film negatives by a special subsidiary set up for the purpose of issuing notes. Trustees contemplate action through a suit in equity, to obtain a surrender of the preference to the 12 banks under the loan.

Complaint is said to have been prepared last week after exhaustive study of the bank deal by the trustees and their attorneys Root, Clark & Buckner, and may be filed this week. Definite action by the Par trustees awaited the election Friday (19) of Charles E. Richardson to succeed Louis J. Horowitz.

It is understood that whatever action the trustees take will simply ask for a surrender of the credit preference by the 12 banks and return of the negatives transferred to Film Productions, Inc., loan flotation medium, by Paramount Publix, in March, 1932. In any event the claim of the 12 banks of $13,368,932 will not be destroyed but until the alleged preference is given up it faces the virtual certainty of never being approved by the trustees when time comes to approve or deny validity of creditor claims.

From inside, it has been reported for a week or more that the banks would be willing to surrender their preferences as holder of negatives and rights to rental therefrom, but to-date they haven't made a move in this direction. It may be that a suit by the trustees is desirable with a view of reaching a possible compromise and killing of all litigation, some of which still pends, in connection with the $13,000,000 loan.

Par trustees have given considerable study to the bank group deal of last spring and in examination of Ralph Kohn before Referee Henry K. Davis, have sought to enter into the record complete details of the transaction. Trustees want the recovery of this property. It entails 23 film negatives and rental therefrom, transferred by P-P to Film Productions and included film negs at approximately $6,777,000 in value, plus a rental credit of $3,332,000, to be paid into FPC by P-P at the rate of $300,000 weekly.

Opinion off the record by bankruptcy specialists is that the deal with the 12 banks may have stood up prior to control of the estate by trustees in bankruptcy.

MPTOA Picks Prez

In order to save traveling expenses, directors of the M.P.T.O.A. are using the mails to ballot for a new president.

Ed. Kuykendall, Mississippi veteran and one of the organization's most influential Washington contacts, probably will be chosen to succeed M. A. Lightman.

In accordance with the new industry policy of general belatedness, the MPTOA won't convene this year, if at all, until next fall.

Monicker No Help

Hollywood, May 22.

Paul Adams, nee Peter Adrian, nee Adrian Samish, won't go into C. B. DeMille's 'This Day and Age,' despite DeMille's huddles with Harry Cohn to help find a name for the New York actor.

As Adams, his latest monicker, he was found not to be the right type.

Termer Faces Brady

Hollywood, May 22.

Alice Brady is up for a term contract at Metro following the previewing of 'When Ladies Meet.'

Stage actress was brought here by the studio for the one picture.

'Eagle and Hawk' Flying for 21G's 'Working Man' Working Two L. A. B.O.'s for 24G; 'Adorable,' Mild 14G's

Los Angeles, May 22.

Trade sprucing up a bit all the way around. Home folks probably figuring okay to spend a bit of coin for amusement as the tourists were on their way for the summer spending orgy. Paramount proved to be the leader of the group with 'The Eagle and the Hawk' starting off at close to $2,900 on the opening day, $600 more than Chevalier shoved off with on 'Bedstime Story.'

'Adorable,' the Janet Gaynor opus, looks rather a weak sister at the State. Gaynor on her own seems far from a b. o. magnet here. 'The Working Man,' latest Arliss release, is being polished at the Downtown and Hollywood, with a combined take of around $24,000, the vaude policy helping plenty in the latter house. 'Diplomaniacs' no panic at the RKO, too many W&W's of late.

Estimates for This Week

Downtown (WB) (1,800; 25-70)—'Working Man' (WB) and vaudeville. Arliss always surefire here with title good magnet, will hit around $11,000. Last week 'Picture Snatcher' (WB), very good at $11,200.

Hollywood (WB) (2,756; 25-65)—'Working Man' (WB) and vaudeville. Vaude seems to be catching on here, and will help Arliss trade a bit to around $14,000. Last week 'Picture Snatcher' (WB), no squawk coming at close to $13,000.

Los Angeles (Wm. Fox) (2,800; 15-25)—'City Hall' (Wm. Berke) and 'Flaming Signal' (Pisor). None too hefty trade bringers, but did fairly well with $4,800. Last week 'Scarlet River' (RKO) and 'Alimony Madness' (Mayfair) just a shade over $4,500 with no complaints.

Paramount (Partmar) (3,595; 25-40—'Eagle and the Hawk' (Par) and stage show. Got off to encouraging start, which should bring it in the $21,000 area. Last week 'Supernatural' (Par) seemed to belie its title as $13,000 indicates.

RKO (2,950; 25-40) — 'Diplomaniacs' (RKO). Weak trade for this Wheeler-Woolsey, $3,700, poor. Last week 'Christopher Strong' (RKO), Hepburn no sensation, so had to be content with around $4,200.

State (Loew-Fox) (2,024; 25-40)—'Adorable' (Fox). This Gaynor caused no excitement here, as around $14,000 will indicate. Last week 'Hell Below' (MG) perked up a bit toward end of run and came in with close to $13,800.

Tacoma Still Dull, but Future Augurs Better

Tacoma, May 22.

This town continues dull. Payrolls still down and pickup is slow, but appears to be heading right. Roxy brought in 'Hollywood Revue,' consisting of four acts of vaude, with stage band, weaved into a unit show, for two stands here, from the Roxy in Seattle.

Stage show at Blue Mouse is through, after five weeks' try of burley, which opened well but sagged rapidly, and musical revue, which dipped even faster, reaching low of $1,500 last week.

Blue Mouse back to big pix policy for solid week booking. Other first runs stick to split weeks.

Estimates for This Week

Music Box (Hamrick) (1,400; 25)—'Bedtime Story' (Par) and 'Sins of Love' (Ind). Former for three days, latter for five; indicate a good $3,800. Last week 'Pick Up' (Par) and 'Christopher Strong' (RKO), only fair, $3,200.

Roxy (J-VH) (1,300; 10-25)—'Black Beauty' (Shef) and Hollywood vaude show, two days; then 'Obey the Law' (Col) balance of week. Looks around $3,500, fair. Last week 'Parole Girl' (Col) and Madame Schumann-Heink, who did fine biz, first time here, for two days, $1,800, with 'Mussolini' (Col) only fair, then 'Ramu' (Ind) with Salisbury in person, and 'A Man's Land' (Mas) to finish week, okay at $3,600.

Blue Mouse (Hamrick) (650; 15-25)—'Diplomaniacs' (RKO). In for solid week on pix policy with stage musicals and burlesque through; good $2,000 in prospect. Last week 'Tonto Kim' (Par), 'Mind Reader' (FN) split, with stage musical, very bad at scant $1,500.

RADIO'S WB LOAN

Hollywood, May 22.

Rochelle Hudson, on loan from Radio, goes to Warners for the femme lead in 'Wild Boys of the Road.' This is the hobo story written by Danny Ahearn.

Frankie Darro will have the top male spot.

WASH. TRYIN' TO SELL 'EM BIG; SOME RESULTS

Washington, May

Week is better than last but still only so-so. Boys are just about admitting that summer slump is on with good weather, tent shows and ball games eating into the b. . Good deal of blame is being placed on uncertain status of government payroll reorganization and fact that 13 banks are still unopened.

Big experiment is Gene Dennis at Keith's. Hardie Meakin plastered town with advance ballyhoo but opening fell short of expectations. Stunts broke every paper in town, including the impregnable 'Evening Star.' Aviation columns went for gag of riding the mind-reader in plane while blindfolded and directing plane. Was 'Herald' tie-up and landed pictures all over second section front. Nice space also came from taking her to the Capitol and having pics made with Senators.

Explanation of light start lies in fact that town is toughest in country for mind readers. Despite records elsewhere they have tough sledding getting public of government clerk level. Dennis is going over though once they're inside and week should build to o. k. $9,000 combined with 'Silver Cord' making 100% women's show.

Palace opened 'Hell Below' with premiere. Packed in official and navy crowd. Nice stunt and new here was firing firecrackers from roof. Blown off under tin cans and sounded like roaring cannons. Pic opened well and should hold up.

Earle with 'Little Giant' is way off. Nancy Garner, billed as Vice-President Garner's niece, doesn't mean much despite local angle. Public just can't see Ed. G. Robinson as comedian. Met is winding up full week of 'Working Man' which packed 'em in Earle week before last. Run is getting average Arliss repeat, which is always o. k.

Rialto is pretty light with revival of 'King of Jazz.' Put plenty behind it and used names most of which have since become big. But boys who pay at the b. o. know it's a reissue and are going elsewhere.

Last week was as bad as it began with exception of Palace, where 'Reunion in Vienna' picked up considerably toward end of week. Keith's went near a new low with 'Woman I Stole'; Met yanked 'Song of the Eagle' after four days, and Rialto suffered with 'Kiss Before the Mirror.' All proved that public is show-shopping nowadays.

Estimates for This Week

Fox (Loew) (3,434; 15-25-35-50-60)—'Secrets' (UA) and vaude. With Pickford running in vaude house instead of straight pic spot as usual week should be o. k. Smith Ballew's orchestra heading stage. Looks like $13,000, light. Last week 'Warrior's Husband' (Fox) and Will Mahoney on stage did only $13,700.

Earle (WB) (2,424; 25-35-50-60-70)—'Little Giant' (FN) and vaude. Robinson heading a laugh week isn't clicking. Nancy Garner little help despite billing in Capital as V. P.'s niece. Way off with weak $14,500. Last week 'Lilly Turner' (FN) and Dick Powell on stage did fair $17,000.

Keith's (RKO) (1,830; 15-25-35-50-60)—'Silver Cord' (RKO), and Gene Dennis. Everything aiming at female trade and is ideal bill to get 'em, but opening was less than hopes. Beautiful ballyhoo hit up against natural antipathy in Washington against mind readers. They like it once they get inside and should build. Probably o. k. with $9,000. Last week 'Woman I Stole' (Col) down near record low with $4,500.

Palace (Loew) (2,363; 15-25-35-50-60)—'Hell Below' (MG). Plenty of ballyhoo and big premiere. Should hold up to nice $15,000. Last week 'Reunion in Vienna' (MG) built nicely to get good $16,000.

Met (WB) (15-25-35-50-60-70)—'Working Man' (WB). Arliss held over after supplanting 'Song of the Eagle' (Par) which was yanked after four days. Arliss followed big week at Earle and on basis of one week will average usual o. k. $5,000 for a repeat.

Rialto (U) (1,853; 15-25-35-40-50)—'King of Jazz' (U). Revival is only fair. May be light $4,500. Last week 'Kiss Before the Mirror' (U) about same.

Columbia (Loew) (1,232; 15-25-35-40)—'Terror Abroad.' Maybe fair $2,800. Last week 'Hello Sister' was played up more than usual for little house and Dunn helped to o. k. $3,000.

High Picture Quality But Low Trade in N. H.

New Haven, May 22.

Looks like the drought is beginning to set in a little early this year. A hot week-end kept the fans away, with resultant poor openings, but the Par in the money on 'Eagle and Hawk.

Circus in town Tuesday (23) won't help film houses any.

Product in general sticking to high level, despite fading of season.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'Eagle and Hawk' (Par) and 'Unwritten Law.' Looks to $7,200, swell. Last week 'Temple Drake' (Par) and 'Nagana' (U), $5,200, oke.

Palace (Arthur) (3,040; 35-50)—'Adorable' (Fox) and 'Woman I Stole' (Col.) Mild opening means only fair $5,500. Last week 'Kiss Before Mirror' (U) and 'Devil's Brother' (M-G) took a bad licking at $4,200.

Roger Sherman (WB) (2,200; 35-50)—'Little Giant' (WB) and 'Forgotten.' May reach a fair $5,800. Last week 'Picture Snatcher' (WB) and 'Silver Cord' (RKO) were okay at $6,200.

College (Arthur) (1,565; 25-40)—'Zoo in Budapest' (Fox and 'Warrior's Husband' (Fox). A big 40c worth, and will probably take a satisfactory $2,500. Last week 'Made on Broadway' (MG) and 'Robbers' Roost' (Fox) were a surprise build to $2,100.

Censors Nix 'Bondage' For Boston Sunday Showing: Back Later

Boston, May 22.

Dullish always around this season. Weather is partly to blame.

Censors slashed 'Bondage,' co-feature at Paramount so much that house decided not to try to run the fragments on Sunday (21). Had trailered 'Warrior's Husband' for feature to premiere next Thursday but decided to use it as filler yesterday along with regular 'Elmer' and put out 11th hour ballyhoo as special preview day.

Save in two spots only, flesh tops the films currently. Stage band cycle may be swinging back; three houses featuring orchestras in vaude bills, and fourth swung in band as special added, yesterday. Lack of good comedy acts only general failing.

'Eagle and Hawk' pleases Met patrons, and State satisfying with 'Reunion in Vienna.' Otherwise cinema list loses lustre.

Estimates for This week

Keith's (RKO) (4,000; 35-55)—'Woman I Stole' (Col) and vaude. Pretty weak sister; strong brother in the vaude show. Biz brutal for this house, might snatch $10,000. Last week 'Silver Cord' (RKO) and vaude, keenly suffering at $14,300.

Boston (RKO) (4,000; 25-40-55)—'Circus Queen Murder' (Col) and vaude. Latter snappy. Off to $6,000. Last week 'Phantom Broadcast' (Mono) and vaude, likewise full of aches at $6,500.

Orpheum (Loew) (3,000. 30-40-50)—'Barbarian' (MG) and vaude. Stage good, screen poor, biz terrible. Something like $9,500 possibly. Last week 'Looking Forward' (MG) and vaude, good all round show, and yet only $9,000.

State (Loew) (3,000; 30-40-50)—'Reunion in Vienna' (MG) and one act. Film getting nothing but praise and yet not drawing as it should. Started better than most and a likely $14,000. Last week 'Hell Below' (MH) similarly lauded, $15,100.

Met (Publix) (4,330; 30-50-65)—'Eagle and Hawk' (Par) and stage show. Film should magnet $19,000, o.k. House had nice start, but biz petered a little. Last week 'Temple Drake' and stage show, $19,500.

Scollay (Publix) (2,800; 25-35-45-55)—'Picture Snatcher' (WB) and eight acts vaude. Good show. Velvet in an expected $9,500. Last week 'Cavalcade' (Fox) and vaude, margin of profit at $9,000.

Paramount (Publix) (1,800; 25-35-50)—'Elmer the Great' (FN) and 'Bondage' (Fox). Better bill than some recent ones house has had, with cream in a probable $8,000 gross. 'Bondage' out 21st, 'Warrior's Husband' (Fox) substituted. 'Bondage' in again today. Last week 'Picture Snatcher' (WB) and 'Supernatural' (Par). $7,100.

U's 'Works' Into Work

'Shoot the Works,' U musical to be made at the Par Astoria, L. I. studio, goes into production in two weeks.

Rehearsals were started during the past week on arrival in New York from the U Coast studios of Karl Freund, who will co-direct the picture with Monte Brice.

U. was refused loan of Dick Powell by Warners for 'Works,' and Powell was ordered to cut short his vaudeville tour to return here immediately for 'Footlight Parade,' now in rehearsal.

Chicago Off; 'Hell Below' Strong In 2d Week; 'Peg' Mild at $25,000; 'Below the Sea,' Palace, $16,000

Chicago, May 22.

Slump hit the town last week and there were few indications that any recovery would be noticeable this week. No particular explanation is handy. Weather was mild and sunshine hurt the matinees, while helping the baseball games. It was significant that 'State Street Day,' a mercantile holiday of annual observance, and occurring during the past week, was not its customary cleanup.

'Hell Below' at the United Artists was the demand picture of the loop. Public vouchsafed scanty interest in the rest of the lineup.

Oriental has dropped films and reverted to musical comedy and will be listed in 'Variety's' box office report on legit in that section of the paper.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75)—'Peg o' My Heart' (MG) and stage show. This one elected to stick eight days so house can get back to Friday openings from which yanking of film in six days a month ago pushed it. 'Peg' paced slowly, so $25,000 seems likely. Last week 'Temple Drake' (Par) got $24,100.

Majestic (Gregory) (1,996; 10-20-30) 'High Gear' (Mono) and vaude. Better picture this week should up gross to $6,000 and profit side. Last week house saw red near $4,000, when 'Black Beauty' proved a neglected classic. Horlick's Malted Milk tie-up off, but house has Lieterine lined up to repeat its empty carton stunt for another two weeks starting June 3.

McVickers (B&K) (2,284; 25-55) 'Zoo in Budapest' (Fox). This one got nice notices and may grab a few extra shekels above house average. Figure $6,000. Last week 'Song of the Flame' (Par) did a brody at $3,200.

Palace (RKO) (2,583; 40-65-83) 'Below the Sea' (Col) and vaude. Looks like $16,000 on basis of poor start. About the same last week with 'Out All Night' (U). Last two films deemed aenemic attractions. Grosses well below recent averages.

United Artists (B&K) (1,700; 35-55) 'Hell Below' (MG) (2d week). Doing the business of the town and second week should hold strong around $9,500 against opening week's $14,000. Now 55c top.

LOTSA GOOD PIX IN PTSBG., BUT BIZ OFF

Ittsburgh, May 22.

Looks like Pittsburgh has already struck a summer level, with most of the first-runs limping along despite a lineup of definitely superior attractions. End of 15 straight days' rain brought some hope here, but siege of hot weather immediately took hold, nullifying all chances of recovery.

When product like 'Reunion in Vienna,' 'Picture Snatcher' and 'Silver Cord' can't turn the trick, then the current outlook is pretty dreary indeed. Last week no better, so prospects for the hot months are not too hot.

Davis and Fulton pulling up the rear, with woefully low figures looked for at both places. Davis has 'Ex-Lady' and 'Unwritten Law' and will be lucky to scrape through with $2,100, while 'Lady's Profession' at Fulton appears to be a rank outsider at $2,700.

Estimates for This Week

Davis (WB) (1,700; 25-30-40) 'Ex-Lady' (WB) and 'Unwritten Law' (Maj). On basis of terrible start, will be lucky to crack through with even $2,100. That's plenty on the wrong end. Last week 'Song of the Eagle' (Par) and 'Woman I Stole' (Col) not much better at $2,350.

Fulton (Shea-Hyde) (1,750; 15-25-40) 'A Lady's Profession' (Par). Title no fooler and weak sister must struggle to reach $2,700, pretty awful. Last week 'Zoo in Budapest' (Fox) one of season's biggest disappointments at $3,400.

Penn (Loew's-UA) (3,300; 25-35-50) 'Reunion in Vienna' (MG). Class picture with not too much mass appeal in evidence. May get a good carriage play, but that's hardly enough to carry in above $8,000, poor. Last week 'Hell Below' (MG) better at $10,500.

Stanley (WB) (3,600; 25-35-50) 'Silver Cord' (RKO). While cast names don't mean a lot at b. o., subject matter may get itself talked about and bring in some femme trade. But prospects are poor; only $7,000 in sight, way off. Last week 'Lilly Turner' (WB), took $10,000.

Warner (WB) (2,000; 25-35-50) 'Picture Snatcher' (WB). One of Cagney's best and will help house pull somewhat out of the doldrums of the last couple of weeks. Should hit around $6,000. Last week 'So This Is Africa' (Col) anything but a wow at $3,500.

L'ville Mulling Vaude; Tuff Radio Competish

Louisville, May 22.

Lionel H. Keene, Loew's district manager, here four days, interested in possibility of presenting stage shows in city.

Amos 'n' Andy made Rialto a popular resort over the week-end for thousands of radio listeners. Theatre plans change of bill on Tuesday with 'Zoo in Budapest' booked in.

Asher Sizemore and Little Jimmy, mail record-holders of WHAS, booked for full week by new Alamo management. Bad break came on Saturday and Sunday with Amos 'n' Andy competish, but latter part of week may be popular.

Estimates for This Week

Loew's (3,400; 25-40)—'Reunion in Vienna' (MG). With Barrymore draw and risqué reports on picture should have done big but trade surprisingly low, only $4,200. Last week 'Hell Below' (MG), with excellent reviews, did good $6,000.

Rialto (Fourth Ave) (3,000; 25-30-40-60)—'Trick for Trick' (Fox) on screen and Amos 'n' Andy in person Saturday and Sunday only, and 'Zoo in Budapest' (Fox) for remainder of week. Way off; waiting for new vaude policy on Friday; $8,500 only despite A & A. Last week 'Keyhole' (WB) and Georgia Minstrels weak as little far South for all-Negro show on stage, $4,000.

Strand (Fourth Ave.) (1,786; 25-40)—'Adorable' (Fox). Gaynor fans only count, Garat unknown; just a fair $3,700. Last week 'Temple Drake' (Par) did bad, $3,300.

Brown (1,500; 15-25-40)—'Silver Cord' (RKO). Good publicity on Theatre Guild prize angle helped some but $1,300 is weak in toto. Last week 'Diplomaniacs' (RKO), $1,800.

Alamo (950; 15-20-25)—'Girl Missing' (WB) with Asher Sizemore and Little Jimmy, WHAS Radio stars. May do $1,200, same as last week for 'Below the Sea' (Col).

SELLING 'TEMPLE' HOT INTRIGUES S. F., 17½G

San Francisco, May 22.

Street runs along at a poor pace with nothing out of the ordinary. Barnes circus, on four days getting very big $21,000, hurting all houses.

'Hell Below' is slow at the Paramount, with opening day showed up to Wednesday after 'Zoo in Budapest' flopped last week and was jerked after five days.

Warfield selling 'Temple Drake' as an adaptation of 'Sanctuary' and heating up the ads, publicity and art.

'Be Mine Tonight' continues as healthily as ever at United Artists in its sixth week, take running about as high as preceding weeks. Film looks sure to set an endurance record, though money won't be as high as that on 'City Lights.'

'Kiss Before the Mirror' is weak at Golden Gate, while Fox with pair of films, 'Phantom Broadcast' and 'Secrets of Wu Sin,' goes to new low of $8,500.

Estimates for This Week

Fox (Leo) (5,000; 15-25)—'Phantom Broadcast' (Mono) and 'Secrets of Wu Sin' (1st Div). Sets new low of $8,500. Last week 'State Trooper' (Col) and 'Hearts of Humanity' hit $9,500.

Golden Gate (RKO) (2,844; 30-40-65)—'Kiss Before Mirrcr' (U) and vaude. Bunny Burson's local band on stage, but $10,000 very poor. Last week 'Below the Sea' (Col) drew $13,000.

Paramount (Fox) (2,700; 30-40-65)—'Hell Below' (MG). New opening day, Wednesday, started it off slowly and $11,000 will be pretty light. 'Zoo in Budapest' (Par) verra, verra bad, getting but $8,000 in five days last week.

St. Francis (Fox) (1,500; 35-40)—'Blondie Johnson' (FN) and 'Luxury Liner' (Par). Doing badly at $6,000. Last week, return of '42nd St.' (FN) and 'Untamed Africa' (WB) hit $7,600.

United Artists (1,400; 25-35-50)—'Be Mine Tonight' (U) (6th week). Still $8,000, which is about $1,000 below last week.

Warfield (Fox) (2,700; 35-55-65)—'Temple Drake' (Par) and stage show with Sue Carol, Nick Stuart, Jimmy Savo. Might hit $17,500. Last week saw '$17,700 on 'Barbarian' (MG).

PENNY-PINCHING PANNED

'Cavalcade' London Smash in 13th Wk.; '42d St.' Big 16G, 'Kong' 22G In 3d Week; Summer Letdown Due

London, May 13.

Most of the American 'supers,' currently being shown in the West End, with one exception, have practically exhausted their drawing power. As a whole pictures have been doing well, but with the summer approaching, slump is due.

American concerns will be keeping back their big products till the fall, but Gaumont-British Films has lined up several of its own pictures be pre-released in the West End. There are about 24 of these on the schedule.

Estimated grosses of pictures current in the West End (grosses estimated at the rate of $4 to £1):

Academy 'Dreaming Lips' ('Traumend Mune') (German indie) here in seventh week, dwindling to about $1,000, after having grossed around $5,000 first few weeks. Drop partly due to anti-Nazi sentiment. 'Virtuous Isidore' (French) replacing May 15.

Adelphi, 'Kid From Spain' started off to smashing business, grossing as high as $16,000 first few weeks and gradually dwindling. Now in ninth week and around $7,200. Was scheduled to close May 15, but holding over for 10 more days. Replacing with 'Don Quixote.'

Alhambra, 'Big Cage' and 'Private Jones.' Since house has managed to get a few pre-releases, grosses have been much healthier. First week around $10,000, second $6,000, with last week about $4,000. 'Miracle Man' and 'No Other Woman' replaced.

Capitol, 'Her Reputation' not so hot, with total intake not more than $6,000 for one week and not holding over. 'Humanity' and 'Sailor's Luck' current, and not likely for more than week's stand.

Carlton—'Farewell to Arms' moderate success, with first week $12,000; second week diving to $10,500; third week, $9,500. In for final week, with 'Bedtime Story' replacing, and likely good for month.

Coliseum—'King Kong' opened to biggest smash in years, with first week near $16,000; second week slight dive to $24,000, with third week $22,000. Still good for several more weeks, and figured to stay around three months, which is likely, as Sir Oswald Stoll intends holding picture till grosses tumble to under $12,000.

Cinema House—'Emile and the Detective' (Ufa) started big, at this small house, with first weeks averaging around $4,400. Now in ninth week and still around $2,400. Would have been even better, but for Nazi agitation. 'Captain of Copernicke' (German) replacing 22nd.

Empire—'Today We Live' just finished week to average grosses, around $16,000. House practically on weekly change policy, due to lack of big attractions. 'The Girl I Made' and 'Child of Manhattan' current.

Marble Arch Pavilion—'F. P. One' (Ufa-Gaumont-British) just terminated six weeks to $6,000 average. Picture costly to G.B., as about $18,000 has been spent in exploitation. Picture not likely to get out of red even after general release. 'Karma,' all Indian picture replaced, but much too slow to creat big interest.

New Gallery—'Pleasure Cruise' very disappointing, with one week's stay to around $6,400. 'Mind Reader' and 'She Had to Say Yes' replaced.

Plaza—'From Hell to Heaven' and Counsel's Opinion' opened slowly, but built. Out after first week to around $14,000, which is fair. 'Our Betters' current.

Regal—'42nd Street' opened to smash, with best gross since 'All Quiet.' First week $16,000; second week $13,000;. Now in third week, with Bebe Daniels' personal appearance as added attraction.

Tivoli—'Cavalcade' biggest smash here since 'Ben-Hur,' and on thrice daily grind opened to over $20,000, which was maintained for several weeks, but suffered drop during Lent period. Has now picked up, and still doing around $14,000, despite in its 13th week. Will definitely hold for 16 weeks, with Gaumont- ritish own production 'Waltz Time' ('Die Fledermaus') replacing.

Most B.O.'s in Columbus Doing OK; Vaude Clicks

Columbus, May 22.

Show biz continues to hold up well despite summer weather, low prices at golf courses and a first place American Association ball team, all of which are also doing nice biz. Looks as though the old depresh is about at the end of its rope here.

Hartman's vaude policy has taken hold nicely with the result that the house should be well in the money from now on. Bump in admit scale more harm than good as the management discovered the boy-friend would rather take his gal when the price was up instead of appearing cheap.

Palace away off over week-end, but may gain. Ohio with Sanabria's Television on the stage along with Novarro's latest film is getting the big play and should get plenty this session. Broad also on the upgrade after several weak weeks.

Estimates for This Week

Palace (RKO) (3,074; 25-40), 'Silver Cord' (RKO). Not so hot, only $4,200. Last week 'Bedtime Story' (Par) $5,200, disappointing.

Ohio (Loew-UA) (3,000; 25-40), 'The Barbarian' (MG) and Sanabria's Television on stage knocking 'em for loop. $11,000 is okay. Last week 'Reunion in Vienna' (MG) good enough to garner nice $9,000.

Broad (Loew-UA) (2,500; 25-40), 'Zoo in Budapest' (Fox). Heavy start and growing steadily, looks like $9,000. Last week 'Strictly Personal' (Par) light at $5,100.

Hartman (Neth) (1,400; 25-40), 'Girl Missing' (WB) and six acts vaude (bumped from former five). Fair $5,500. Last week 'Blondie Johnson' (FN) and vaude fair enough, $5,200.

Grand (Neth) (1,100; 25-40), 'Ex-Lady' (FN), nice $5,000 in sight. Last week Arliss appealed in 'Working Man' to surprising $6,200.

Majestic (RKO) (1,100; 12-35), 'Pride of the Legion' (RKO) looks like only $1,400, because star, Jory, is ex-local stock fave. Last week 'The Big Cage' rushed in to play same time Beatty here at circus in person strong enough to get okay $2,000.

HEAT'S WILTING NEW'K B. O.'S; 'SISTER,' 11G

Newark, May 22.

If it isn't one thing it's another. With the competition of the political campaign removed, hot weather has struck the town and only a real hit—and where is it?—can do anything until July or so.

Proctor's has cut prices a little and the Newark has partly followed so that there is very little difference in the three vaude houses now.

Stock at the Broad has reversed this policy by raising the top from 85c to 99c. Idea seems to be that drawing from better class suburbs, the stock will seem better at a higher price.

Loew's State with 'White Sister' will lead this week with anything from $11,000 according to weather.

Estimates for This Week

Branford (WB) (2,966; 15-65), 'Picture Snatcher' (WB). Cagney usually better than this; lucky to pull $8,000. Last week 'Ex-Lady' (WB) fell down with $7,000.

Capitol (WB) (1,200; 15-25-35-50). 'Secrets' (Par) and 'Lucky Devils' (RKO). Not likely to beat $4,000, or reach it. Last week 'Pick Up' (Par) and 'Big Cage' (U) okay, though not a smash, with $4,800.

Little (Cinema) (299; 15-25-40-50), 'Hertha's Erwachen' (Protex). Hilter will have to make Yom Kippur a legal holiday to make German films succeed here. With the Jewish reaction house on the spot only $600. Last week 'Ich Will Nicht Wissen Wer Du Bist' (Inter-World), same.

Loew's State (2,780; 15-75), 'White Sister' (MG) and vaude. From opening could go well over $11,000 as climate allows. Last week N.T.G. on stage pulled 'Made on Broadway' (MG) to nearly $12,000.

Newark (Adams-Par) (2,248; 15-75), 'Temple Drake' (Par) and vaude. Colored unit on stage may help gross to $8,000. Last week 'Bedtime Story' (Par) did not beat $11,000.

Proctor's (RKO) (2,300; 15-75), 'Woman I Stole' (Col) and vaude. Can hardly crash a feeble $7,000. Last week 'Out All Night' (U), n.s.h. at $8,500.

Terminal (Skouras) (1,900; 15-50), 'Hello Sister' (Fox) and 'Oliver Twist' (Mono). Not only double bills again but Princess Salma in the lobby telling fortunes. Matinee bargain prices extended to six. Not likely to be much over $3,000. Last week 'Zoo in Budapest' (Fox) mild at $3,500.

FALSE ECONOMY, EXHIBS BLAMED

Industry Savants Irked With Film Biz's Failure to Keep Pace With the General Trend in the National Recovery — Ineffectual Theatre Operation Scored

OFF $3,000,000 WEEKLY

Film leaders are commencing to blame the ineffectual theatre operation, rather than the depression, for the business' failure, so far, to keep stride with other industries in recovery. The weekly picture business in the U. S. now is reported to be approximately $3,000,000 under what it was just a year ago. It is fluctuating between $20,000,000 and $21,000,000 whereas by comparison it should be in the neighborhood of a weekly $24,000,000. Latter figure is depressionistic, also, because in good times the weekly year-around average has hit $27,000,000.

Conceding that the amusement world is among the last to feel a depression film leaders do not agree that it should also be the last to recover. They point out that the nation's economic status is markedly improved since the bank holiday but that the industry hasn't kept pace. An exception was the three or four weeks immediately after the moratorium, during which there were many theatre reopenings and a zoom from an all-time low in the national gross, which would have closed down the entire business had it continued even another two weeks.

The business right now should be doing at least $1,000,000 more a week, than it is doing, according to spokesmen. To maintain that $21,000,000 during the peak of summer is now causing grave concern in the industry's executive circles. It can't get much below otherwise it will seriously interfere with production, since the studios are still more or less strictly dependent on box offices for budgets.

Must Sell 'Em Big

First step in the campaign to get the b. o. on the necessary level, according to formulators, is to unsell, just as hard as the exhibitor has been sold, the policy of pinching pennies. Not only are majors chiding the exhibitors but they are turning the rehabilitation-in-spending policy upon themselves. As an example they point to '42nd Street' as the only feature in about six months which has been exploited along big national lines.

Armed with newspapers from all over the U. S., the industry spokesman is also convinced that exhibitors are over-doing the advertising economy thing. Pictures can't be sold in the space occupied by the average classified ad. They must be spread with plenty of ink.

More attention to other items, such as marquee and ballyhoo, is also being urged. There are hundreds of theatres in the country today, it is revealed, which have even let economics include lesser marquee wattage. How can such exhibitors, it is argued, expect b.o. improvement unless they keep that theatre front-dressed that way.

Balmy Weather Becalms B'way; 'Waterfront' $35,500; Cagney 24G; 'Adorable' 75G, All Oke

Continued summery weather is making box offices strain to get what little business can be lured away from the sunshine. Can't expect people to attend theatres unless the attraction is of supreme pull, after the way a lot of rain this spring has kept 'em indoors. Swell weather is particularly hurting the matinees. Some of the neighborhooders during the past week turned on the cooling systems and it started to look like the middle of summer.

Street's leaders are Strand, Rivoli and Rialto, each with particular draws. 'I Cover the Waterfront' at the Riv is heading for a $35,000 week, ending tonight (Tuesday), while the Rialto, on holdover of 'Forgotten Men,' a freak attraction, ought to get around $15,000. Arthur Mayer is holding it a third week on the strength of the business it's doing.

War picture slackened a trifle on its first week, ending up with $22,500 instead of the $25,000 on pace set first few days, but still mighty grossing for the Rialto. Mayer has been advertising in all the foreign papers and is getting everything but the carriage trade. On an ad in a Chinese paper, house played to 1,000 Orientals Sunday (21).

Riv's 'Waterfront,' aided by reviews and a smart ad campaign, displayed draft from the very beginning and is clocked for five weeks here. Then a Warner picture, 'Lily Turner,' first WB house ever will have exhibited, comes in.

Aside from the two former sister Publix runs and the Strand, the Music Hall holds up the best. It will be just under $75,000, from indications, on 'Adorable,' running neck and neck with last week's 'Warrior's Husband.'

Strand's draw in Jimmy Cagney for 'Picture Snatcher' should get that house around $24,000 on its first week, justifying a holdover.

The RKO Roxy is doing another dive. After hitting a new low last week of $18,200 on 'Kiss Before Mirror' (Fox), house dips to another bottom currently. 'Hold Me Tight' looks to be lucky to snatch $15,000. It's the swan song of stage shows, with theatre going straight film Saturday (27) at a 40c. top. House will be called the Radio.

Next in line to Music Hall but still a long ways behind what it should be doing is the Capitol which hopes for $40,000. It's okay business for the house in view of overhead. Marion Davies' latest, 'Peg o' My Heart,' is the picture, and Joan Blondell and Dick Powell the leading stage attractions.

Paramount slows up this week on 'Girl in 419' at $22,000, and the old Roxy backs up to about $12,500 for a dip into red on 'Cheating Blondes,' an independent.

The Palace and State, combination houses opposing each other, are exhibiting 'Temple Drake' and '42d Street,' respectively, with latter having a strong edge. The Warner musical looks to get the State close to $15,000, very nice. Pal won't do over $6,500, from indications.

Week's poorest performer is 'Soldiers of the Storm' at the Mayfair. It will finish the week today (Tuesday) in the vicinity of $4,100, brutal.

Metro's brace of two-a-day attractions, 'Hell Below' at the Astor and 'Reunion' at the Gaiety are winding up runs this week in the face of opposition difficulties, including weather. Both attractions are averaging under $9,000 a week, not so forte. 'Reunion' closes Thursday (25) when Loew's four weeks' lease is up while Astor goes dark Sunday (28) with alterations to house prior to reopening.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20)—'Hell Below' (MG) (5th week). This is no time for $2 attractions to expect too much, so house gives up Sunday (28), going dark for the first time since 1924. Last week's gross was $8,800. Several new $2 attractions will be ready shortly. The Loew lease on the Astor still has some time to go.

Capitol (5,400; 35-75-99-$1.65)—'Peg o' My Heart' (MG) and stage show. Marion Davies, aided by Joan Blondell and Dick Powell on platform, will mean around $40,000 currently, not so bad considering everything. Last week 'The Barbarian' (MG) took it on the chin, going under $25,000.

Criterion (875; 25-75)—'Be Mine Tonight' (U). Foreign musical which played the Par first run several weeks back, opens here under indie auspices tomorrow (Wednesday). It returns to the New York scene after doing nicely in other keys. On its Broadway first run it fared but mildly.

Gaiety (811; $5-$1.10-$1.65)—'Reunion in Vienna' (MG) (4th week). Last of scheduled four-week stay. Prestige release goes out Thursday (25) after doing four weeks, house going dark. Fox is slated to bring in 'Pilgrimage' in July. Last week (third) 'Reunion' was reported getting $9,100, with dip since then.

Mayfair (2,200; 35-55-65)—'Soldiers of the Storm' (Col). Air police action picture failing to get anywhere at around $4,100 on week ending tonight (Tuesday). 'When Strangers Marry' (Col) goes in tonight at 8 p. m. 'Red Circle' (Fox) is booked to follow that. Ten-day engagement of 'Big Cage,' preceding incumbent, got only $8,200.

Palace (1,700; 25-40-55-75), 'Temple Drake' (Par) and vaude. As at Par on first run, failing to attract notice here, and $6,500 looks tops, poor. Last week 'Silver Cord' (RKO) much better, $10,400.

Paramount (3,664; 35-55-75), 'Girl in 419' (Par) and stage show. Schulberg production eliciting only small interest, $22,000 most to be expected. Last week 'Eagle and the Hawk' (Par), which seems to be doing well everywhere, brought in $31,300, which under greatly reduced overhead of house leaves some profit.

Radio City Music Hall (5,945; 35-55-75), 'Adorable' (Fox) and stage show. Pace points to just under $75,000 with chance the new Gaynor feature will build to that or beyond. 'Warrior's Husband' (Fox), second Jesse L. Lasky effort, got $72,600 preceding week.

Rialto (2,000; 35-50-65), 'Forgotten Men' (Jewel) (2d week). Best grosser this house has had since Arthur Mayer took it over. If holding up will grab a nice $15,000 second week, and retained for a third. A huge $22,500 trickled into the b.o. the first seven days.

Rivoli (2,200; 40-55-75-85), 'I Cover the Waterfront' (UA). This one's making things hum around here; $35,500 should be the first week's result, ending tonight (Tuesday). Fourth week of the Chevalier 'Bedtime Story' pic which 'Waterfront' succeeded was $10,000, n.s.h.

RKO Roxy (3,525; 35-55-75), 'Hold Me Tight' (Fox) and stage show. A new low of $15,000 under in sight, after a new bottom of $18,200 was struck last week on 'Kiss Before Mirror' (Fox).

Roxy (6,200; 25-35-55), 'Cheating Blondes' and stage show. Sunshine cutting in here too, in view of only $12,500; means red this week. 'Jungle Bride' (Mono) prior week was better, $16,200.

State (3,562; 25-35-55-75), '42nd Street' (WB) and vaude. The Warner musical hit should lift this Loew combination operation to $15,000 or more. Last week house displayed 'White Sister' (MG) after a $2 run and Cap engagement, getting under $12,000.

Strand (2,900; 35-55-75), 'Picture Snatcher' (WB). Cagney draw spells $24,000 first week; holds a second. Previous incumbent, 'Ex-Lady' (WB) didn't mean much, $13,300.

Hair Singed, Asks 7G

Los Angeles, May 22.

Alleging that her hair was burned and fell out as a result of a bleach given at the Weaver-Jackson beauty shop in Beverly Hills, Irene Martin Gallagher, former wife of 'Skeets' Gallagher, filed suit in Superior court for $7,200 damages.

Of this amount, $5,000 was for the injury to her hair and the remainder for 11 weeks she claims to have been prevented from working in pictures until it grew out again.

CLAWSON WRITES 'UNDINE'

Hollywood, May 22.

Elliott Clawson has completed a story based on the German fairy tale 'Undine' for Bennie Zeidman.

Fantasy is to be produced by Zeidman for Universal.

They Certainly Don't Want Those Heavy Pix; 'Be Mine' Wow in Mpls.

Minneapolis, May 22.

With warm weather grosses dropped despite rising grain and stock prices and a general feeling that sustained recovery for this section has started. It also is despite some first-rate attraction.

One ray of sunshine is 'Be Mine Ight' at the World, now in its sixth successive week and still drawing big crowds. World only seats 300 but it has a 50c. night admish.

The Lyceum, with its 25-piece orchestra and singers, is still sticking it out, being in its fifth week now and affording independent first-run competition for Publix and RKO in the loop. But this house has been peddling plenty of free tickets and is in extreme disfavor with its opposition which has been trying to sell entertainment in regulation theatre fashion and which feels that the gratis shows help to kill their biz. The Lyceum can afford to do this because its owner is a millionaire former Cream o' Wheat magnate.

'Adorable,' at the State, is the loop's only standout attraction. Pleasing and wholesome picture, it's apparently too lightweight to cause much of a box office ripple. Gaynor is no longer a b. o. magnet of the first magnitude here and her co-star in this picture, Henry Garat, of course means nothing as yet to the gate.

The RKO Orpheum not only hasn't a stage show this week but it is minus screen fare of ace proportions. 'Out All Night' (Summerville-Pitts) is not exactly strong box office material for a No. 1 house.

The Century, which caters largely to feminine trade, is offering a different type of picture from its usual run in 'Looking forward,' one of the species of heavy drama so much in evidence of late and not in particularly high favor with the public. The fems are passing it by. 'Song of the Eagle' is a fair attraction for the Lyric.

A surprise booking is that of 'Perfect Understanding' in the Publix No. 3 house, the Grand, for its local first-run. This is the first time anything like this ever has happened to Gloria Swanson and constitutes a considerable comedown for her in this Scandinavian community where she once rated at the top of the stellar drawing cards.

Estimates for This Week

State (Publix) (2,200; 55)—'Adorable' (Fox). Apparently isn't sufficiently outstanding. Garat co-featured with Gaynor means nothing here yet; Miss Gaynor also slipping as magnet. Maybe $6,000, light. Last week 'Today We Live' (MG), $5,300, bad.

Orpheum (RKO) (2,890; 40)—'Out All Night' (U). Summerville-Pitts have played Publix No. 2 houses before and this attraction seems scarcely strong enough to bring 'em in here without stage assistance. Comedy is O. K. and wins audience favor; $4,000 possible, fair. Last week 'Penguin Pool Murder' (RKO) and Bill Robinson unit on stage (55c top), with latter entirely responsible for trade, $9,500, poor.

Century (Publix) (1,600; 40)—'Looking Forward' (M-G). Too many of these heavy dramas lately and fans aren't falling for them. Not the sort of picture, either, for this house which caters largely to feminine shopping trade. Lionel Barrymore the only name and lacks the power to pull heavily. Doesn't look like more than $2,200, light. Last week 'Ex-Lady' (WB), $2,000, light.

Lyceum (Clifford) (2,500; 40)—'Should a Woman Tell' (Maj) and Lou Breese and 25-piece orchestra and Gertrude Lutzi and Stewart Johnson, singers. Picture doesn't mean a thing, but Breese and band have followers and deserve credit for whatever business finds its way here. Lucky to top $3,000, bad. Last week 'Ladies They Talk About' (WB), $3,500, bad.

Uptown (Publix) (1,200; 40)—'Bedtime Story' (Par). Maybe $2,600, fair. Last week 'Secrets' (UA) $2,200, fair.

Lyric (Publix) (1,300; 35)—'Song of the Eagle' (Par). Good action picture for this house and is off to a fair start, should hit $2,500, fair. Last week 'Picture Snatcher' (WB), $2,800, fair.

Grand (Publix) (1,100; 35)—'Perfect Understanding' (UA). First loop run for this Swanson, a terrific drop for the star to land in this house. About $2,000 indicated, fair. Last week 'Rasputin' (M-G), second run, and 'Pleasure Cruise' (Fox), first run split $1,500, light.

Aster (Publix) (900; 25)—'20,000 Years in Sing Sing' (WB) and 'She Done Him Wrong' (Par), second loop runs and 'Under the Tonto Rim' (Par), first run, split. Perhaps $1,000, fair. Last week 'Humanity' (Fox), first run, and 'Topaze' (KO) and 'Wax Museum' (WB), second runs, split, $700, light.

CENSORSHIP PUBLICITY BOOMS BALTO 'REUNION'

Baltimore, May 22.

weeks flattering business, the picture trade locally again starts beating around for excuses and reasons for the slump. And there's no reason around other than the bleakness of the picture strength. It can't be the depression; because that was officially declared obit last week when some five factories ordered coal for the blast furnaces and sent out a hurry call for all the men who had been on furlough for the past year or so.

One look around the town's houses discloses that those spots with popularly regarded flickers are doing business, while the others are suffering from bad attacks of spring fever. In the line-up there are only two bright spots, the New and the Stanley, with 'Adorable' at the former, while the large latter is finally displaying 'Reunion in Vienna' to the populace which has been awaiting this picture since it was published some weeks ago when it brought about a major censorship wrangle.

This John Barrymore picture was shoved into the limelights on the arrival of the new censor head; picture was cut in several places and to such an extent that the Loew organization received letters from several citizens urging them to "tone up the picture" rather than show it in its vitiated state. However, there have been some redecisions on the part of the censor board, and the picture now rides with only three eliminations. On the censorship angle alone it is doing trade for people who ordinarily don't snub pictures of this sort, particularly in a town where picture censorship publicity is rare.

Elsewhere the blues verge from light azure to dark indigo. Neither of the two stage house are particularly happy currently, with 'Song of the Eagle' at the Century and 'Woman I Stole' at the Hippodrome. No punch.

t **Estimates for This week**

Century (Loew-UA) (3,000; 25-35-40-55-65)—'Song of the Eagle' (Par) and stage show. Isham Jones band and Ray Bolger on the stage and getting the big billing. Combo won't be enough to pull the weakness of the feature strength to more than $12,000, off. Last week 'Picture Snatchers' (WB) held house to $14,800, okay.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65)—'Woman I Stole' (Col) and vaude. No strength either stage or screen, with the draw of Vaughn deLeath somewhat limited on the rostrum. Same goes for picture, which was taken from the New, which has the Columbia first-run franchise locally. Hippodrome has only RKO product, and occasionally finds itself short of screen material. Doesn't look to better $11,000, weakish. Last session proved something of a disappointment in 'Silver Cord' (RKO), which drew rave notices but somehow fell off after an encouraging start, finishing at $12,600, down.

Keith's (Schanberger) (2,500; 30-40-50)—'Temple Drake' (Par). Also plenty of ad plugging for two shorts, the Bobby Jones new 'How to Play Golf' series and a Ruth Etting piece, the latter in the line with the house's consistent practice of using name shorts for additional box-office bait. From indications should take $5,000, very good. Previous week meant nice $4,300 for 'Out All Night' (U).

New (Mechanic) (1,800; 25-30-40-50)—'Adorable' (Fox). Gaynor's new one isn't missing a trick at the register and is boosting this spot to one of its few smack-out weeks of the year with $5,500 in the offing. Likely to holdover at this pace. Last stanza off, $2,600 for 'Warrior's Husband' (Fox).

Stanley (Loew-UA) (3,400; 25-35-40-55-65) — 'Reunion in Vienna' (M-G). Getting a double play this week which is helping plenty. There's the John Barrymore fans and the Theatre Guild crowd in the first place, and finally the dirt-seekers, who have read plenty about this one because of the censorship fuss. On this account the picture has an excellent chance for $16,000, a nifty mark. Last session was on a slide, starting high and finishing off, but with the $13,500 meaning plenty oke for 'Hell Below' (M-G).

Thompson Gets Return

Hollywood, May 22.

Keene Thompson, off the Paramount writing staff three weeks ago, has been called back to work on 'Chrysalis.'

He will collaborate with Thomas Mitchell, who has just finished 'Cloudy With Showers.'

B'KLYN PER USUAL

Nuthin' Excitin' Ever Happens In Borough of the Churches

Brooklyn, May 22.

Hot spell broke up business in downtown sector. Majority traipsed to Coney Island for some breezes. Nothing startling anywheres.

Estimates for This Week

Fox (4,000; 25-35-50)—'The Keyhole' (WB) and stage show featuring Lanny Ross and Wesley Eddy. Looks like a fair $12,500. Last week 'Past of Mary Holmes' (RKO) produced $14,000, good.

Loew's Met (2,400; 35-55-75)—'Peg o' My Heart' (MG) and vaude. Will Mahoney is heading the bill. Nothing startling at $17,000. Last week 'Barbarian' (MG) $22,200.

Albee (3,500; 25-35-55)—'Temple Drake' (Par) and vaude. Horace Heidt's band held over second week. Around $15,000, feeble. 'Zoo in Budapest' (Fox) did only $10,700, bad, last week.

Strand (2,000; 25-35-50)—'Central Airport' (WB). Mild $11,000. Last week 'Working Man' (WB) did $12,000, fair.

DENV'S BIG WOW IS ARLISS PIC

Denver, May 22.

Like old times at Aladdin for 'Working Man' with ropes up, holdouts for two hours Saturday and Sunday nights, heading that ritzy house towards its highest gross since return to first runs March 1. Other first runs doing fair, but below average.

With Elitch Amusement Park open and mountain trips just the thing this time of the year, box offices are suffering, although holdouts at Aladdin prove if people really want to see film they will go regardless of competition. Arliss always good bet at this smallest yet most beautiful first runner in western U. S.

Tabor with pretentious stage show and 'Girl Missing,' first run here, looks to go below average with $4,000.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40)—'Working Man' (WB). Big biz with holdouts, etc. $6,000. Last week 'Ex-Lady' (WB) finished with a nice $3,250.

Denham (Hellborn) (1,700; 15-25)—'Below the Sea' (Col). Average at $3,000. Last week 'Be Mine Tonight' (U) finished with $3,600, slightly above average.

Denver (Publix) (2,500; 25-35-50)—'Secrets' (UA). A poor $3,500. Last week 'Today We Live' (MG). finished with only $5,200.

Orpheum (Orpheum) (2,600; 25-40)—'Adorable' (Fox), and Fred Schmitt's orchestra with stage show. Oke at $6,500. Last week 'Picture Snatcher' (WB) finished good $7,000.

Paramount (Publix) (2,000; 25-40)—'Made on Broadway' (MG). Pretty fair, $3,200. Last week 'Hallelujah, I'm a Bum' closed with $2,400.

INDPLS. ON UPBEAT; 'PEG' GOOD FOR $6,000

Indianapolis, May 22.

Biz is picking up gradually, with the Lyric getting more than the other spots. Eddie Stanley is being held over for second week as m. c. with seven acts of vaude. Spot also is using pit band on stage and it sounds better. Ruth Noller is at the organ. Carlos Monero is producing shows with Carla Fornly girl unit in permanently.

Indiana did fairly good at its first vaude try but is back this week with straight pix.

Apollo is in for good week with 'Adorable,' while the Ohio has turned a bit sexy with 'White Cargo.'

'Peg o' My Heart' at Loew's will do better than average.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Adorable' (Fox). Seems worth $3,500; good. Last week 'Kiss Before the Mirror' (U) got $2,800.

Circle (Circle) (2,600; 25-40)—'Temple Drake' (Par). Will click with adult trade, maybe $3,500, good. Last week 'Grand Slam' (FN) eased off at $2,800.

Indiana (Circle) (3,300; 25-40)—'Song of the Eagle' (Par). Looks good for $6,500, oke. Last week 'Hell to Heaven' (Par) and vaude got $7,000.

Loew's Palace (Loew) (2,800; 25-40)—'Peg o' My Heart' (M-G). Will get $6,000, good.

Lyric (Fourth Ave.) (2,600; 25-40)—'Bondage' (Fox) and vaude. Close to $8,500. Last week 'Out All Night' (U) and vaude got $8,500, not quite as good as previous week which was reopening with 'Follow Thru.'

Ohio (Lampell) (1,400; 25)—'White Cargo.' May get $500, but doubtful. Last week 'Maechen In Uniform' and 'Pleasure Cruise' (Fox) got that much.

Circus and First Nice Weather Hit Philly; 'Lily,' 11½G; 'Adorable,' 19G's

Philadelphia, May 22.

With the circus in town to provide plenty of its usual strong competition, the general improvement that was expected in film grosses due to the opening of some promising pictures probably won't materialize.

Even without the circus, the week-end trade in most of the downtown houses was well under expectations, probably due to the first real touch of summer weather that Philly has experienced. Keith's called it a season Saturday and it's most than likely that one of the S-W houses (Boyd or Stanley, more probably the former), will fold for the summer within a few weeks.

These closings, together with the more or less definite into that the Chestnut won't be used as a road-show home for 'Reunion in Vienna' as previously reported, mean that Philly will be down to a hot-weather rock-bottom by the middle of next month, and that rock-bottom will mean just four houses definitely committed to first-runs in the downtown sector, with the Karlton getting a few new ones now and then.

Of this week's crop, the Fox with 'Adorable' on the screen and Ted Claire heading the stage show, and the Stanley with 'Hell Below' were most heavily counted on. Neither one got off to a particularly brilliant start. The Janet Gaynor picture at the Fox should pull that theatre's gross up to $19,000 and possibly $20,000 but that isn't anything sensational. 'Hell Below' figures to boost the Stanley's weekly figure to about $14,500, which is the house's new weekly average. However, the circus may keep the gross a grand or so below that figure.

The Earle has the Laurel and Hardy comedy, 'The Devil's Brother' on the screen and a rather ordinary stage show. Looks like $13,000 and no better. Stanton's picture, 'I Cover the Waterfront,' which opened Saturday, got good notices but not much business. It may be helped by word-of-mouth. After a couple of dismal weeks, a fairly good $8,500 is indicated.

Boyd has 'Lilly Turner' with Ruth Chatterton and will hardly get much over $11,500, while Lionel Barrymore's 'Looking Forward'—a first run—figures for around $4,000.

Most important news on the horizon is Rudy Vallee's date on the Earle bill starting Friday. Stanley gets 'Eagle and the Hawk' next and Robinson's 'Little Giant' follows at the Stanton with 'The Kiss Before the Mirror' listed at the Boyd. Last-named is on Wednesday and 'Little Giant' on Saturday. There's a possible chance that 'Hell Below' will make the grade for two weeks at the Stanley; ordinarily it would but its start wasn't anything to brag over.

Estimates for This Week

Arcadia (600; 25-40-50), 'Hell to Heaven' (Par). Not more than $1,900 indicated. Last week 'Pick Up' (Par), $2,200, only fair.

Boyd (2,400; 40-55), 'Lily Turner' (WB). Nothing exciting at start, lucky to get $11,500. Last week 'Working Man' (WB), disappointing at $11,000.

Earle (2,000; 40-66), 'Devil's Brother' (MG) and vaude. Nothing big in stage bill; $13,000 all that's indicated. Last week 'Strictly Personal' (Par) and vaude with Joan Blondell headlined, $14,500, fair.

Fox (3,000; 35-55-75), 'Adorable' (Fox) and stage show. Not showing strength of usual Janet Gaynor films, although it may gain; $19,000 indicated. Last week, 'Warrior's Husband' (Fox) and stage show, matinee week, only $16,000.

Karlton (1,000; 30-40-50), 'Looking Forward' (MG). Barrymore picture a first-run and house doesn't usually do a great deal with first-runs; $4,000 figured. Last week 'Christopher Strong' (RKO) moved from Boyd, $4,200, a trifle over house average.

Stanley (3,700; 40-55), 'Hell Below' (MG). Good notices and ordinarily would do plenty, however start wasn't anything to brag about and not over $14,500 is expected. Last week 'The Barbarian' (MG) disappointed with only $10,500.

Stanton (1,700; 30-40-55), 'I Cover the Waterfront' (UA). Opened mildly Saturday, may lift house gross to $8,500. Last week 'Made on Broadway' (MG) and 'Krakatoa,' specially advertised short, got only $7,300.

TAB 'SCANDALS' SENDS K. C. HOUSE TO $20,000

Kansas City, May 22.

White's 'Scandals' with Willie and Eugene Howard, together with 'World Gone Mad' for 55c. top, and 'Reunion in Vienna' for 25c. any time, any seat, is certainly giving K. C. real break.

At the Newman 'Picture Snatcher' is heavily billed, and the Uptown is showing 'Zoo in Budapest,' while the Apollo is running as a special 'Be Mine Tonight,' which gives a nice selection for a week's amusement.

Manager Joffe at the Uptown is advertising money back if not pleased with his picture, and the other managers have all gone for much extra advertising and publicity for their pictures.

Last week the two which had children barred, 'Temple Drake' and 'Bondage,' did not fare so well, and drew criticism through letters from patrons in the papers.

'Scandals,' current at the Mainstreet at 25-35-50c., three shows a day, was originally booked at the Shubert at $3 but cancelled the date during the bank holiday.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20)—'20,000 Years in Sing Sing' (WB), and 'Great Jasper' (RKO), split. Opened nicely and should hold to $2,000, fair. Last week '42d Street' (WB) and 'When Strangers Marry' (Col), ditto.

Mainstreet (RKO) (3,200; 25-35-55)—'World Gone Mad' (Maj), and 'Scandals' on the stage. Opened great and should turn in a record on admissions. Probably around $20,000, tremendous. Last week 'Sweepings' (RKO), $6,500, fair.

Midland (Loew) (4,000; 25)—'Reunion in Vienna' (MG). Management again calling attention that this one is showing in New York for $2 and here for 25c., and also that it will not be shown in any other local theatre, but will return only $12,500, fair. Last week 'Hell Below' (MG), $14,800, oke.

Newman (Par) (1,860; 25-40)—'Picture Snatcher' (WB). Expected to build; given some pretty hot publicity. Keeping the kids away from the house last week did not help. Hopes to get a fair $6,000. Last week 'Temple Drake' (Par), $6,800.

Uptown (Fox) (2,040; 25-40)—'Zoo in Budapest' (Fox). Opened well and will likely get around $4,500, good. Last week 'Bondage' (Fox), poor, only $2,500.

EVERYTHING'S DUCKY IN CINCY; GAYNOR, 12G

Cincinati, May 22.

Each downtown cinema off to a fair enough boxoffice start with the Albee heading for a $12,000 week on all film and becoming established as Cincy's ace picture house. Extra advertising on daring romance of 'Reunion in Vienna' helped beaucoup and it will remain a second week.

Last week the theatres felt sting of three-day engagement of Hagenback-Wallace circus, which had good attendance in afternoons and overflowing biz at nights.

Rising temperatures Saturday had Keith's new cooling system operating for first time.

Estimates for This Week

Albee (RKO) (3,300; 30-55)—'Adorable' (Fox). Gaynor, plus sweet notices in the dailies on the story and music of photoplay may get house more than $12,000, but doubtful. Last week '11th Commandment' and personal appearance of 'Amos 'n' Andy' on Saturday and Sunday, followed by four days of 'Clear All Wires' (M-G) with no stage fare, $11,300.

Palace (RKO) (2,600; 30-55)—'Temple Drake' (Par). Miriam Hopkins heavied over title, with press ads emphasizing 'For adult minds only!' Ought to hit $10,000, okay. Last week 'Kiss Before the Mirror' (U), $6,600, fair.

Lyric (RKO) (1,285; 30-55)—'Reunion in Vienna' (M-G). Barrymore most of the pull for $9,700, fine. Last week 'Barbarian' (M-G), $7,600, okay.

Keith's (Libson) (1,500; 25-40)—'Working Man' (WB). Arliss magneting $6,300, good. Last week 'Picture Snatcher' (WB), $5,900, good.

Grand (RKO) (1,025; 15-30)—'Cohens and Kellys in Trouble' (U) and 'Forgotten' (U). Split week, $2,000, o.k. Last week 'Big Cage' (U) and 'Pleasure Cruise' (Fox), $1,400, mild.

Family (RKO) (1,000; 15-25)—'Whirlwind' (Col) and 'Trick For Trick' (Fox). Split week, $1,800, fair. Last week 'Tonto Rim' (Par) and 'Iron Master' (FD), $1,900, okay.

Strand (1,160; 15-25)—'Shadow Laughs' (Fischer) and vaude topped by the Five King Girls. Average $3,000, same as last week on 'Kiss of Araby' (Mono) and five-act bill headlineed by Harry Clark's Co-Eds and Cadets.

Lots of Excitement In Prov.; Fay's to 40c; 'Drake' Near-Banned

Providence, May 22.

More headaches and more changes in the theatrical situation which very likely will have disturbing effect on grosses. The surprise of the week is the cut in prices by Edward M. Fay, chain operator, at his two ace houses—Majestic, showing double features, and Fay's, combo spot.

Fay has cut prices down to 40c top, and in doing so has placed these two stands on par with the other spots on the main stem. Price war was started last winter by Loew's State, and gradually every theatre downtown met the cut. Fay held out until the last, and for the last two months has been operating both the Majestic and Fay's at a great handicap, inasmuch as his prices were 15c. higher than the opposish.

Fay's on the stage has the Duncan Sisters headlining, and second in importance is an all-colored revue with 22 entertainers; screen holds 'Big Cage.' Opening up a peg, there's no doubt Fay's will take plenty of trade away from the other two combo houses.

Both film and stage bills are exceptionally good, but, as usual, the 'flesh' shows have the edge, and as a consequence the variety stands will be leading the parade once more.

Weather's against the exhibitors, as the season's first hot spell caught everybody napping and no one had cooling system ready the opening days. Thunder shows eased things up a bit Sunday, and the chances are that may get a half-decent break. The Paramount is expected to come through with 'Temple Drake,' because of exceptional publicizing of the picture. Opening brisk, and pace is expected to stick.

Majestic started the week off rather meekly, despite the cut in prices from 55 to 40c.—and a fairly good picture bill headed by 'Central Airport.' Prospects for a pick-up later in the week slim. The third picture spot, the RKO Victory, sporting the lowest prices in town, is considerably off.

Loew's State, which has been garnering plenty of coin since it switched from straight pictures to combo policy, is taking its first setback this week. This is largely due to the better standard of vaudeville at opposition prices, and the fact that Fay's is down to the same level.

On the Loew's screen this stanza is 'Reunion in Vienna,' which is getting the raves, but proving of no help at the box office. Feature altogether too classy for the rabble that goes for 'flesh' entertainment, and they're not flocking to this spot.

Amusement parks opened Sunday (21), but did not detract any from the theatres because of cloudy weather. But with beer flowing freely, the parks will constitute a severe menace, as they are planning a swell campaign on beer gardens at the resorts.

Estimates for This Week

Fay's (1,600; 15-40)—'Big Cage' (U) and vaudeville with Duncan Sisters. Everything's with this stand now that the prices are down, and most likely the gross will be in the neighborhood of $6,500, good. Last week 'Trick for Trick' (Fox), not so hot at $5,000 with 55c. top.

RKO Albee (2,200; 15-40)—'Silver Cord' (RKO) and vaude. Probably just able to duck the red ink. Gross not likely to be over $6,000, off. Last week 'Woman I Stole' (Col) depended largely upon the vaudeville to but only $6,100.

Loew's State (3,200; 15-40)—'Reunion in Vienna' (MG) and vaudeville. Not so forte. Picture oke with the highbrows, but not for the fans who go for the vaudeville. For that matter the stage show isn't so fancy. House will be doing good if able to garner close to $13,000, which is what the box office has been checking off since the house went vaude. Last week 'Hell Below' (MG) slid a trifle, but oke at $14,900.

Majestic (Fay) (2,200; 15-40)—'Central Airport' (FN) and 'Justice Takes a Holiday' (Mayfair). Bill slightly better than the last few days, but not many takers; fans are buying 'flesh' shows. Lower prices at this stand don't mean much as the opposish film house, Paramount, has had 40c top and double features for month. Yet there's no doubt that the house will fare better in the long run. Gross can't possibly go over $4,500, off. Last week 'Zoo in Budapest' (Fox) and '11th Commandment' (Maj), was another sour lemon at $4,000.

Paramount (2,200; 15-40)—'Temple Drake' (Par) and 'Be Mine Tonight' (U). Bill well liked and business is better. This can be attributed to publicity on Faulkner yarn. If house can keep up present pace gross will be close to $5,500, could be a great deal higher, but figure represents a gratifying upward trend for a stand that has been taking some awful socks on the chin. Last week 'World Gone Mad' (Maj) and 'Cohens and Kellys' (U) terrific flop at $2,900.

RKO Victory (1,800; 10-25)—'Fighting for Justice' (Col) and 'Sweepings' (RKO). latter second run, brought back on strength of Lionel Barrymore's pull here, but n. s. g. so far; probably $1,500 at the most. Off for the first time in weeks. Last week 'Black Beauty' (Mono) and 'Christopher Strong' (RKO), slightly better at $1,900.

It's a Struggle for Biz In N. O. with Average Pix

New Orleans, May 22.

One of those weeks in which pictures that are not very good and not very bad struggle for patronage. Loew's State has an edge because of its stage show, 'Follow Thru,' which is drawing above 'The Barbarian.'

Orpheum is taking it on the chin with 'Diplomaniacs.' Saenger has upped over recent weeks with 'Adorable,' Tudor showing flurry with 'Be Mine Tonight,' while 'Maedchen' goes into its second week at the Globe.

Estimates for This Week

Loew's State (3,218; 40) 'Barbarian' (MG). Not so hot for the fans, but the stage show, 'Follow Thru,' saving the works to the tune of $10,000. Last week 'Rasputin' (MG) got $11,000.

Saenger (3,568; 40) 'Adorable' (Fox). May go to $8,000. Last week 'Lily Turner' (WB) died at $5,000.

Orpheum (RKO) (2,892; 55) 'Diplomaniacs' (RKO). Looks like the payoff locally for Wheeler and Woolsey; only $7,000. Last week 'King Kong' (RKO) got $9,000.

Strand (1,600; 25) 'Magic Night' (UA). May get $1,100. Last week 'When Strangers Marry' only $900.

Tudor (800; 25) 'Be Mine Tonight' (U). Doing something and may touch $2,500. Last week 'Murders in the Zoo' (Par) just $1,300.

Globe (600; 40) 'Maedchen.' In its second week, $2,000; last week week, $3,000.

St. Charles (1,800; 25) 'Sailor, Be Good' (Fox). Not so good at an even $1,000. Last week 'Circus Murder Queen' (Col), $1,100.

L&H AND WYNWARD TOP MONT'L WITH 13G

Montreal, May 22.

Summer having at last come in these parts with considerable rise in temperatures, all houses will be affected. This condition has been discounted to some extent by cuts in expenses, but little chance of b.o. improvement is seen for the next three months.

Palace, which topped the town last week, will hardly hold the advantage currently, since Arliss in 'Working Man' is not overly alluring. Likelihood is drop to $11,000, which will be good enough if house gets it. Capitol may jump into the lead with 'Devil's Brother' and 'Men Must Fight,' in which Diana Wynward is sure to get a good play. Estimate is for $13,000. Loew's is back on the five-act vaude program and the Ellers-Dunn team should go over good with a $12,500 gross, in 'Sailor's Luck.' Princess is featuring 'Circus Queen Murder' and 'When Strangers Marry,' an average bill that may gross $6,000. Imperial runs a double French bill, 'Roger La Honte' and 'Les Trois Mousquetaires' and may take a jump to $2,500. Cinema de Paris repeats 'Tete d'un Homme' for around $700.

His Majesty's continues to get a fair play on stock with 'Unexpected Husband' on the menu currently. Nabes are beginning to take their summer slump.

Estimates for This Week

His Majesty's (Ind) (1,600; 25-75), 'Unexpected Husband.' Stock with Mitchell-Rhodes combo is gaining in popularity steadily and show can look for $3,200. Last week 'Mrs. Moonlight' got $2,800.

Palace (FP) (2,700; 60), 'Working Man' (WB). Arliss has about worn out welcome in this burg; cannot be more than $11,000 at best. Last week 'White Sister' (MG) grossed $12,500.

Capitol (FP) (2,700; 50), 'Devil's Brother' (MG) and 'Men Must Fight' (MG). Laurel and Hardy in one and Diana Wynward in second should run cross around $13,000. Last week 'Christopher Strong' (RKO) and 'Great Jasper' (RKO) took $10,500.

Loew's (FP) (3,200; 60), 'Sailor's Luck' (Fox) and vaude. Should put Loew up in the running with $12,500. Last week 'Murders in Zoo' (Par) and vaude grossed $12,000.

Princess (CT) (1,900; 50), 'Circus Queen Murder' (Col) and 'When Strangers Marry' (Col). Good average bill that may gross $6,000. 'Yes, Mr. Brown' (British) and 'Just My Luck' (British), $5,000, last week.

Imperial (France-Film) (1,900; 50), 'Roger La Honte' and 'Trois Mousquetaires.' Might gross $2,500 between them. 'Une Idee Folle' last week, $1,800.

Cinema de Paris (France-Film) (600; 25), 'Tete d'un Homme' (French). Repeat, $700. Last week, $800.

Beaucoup Film Pay Dirt in Portland; 'Hawk,' 5G; 'Hell' H.O.

Portland, May 22.

Ending on a winning week with 'Diplomaniacs' the RKO Orpheum went dark. Supposition is that the house goes back to Pan, if arrangements are made to swallow the $425,000 bond issue outstanding since Pan remodelled the house several years ago. Local Orpheum was RKO's last stand in the Northwest. Seattle house closed some months ago. Floyd Maxwell has been keeping the Orph here mostly in black ink, with occasionally a big week.

Orpheum closing leaves the burg without stage bands or flesh shows in any major spot. A few grinds have vaude. Summer legit stock and roadshows planned for the Heilig-Rialto. Hamrick's burley at the Music Box is dead and that house back grinding.

Exception to the stageless condition was one week appearance of KGW's 'Covered Wagon Days,' popular radio turn, at the Fox-Liberty. Radio act has cast of 15 and big reputation in this district after three years of broadcasting.

Heilig-Rialto's sex show, held for a second week, is another departure from all-sound presentations. Two sex lecturers, Howard Goldin and Mrs. Jardine McCree kept 'em coming back. Picture was 'Sins of Love' (Goldin), filmed in a maternity ward.

The breaks were in favor of attention-getting pictures this week. 'Hell Below' connected for a second week at the Fox-United Artists.

Fox-Broadway burst into b. o. flame at last with 'Eagle and the Hawk,' picture pulling that house from its recent sleeping sickness and sure looks good to hold after getting attention from the start.

Hamrick's Oriental finally wound up '42d St.' after five big biz getting weeks. Fifth week hit around the nearly pace of this house in recent weeks, and average for the first four weeks nearly doubled that figure. Oriental now has 'Ex-Lady,' connecting nicely.

'Under the Tonto Rim' would rate about average results at the Fox-Liberty, that house boosted by 'Covered Wagon Days,' KGW radio act.

Pauline Frederick's road show at the Heilig-Rialto promises some opposish. Miss Frederick goes in for six days with two shows, 'Amber' and 'Her Majesty, the Widow.'

Estimates for This Week

Broadway (Fox-Parker) (2,000; 25-40)—'Eagle and the Hawk' (Par). Gives promise of lifting this house from the doldrums. Looks good for okay $5,000. Last week 'Looking Forward' (M-G) failed to meet expectations and closed at $3,400, poor.

United Artists (Fox-Parker) (1,400; 25-40)—'Hell Below' (M-G). Clicked so well it connected for a second week at okay $3,000; first week nicely for $4,700.

Oriental (Hamrick) (2,500; 25-35) —'Ex-Lady' (WB). Hit a tough spot after five successful weeks of '42nd St.' (WB) and back to average, about $3,500. Fifth week of '42nd St.' (WB) grossed good enough $3,300, and first four weeks put this house in the big 5s with a total gross of $24,000. That's nearly double normal average biz.

Liberty (Fox-Liberty) (2,000; 15 to 25)—'Under the Tonto Rim' (Par). Would do a fair biz in this house but gross boosted by stage act of KGW's 'Covered Wagon Days,' pop radio turn. Should go strong, $3,700. Last week 'Hello Sister' (Fox) did nicely at $2,800.

Rialto (Heilig) (1,500 to 35)—'Sins of Love.' Maternity ward shots on screen and sex lecture shots clicking in a big way. Second week going $6,000, big; first week, $6,300.

Several Lincoln Houses Mulling Over Vode Idea

Lincoln, Neb., May 22.

After the letharcy of last week, grosses on this stretch can't help but be up a little. The balmy weather and the opening of the Capitol Beach, local amusement park, will add to the already merciless competition. Last week, according to theatre row, was worse than the week of the bank moratorium in March. Product was largely responsible for this however.

Chances of vaude in town are right upon the calendar and Cal Bard at the Rialto is knocking the dust off his long since stored equipment. A tentative schedule has been hooked in order to give flesh a try and see whether it's worth bothering with through the summer.

Ray Weaver with his dime-and-coupon stock in the Liberty has experienced a large drop-off in attendance and is looking to the possibilities of taking the company out under a tent for the summer. This cheap flesh show has been well attended all season and has been big competish to the pic boys.

'Adorable' at the Stuart hopes

(Continued on page 23)

Industry Favors All B.O.'s Be Taxed Rather Than Exempt Under 20c Admish

If the 20c house is to be taxed, then admissions from a nickle up should be included. Because if they are not, film solons are certain, the reaction is bound to have a cheapening effect on the entire industry. The picture masses are figured, especially in these times, bound to head for theatres where there is no tax.

Instead of a total of $25,000,000, film statisticians say that the 20c bracket will raise the summary to $41,000,000. Of this they figure the picture theatres, themselves, will be responsible for at least 70%. And, they continue, as if by means of persuading the Government to take in the lowest admission bracket, with all admishes under 20c taxable, the total would reach into $60,000,000.

Picture representatives contacting Washington hold it is virtually useless for the business to resist the tax, as it is of such general nature and wide scope. There was some hope it might wind up as a manufacturers' levy, but others are certain it will come directly to the box-office.

Washington, May 22.

The Ways and Means Committee of the House this afternoon opposed the admission tax. In its place was recommended a corporate dividend tax.

'Elmer' a Nice $11,000; Detroit Awaits 'Flesh'

Detroit, May .

Double features at the Fox spell trouble again this week and give this town a little something to look forward to with the current week merely a stopgap, but the Mich is in the money, $11,000.

Beer hasn't hurt much but hasn't helped so, the status remains quo. Houses just can't get started. 'Little Giant' lasting one week, and that mild, shows how things are.

The United Artists is offering another class picture in 'Reunion in Vienna' and clicking. The Michigan is dualing 'Elmer the Great' and 'Girl in Room 419,' while the Fox is likewise with 'Be Mine Tonight' and 'Hello Sister.' The Downtown is brutal with 'Kiss Before the Mirror.' The State is offering 'Hell Below,' while the Fisher is showing 'The Working Man.'

Last week spelled red ink. The United Artists with 'Little Giant' was the most disappointing after a nice week end and opening by winding up with a bad $5,000. The State was mild as expected with 'Mussolini Speaks' and 'Girl Missing.' The Michigan got a nice gross of $8,800 with 'Temple Drake,' while the Fox also fared well with 'Pleasure Cruise' and two featurettes for a fair $5,000. The Downtown was very poor with 'Diplomaniacs' at $3,500. The Fisher with a third week of 'Rasputin' did fair at $5,200.

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55)—'Elmer the Great' (FN) and 'Girl in Room 419' (Par). May snatch $11,000, nice. Last week 'Temple Drake' (Par), fared well with a 'no children' campaign, $9,800.

Fox (Inde) (5,100; 15-25-35-40-55)—'Be Mine Tonight' (U) and 'Hello Sister' (Fox). Maybe $5,000, mild. Last week 'Pleasure Cruise' (Fox) same.

Downtown (RKO) (2,750; 15-25-35-40-55)—'Kiss Before Mirror' (U). Brutal at $3,000. Last week 'Diplomaniacs' (RKO) mild at $3,500.

United Artists (P-P) (2,018; 15-25-40-55) — 'Reunion in Vienna' (MG). Very big on $13,500. Last week 'Little Giant' (WB) mild at $5,000.

State (P-P) (3,000; 15-25-35-40-55)—'Hell Below' (MG). Getting the dough, $8,500. Last week 'Mussolini Speaks' (Col) and 'Girl Missing' (WB) mild at $1,700.

Fisher (P-P) (2,665; 15-25-35-40) —'Working Man' (FN). Looks to $6,500, pretty good. Last week 'Rasputin' (MG), in its third week, okay at $5,200.

Closing of Great Lakes Helps Rest of Buffalo

Buffalo, May 22.

Business is generally better with the Great Lakes closed Saturday (20), only exception being the Century.

The Buffalo climbs to $14,000, and the Hipp to $7,800.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55), 'Adorable' (Fox) and stage show. Gaynor pix upping biz to nearer last year's average, $14,000. Last week 'The Working Man' (WB) and stage show, only $10,600, poor.

Great Lakes (Shea) (25-40), 'Hell Below' (MG). After doing $7,700, good enuf, left house dark Saturday (20).

Century (Shea) (3,400; 25), 'Murders in the Zoo' (Par) and 'After the Ball' (Fox). Very lucky if getting $4,000, a disappointing figure. Last week 'Picture Snatcher' (WB) and 'Monkey's Paw' (RKO) only slightly better, $4,300.

Hipp (Shea) (2,400; 25), 'Song of the Eagle' (Par) and 'Pleasure Cruise' (Par). This pair is proving drafftul at $7,800, nice. Last week 'Perfect Understanding' (UA) and 'Employees' Entrance' (FN) $5,400, average.

Lafayette (Ind) (3,400; 25), 'Below the Sea' (Col) and 'Face on the Barroom Floor' (Inv). Around $6,500, good, appears in prospect. Last week 'Laughter in Hell' (UN) and 'Circus Queen Murder' (Col) over $6,000.

Col's Exploit. Test

To test the possibilities of 'Should We Tell Our Children,' Columbia home office sent Lou Goldberg and Ben Atwell out on two exploitation assignments, to Springfield and Buffalo

DIGGING 'EM UP

Hollywood, May 22.

Metro is digging out stories which have been on the shelf for years. It's an economy move.

'China Seas,' pirate story, is being considered for Clark Gable and Myrna Loy.

'BE MINE,' 7½G, SEATTLE; 'BARBARIAN,' $6,500, OK

Seattle, May 22.

Theatres trying to counteract daylight saving by starting last complete show at 10 p. m. and advertising to that effect heavily. But d. s. is hurting, estimated by some managers at 20 to as high as 30%. Petitions out to have referendum vote on issue in city. Beer dealers join showmen, but clerks and others like the early clock. Cows and chickens (country) give milk and lay eggs according to nature and standard time, so farmers kick and it's not bluff. Cool weather, however, is helping this week.

Musical revue at Rex on percentage, so house stands to get by, although some patrons miss the vaude policy and likewise the two-bit top price.

Policy of giving two and charging for one is in vogue this week at Paramount, Liberty and Coliseum, where duals appear the rule, though unwillingly.

So the whole town is full of product that should loosen the purse strings. No complaint this week on the pixes, for they rate okay, by and large.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40) 'Barbarian' (MG). Romance angle played up, should reach a good $6,500. Last week, 'Today We Live' (MG), was story and dramatic Joan Crawford not liked, fans longing for the Joan reresentative of American youth. This pix not helping her any. Around $6,800 all right, however, for money.

Roxy (J-vH) (2,300; 25-35) 'Be Mine Tonight' (U) with stage '1933 Varieties' locally produced from talent. Advertising plays up the music in pic with this line, 'It made even the critics sing'; indicates an okay $7,500; as rule matinees very badly at this house. Last week 'The Woman I Stole' (Col) and stage presentation, good for $6,100.

Paramount (Evergreen) (3,106; 25-40) 'Zoo in Budapest' (Fox) 'Song of Eagle' (Par). Double bill slow seller, $4,500; may go out after six days. Last week 'Devil's Brother' (MG) fair for $5,300.

Music Box (Hamrick) (950; 25-35). 'Sweepings' (RKO). Getting all it can out of the Barrymore name in billing; should do oke $3,600. Last week 'Keyhole' (WB) fair, $3,000.

Liberty (J-vH) (2,000; 10-25) 'Obey the Law' (Col) and 'Jungle Bride' (Shef). Dual good for $4,000. Last week, 'Speed Demon' (Col) $3,800.

Blue Mouse (Hamrick) (1,000; 25-35) 'Secrets' (UA). Pickford and Howard both get a break in billing this one; anticipated $4,000 is very nice. Last week 'Out All Night' (U) good at $3,800.

Coliseum (Evergreen) (1,800; 15-25) 'What! No Beer?' (MG) and 'Crime of Century' (Par). Dual, latter first run, pulled after five days, $2,100; wobbly. Last week, 'She Done Him Wrong' (Par) and 'Humanity' (Fox), but Mae West doing all the draw for dandy $4,000.

Rex (Hamrick) (1,400; 15-35) 'Under Tonto Rim' (Par) with musical revue on stage. Going for $2,200, okay. Last week, 'Billion Dollar Scandal' (Par) and stage, good at $3,500.

Canty Sees German Trade Swamped By Inflated Costs and by Rivalries

Washington, May

State of disorder existing in the German film industry only partially caused by the current political situation, according to a report Department of Commerce by George R. , special trade commissioner, in Berlin. The industry is in state of disorder, partly of its own fault and partly because of circumstances for which the industry is not responsible, he indicates.

'So far as the exhibitor branch is concerned,' Canty says, 'the present situation is a result of general conditions beyond the control of the trade, such as the large number of unemployed and the decline of private revenues. Therefore, theatre receipts dropped 40% during the past two years. The already critical situation of the cinema trade has become still more acute as a result the frequent elections and the general uneasiness connected therewith, the grippe epidemics, and other causes. The numerous failures of exhibitors, producers, and distributors clearly indicate this critical state of the trade. In spite of this, the turnover and entertainment taxes are maintained. For films of which the total production costs amount to 300,000 marks, these taxes are very high and must be paid before the producer has earned a cent on his film.

'With regard to production and distribution, the unfavorable outside factors are expensive credits and patent licenses. The proportion of these latter is so high that in total production costs of 300,000 marks they amount to 50,000 marks.

'However, the industry itself has played its part in causing the present state of affairs by recurring to unhealthy competition methods, fantastic salaries of directors and stars, high costs of film scenarios, credits taken under unfavorable conditions (interest up to 20% were paid for such credits).'

Exhibs to Blame, Too

'Nor can the exhibitors be considered entirely irresponsible for their present plight. They have helped to bring it about by having unhealthy competition in the trade —abnormally low entrance prices, double-feature programs, addition of vaudeville shows to cinema programs, and sometimes even free distribution of refreshments, sandwiches, and so on.

'It is extremely regrettable that theatre receipts, which under present conditions are already far below the profit possibilities, are still prejudiced by false calculations of rentals in those cases where contracts are concluded on a percentage basis. All these factors brought about a considerable reduction of profit possibilities for German producers.

'In view of the risk involved in film production, it is feared that the quality of product as well as the number of films produced will soon become insufficient to cover exhibitor requirements.

'Even the necessity of reducing production costs by salary cuts and license price reductions and the availability of cheaper credits will scarcely be sufficient to stop the above-mentioned expected developments.'

French Gov't Sponsors Paris Film Exposition

Paris, May 13.

Under the auspices of the Minister of Commerce and the Minster of Education, the French Society of the International Salon of Cinema Arts and Industries is organizing its first public exhibition of everything pertaining to the history of the screen from the earlist days up to the present time, to be held at the Exposition Park, at the porte de Versailles, beginning June 15.

In addition to the many exhibits of cameras, lights and other film apparatus, historical photographs, showings of the earlist sound films and newsreels, etc., etc., there will be daily special attractions in which prominent screen players will take part, fashion parades of mannikins, contests for amateur cinematographers, concerts and sporting events.

Spurt of U. S. Pictures In Brussels Cinemas

Brussels, May

It is long since so many American films have been screened at the same time in Brussels. The Cameo (M.G.M.) is showing 'Justice for Sale' and the Studio 'Million Dollar Legs,' both original versions.

'Sign of the Cross,' at the Colliseum (Paramount), 'Trouble in Paradise,' at the Plaza, and 'Mama,' at the Metropolis, are dubbed.

Douglas Fairbanks is the star at the Roxy, Bebe Daniels at the Modern, and many of the smaller cinemas have American programs. In view of this revival talk is again being heard of a special cinema for the screening on nothing but English-speaking films.

They Like Musicals in Far Dutch East Indies

, May 2.

'Atmosphere pictures' with plenty of music have a good chance of getting across in this country and such pictures are suitable for European audiences. The natives, however, like slap-stick comedies, action, fights and thrillers of all kinds. Gangster pictures, mediocre mystery and murder stories, and 100-percent talkies, are not popular, although in this respect some well-known stars might get such pictures over, as the public here is well versed with the stars and their successes in the United States, and with American slang pictures. The people in Java as a rule have some difficulty in understanding English.

No films of any consequence have been shown here with the native tongue dubbed with the English picture and it would not pay American film producers to prepare films in that manner.

German pictures have done rather well during the past year, and while there are no official statistics yet, imports of German pictures will account for possibly 17% of the total. The success of the German pictures is due to the fact that they have been well selected for this market and also every German picture shown here contains numbers or music of some type.

So far as pictures dubbed in the Dutch language are concerned, there is little worry about competition from this source. The few pictures that have been shown here in Dutch have been a failure.

One French Exhib Body

Paris, May 11.

France's most direct move toward film trade unity has been made in the formation of one central body embracing 19 exhibitor associations. The new organization will be known as the Chambre Syndicale Francaise des Theatres Cinematographiques.

It will be headed by Messrs. Lussiez, president and Frogeret, Elie, Cibial, Moch, Hetuin and Imbert, vice-presidents. M. M. Landau has been appointed general secretary.

First Mex Musical

Mexico City, May 19.

Mexico has produced her first musical talker drama. Production, Sobre las Olas ('Over the Waves'), depicts tragic life of Juventino Rosas, youthful Mexican composer of the famous waltz.

It has been released here and is meeting with a good reception. Picture was made by Mexico Latino Films Co., a local national producer, and stars Joaquin Coss, Carmen Guerrero and Giron and Rene Cardona. It was megged by Ramon Peon.

Wire Maskelyne's

London, May 13.

Maskelyne's house of magic, which is a national tradition throughout England, is installing talkie apparatus, and throughout the summer will inaugurate a non-stop program of magic and 'interest' pictures.

Performances will run from 2 till 11 p. m. Policy may be continued indefinitely.

India Center Calls Off All Nation-Made Talkers

Calcutta, April 22.

Playart Corporation in Lahore, only recently equipped with American recording apparatus, has given up any idea of producing for the time being, conditions being too tough.

Means that there isn't a single sound studio now seriously at work in Lahore, although several companies are at work on silents.

SOVIET SHOOTS PLAYS INTACT

Moscow, April 25.

Russian filmers are experimenting with the photographing of stage plays for regular distribution purposes. Idea is not to tamper with classics by rewriting.

Condition was brought about by the lack of material for films. Russian filmers have been fighting for scenarios for the past year or more and didn't know where to turn. Now, it has been decided, stage pieces can be used, although they will have to be picked with the idea of having the usual Russe propaganda viewpoint in mind. Believed here that there are enough old classics with that viewpoint to make a go of it. New plays, by the younger group of writers, will be rewritten into scenarios in the usual way.

Idea of shooting stage plays as they are on the stage, with scenery, acts, etcetera, has been tried before, especially for opera in film. It has been experimented with in the United States, but never successfully, the scenery standing in the way and the whole procedure seeming too forced and faked when photographed. Fox made a photographic copy of 'Cavalcade' as a stage play, but used it only for study purposes, rewriting around that for the film.

12 Japanese Studios Make 750 Films a Yr.

Washington, May 22.

According to a report by Trade Commissioner P. P. Steintorf, at Tokyo, the Japanese annual production of motion pictures ranges from 650 to 750 films of feature length per year. It is estimated that about 750 films were produced during 1932. These pictures are produced very rapidly and cheaply and are in no way comparable with American films.

There are at present 12 studios in operation in Japan each operating its own developing laboratory using American and German raw film. Some of the studios have commenced to use domestic film manufactured by the Oriental Photo Industrial Company.

Most of the pictures produced are adaptations of Japanese historical narratives or plays and so far as is known there are no prominent authors of motion picture scenarios. The features produced are very seldom shown outside of Japan. About 50 percent of these features are of 8 reels and pictures of 7, 10, 9, 6, and 11 reels are next in importance in the order given.

Sound and talking pictures have not as yet been produced on a commercial basis. Several of the companies have been experimenting with American, German and domestic Japanese sound recording apparatus.

Insull Show-Conscious

Athens, May 10.

Samuel Insull is a reader of 'Variety.'

Ever since 'Variety' carried a story that some Hollywood producer planned to make a picture around the career of the former Chicago tycoon, he has been scanning the paper for a follow-up.

Local reports are that Insull is all set to become a Greek subject.

French-Argentine Deal

Buenos Aires, May 8.

Astor theatre will release a number of French films during the coming season through an exclusive arrangement with the Sociedad Franco Americana de Cinematografia, Buenos Aires.

Films included are the productions of Pathe-Natan and Vandal and Delac.

Going Places

By Cecelia Ager

Just Another Stencil

At the beginning of 'I Cover the Waterfront,' it looked as if at last Claudette Colbert had found the part she'd been waiting for. Surely the waterfront breeds wenches who know no different, who're happy being themselves — good honest dames. And so she starts out, likeable and true, a girl who, when discovered swimming naked in the surf by a blithe young reporter, wastes no time in mock embarrassment but sets about sensibly to retrieve her bathing suit from him. She's cold and she wants to go home; obviously she needs her bathing suit.

While waiting for him to give it up, cheered, perhaps, by the knowledge that the severity of a rubber diving cap suits her good looks and that the sea does nothing to the long upward sweep of her eyelashes, she chats with him pleasantly, her poise never deserting her because she recognizes nothing in the situation that might threaten her poise. Above all else, she's practical, which is just what a waterfront orchid would be. So far, very good.

Suddenly the script turns yellow. A waterfront heroine, it now announces, is just like any other picture heroine. Can she help it if her father's a sea captain. So Miss Colbert is forced to go fluttery and bashful, to turn demure and wide-eyed, to speak yearningly of fireplaces and cats to sit beside them, to become a waterfront dame with the soul of a good housekeeper. Now she must unlearn all the waterfront taught her, be hurt that marriage doesn't instantly follow love, and go tripping about the docks in high-heeled patent leather pumps. It isn't fair, when she had such a good start toward a real characterization, to have to give it all up for a rubber stamp, but then Miss Colbert's used to rubber stamps by now.

No Cream Puff

When a great big picture title comes right out and says of its little girl: 'Adorable,' who is poor little Janet Gaynor to question it, she feels. Miss Gaynor made her mark trusting people and titles too. Of course, some girls might think they were being called names, having 'adorable' bruited about them—but Miss Gaynor isn't their sort, the suspicious, ungrateful old things. 'Adorable' is a mighty pretty word to her, and if the good people who make the titles believe humble little her worthy of it, she's going to try and try to justify their faith.

And so Miss Gaynor is adorable every blessed foot. She'd rather be adorable than act. verybody knows what a shy, wistful pet she is, therefore it's just too adorable of her to pretend to be so sexy. It's too quaint of her to want the dashing young lieutenant in her boudoir, to insist he sit beside her on her virginal sofa, to command him to kiss her, for, the little kitten, how can she possibly realize what she is doing. Too utterly utter, too, too cute.

Just to see her waltzing, a princess pretending to be a manicurist, is beyond belief just to see her, a 100% American maid in voice, looks and manner, pretending to be a princess, albeit a mythical one, is still further beyond belief. Sheer fantasy, all of it, her wedding cake white fluted tulle negligee, her accordion, pleated chiffon nightgown with the ruffled lace cap sleeves, her black velvet cap and coat with its white ermine turndown round collar and bow, her extravagantly rococo rooms and lushly carved bed, sheer fantasy, save only for Miss Gaynor's own seriousness—about how very adorable she is. A little girl who wanted to be a cream puff and worked so resolutely at it, she turned out a coffee kuchen instead.

Punching Bag

Alice White is a blonde. She has good legs and aesthetically placed curves. When she wills it, she can look hard without suggesting that solitude is what she likes best. She wears flashy clothes with a certain pert distinction, and no one describing her as forward would feel conscience-stricken afterward. Her walk is a lilting saunter; her big round eyes adroit at beckoning. In other words, she is ripe for the femme football role in a James Cagney picture. 'Picture Snatcher' is her reward.

In this latest evidence of the constantly improving Cagney self-defense tactics, therefore, Miss White serves as target for a couple of strong, impulsive pushes-in-the-face. Like her forerunners, Miss White takes punishment without usurping sympathy from the punisher, because she is so zealous about being captivating it's perfectly clear he's got to do something quickly or be strangled to death. Miss White never was one to trifle with subtlety; she's a gal of direct action and no half-measures. In a trice she's out of her frock into negligee, nor does she lag about changing partners either. In 'Picture Snatcher' she toys at being a sobbie; her zest and amiability is her own personal interpretation of a girl reporter, and it's very sweet of her to think so.

Patricia Ellis, the love interest, wants to be newspaper woman herself. She's studying for it at a school of journalism, but she'll never make the grade. Her hair's too well groomed. She's too pretty, too trusting, too dainty and too neat.

It Correct

Everybody in 'The Girl in Room 419' stops by Gloria Stuart's hospital bed at one time or another during the course of the picture, gazes down at her sleeping head and golden hair strewn prettily across her pillow, and then, transfixed at the sigh, murmurs, 'God, but she's beautiful!'

The strange part of it all they're right. She is beautiful. She was brought into the hospital unconscious, the victim of a brutal gang beating, but it just so happened none of the murderous blows touched her face. For story suspense she's got to remain in a coma for several days, so naturally there can be no acting for her to do. Her role consists of looking more than average decorative, so as not to make a heel out of the rapt exclamations about her, and she plays it superbly. Her heavy eyelids, frigged generously with black lashes, are lovely closed gently over her eyes. Her well modeled face and firm round chin ornament any camera angle, and even when, in delirium, she must open her eyes, their poignant droop at the corners add still another item to her passive allure.

She gets well enough finally to sit up in bed and be photographed vertically for a change, in a soft satin negligee wrapped flatteringly about her shoulders. Her blonde curls, which miraculously retained their crisp waves and sheen throughout all her mute suffering, now fall into an orderly long bob, and it turns out that the fetchingly melancholy shape of her eyes comes from the fact that she's a hunted woman, a good girl who got mixed up in bad company.

Shirley Grey plays a jilted nurse with convincing venom. Kitty Kelly's rasping telephone operator's voice is a bit of realism lonely amidst odds and ends of hospital fantasy.

Redskin Roxys

What with the thunder shower season at hand, 'Stormy Weather' in the air and pants-for-women a moot question, the Roxyettes would like their admirers to know that they too keep up with current events. This week at the Music Hall they tackle all three trends in one number, and when they're finished, it's plain as plain exactly how they stand.

Let the storm clouds burst, they' got their red transparent oilskins. Pants for ladies, yes ma'm, their oilskins are fashioned into trousers and double-breasted short jackets, oilskin top hats too, that's how strongly they approve of the masculine mode. And as to 'Stormy Weather,' don't they do their most delicate tap routine to it, taps so

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Too Many Rubbernecks

Cairo, April 26.

Curious situation arose here when a troupe of Ufa actors were filming 'A Cairo Idyll.' They wanted to use the Mena House for a number of the shots and had the hotel's permission.

But too many outsiders looking in, so they had to build a duplicate front porch around the back where they wouldn't be disturbed. And a duplicate dining room in another part of the building for the same reason.

Picture is being made in German and French versions.

100 German Cinemas in U. S. Drop To 6; Bars Up All Over Continent

There are less than six theatres in the United States playing German films at the present time as a regular policy. A year ago there were over 100 such houses.

Most of the theatres playing German films are still in New York, there being three here. Two are in the center of the German section, the 79th St. and Tobis. Third is the newly reopened Vanderbilt off Broadway. Thalia, on 95th street and Broadway is the latest of the German houses to switch off Germans, going to Yiddish, and the Hindenburg has shuttered for a while.

In past two weeks German houses have closed in Chicago, Detroit, Buffalo, Boston and San Francisco because of anti-Hitler feeling. There's a German film current at the Little Carnegie, New York, but management is preparing a half dozen French subjects to switch to. House had previous contracts for some pictures which it has to play off. Europa is definitely through with German product.

Difficulty for the German film houses comes from the fact that Jews have always been the strongest supporters of the films. Figured that 65% to 70% of the customers at all German houses throughout the United States have always been Jews. There are not sufficient Germans left who patronize films to make the thing pay, even in sure-seaters. Besides a goodly portion of the German-American population is figured as being in sympathy with Jewish feelings on the matter and are also laying off German product.

Poles Boycott

Warsaw, May 12.

A definite boycott against German films has broken out here with

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COLUMBIA, UA PART ON FOREIGN DISTRIBUTION

United Artists and Columbia have definitely split abroad, as anticipated. U.A. has been distributing Columbia pictures through most of the world. Contract ceases at the end of the 1932-33 product. Columbia will set up exchanges of its own in England and on the Continent.

With that in mind, United Artists is expanding a bit abroad, picking up some more European product on which to spread its overhead. London Pictures, in London, has been signed for five films to be produced and directed by Alexander Korda. Two of the five U.A. will bring to America as well as the rest of the world, the other three being only for world distribution. None of the quintet will be handled by U.A. in Canada. All pictures will be made in the British & Dominion studios, with which company U.A. already has a world distribution agreement.

Columbia's exchanges will be set up by Joe Friedmann under supervision of Harry Cohn.

Polish Film Industry Sending Envoys to U. S.

Distributors, Exhibitors and Producers' Association of Poland is getting together a large committee of film-men from all branches of the industry, to visit the U. S. in July.

Group will go direct from Poland to Chicago for the exposition. Then a number of them, including directors and others in the production end, will trek out to Hollywood to o.o. the studios and learn whatever they are allowed to learn about picture making.

FILMING 'KNOCK'

Paris, May 13.

'Knock,' the stage play dealing with medical quacks, authored by Jules Romains, which had a successful run at the Comedie des Champs Elysees, has been purchased by Marrett, producer of 'Jean de la Lune' and 'Suzanne,' as his next film production.

Louis Jouvet, who staged the legitimate piece in addition to enacting the principal role, will direct and again play the lead. Casting starts this week.

Dutch O.K. Then Frown On 'Whither Germany?'

The Hague, May 11.

Chairman of Dutch board of film censors made a queer move. The board had passed German propaganda film, 'Whither Germany?,' composed of strips from old films, starting in 1908 and going through war to the Revolution in 1918. It finishes with Hitler-hurrahs.

Chairman wrote to big cinema-interests that it would be better if they did show film, though it was passed by board, as he foresaw same troubles over it as with 'Morgenrot.' He mentioned as well that in first sitting the board banned this reel, but after review by full board it was passed with cuts.

Papers comment scathingly on this move, especially, as the chairman belongs to Labour Party, which is strongly opposed to everything German, especially Hitler.

GUITRY YIELDS TO FILM LURE

Paris, May 13.

Sacha Guitry, who has persistently refused offers for film contracts for 10 years, though he has been approached by producers in France, England and Americ , has at last decided to perpetuate his art before the camera.

Guitry will produce, direct and star in his own screen adaptation of his original play, 'Chateaux en Espagne' ('Castles in Spain'), now one of the season's outstanding successes at the Varietes Theatre.

Marguerite Pierry, who replaces Yvonne Printemps as Guitry's new leading woman for stage plays, will appear opposite the actor-playwright is his first picture. In addition to his own share towards the financing, Guitry has already received 400,000 francs from an outside source and is expecting a similar sum from another silent backer next week.

Negotiations are now in progress for studio space and the production will be started about the middle of June, while the legitimate performances are still going on. Releasing plans are not yet definite, although several companies are said to be eager to obtain the picture. An English version is also contemplated.

German Tenor's German Song Hissed in Prague

Prague, May 10.

Jan Kiepura, Polish opera, concert and film singer, stirred up a hornet's nest in Prague by singing a German song in his last concert in the packed Lucerna hall. The Czechoslovakian government is now making every effort to promote friendly relations with Poland. In Kiepura's concert was the Polish minister Czechoslovakia, leading members of the diplomatic corps, leading officials of the Czechoslovak government and of the city of Prague.

Kiepura's various songs on the program were received with enthusiasm, but when for an encore he offered a song in German from his most popular film opera, the vast audience broke into hisses and catcalls.

German films are not popular in Prague, and the Czechoslovak film censor has already refused permission for the presentation of Ufa's 'No Day Without You' and 'Baron Trenk.'

Salvaging German-Made

Hollywood, May 22.

Kurt Neumann will direct Universal's English version of 'The Secret of the Blue Room,' a German-produced film. Germ of the foreign picture will be all that is retained. William Hurlbut is scripting the new version.

Henry Henigson will supervise. U picked up a notch in Neumann's contract.

Buy-Sell Middleman In Franco-U. S. Deals

Paris, May 13.

Maurice Livingstone, former film salesman for RKO, now buying and selling on his own, will arrive in New York May 26 with a collection of French productions which he will seek to place with American distributors.

At the same time, Livingstone has been commissioned by several European picture dealers purchase for them American productions suitable for distribution in Europe. He will remain in the States about two months.

275 French State Theatres May Go Film on Subsidy

Paris, May 12.

Steps are being taken by the French government to organize a State Film Industry. There are 275 State-owned (legit) theatres in the country, most of them losing money and at least half of them are figured good spots for showing pictures. With the government going into film production and having those theatres to switch to films, it's figured they'd make a pretty definite obstacle for private film enterprise in France.

Where the thing becomes most feasible is from the standpoint of

(Continued on page 48)

German Censor Bans On Wholesale Scale

, May 12.

Banning of pictures for political or other reasons continues here, with no abatement. Latest picture to be banned outright in Germany is 'All Quiet on the Western Front' (U), not only because of its pacifistic character, but also because Remarque, the author, is considered an enemy of the government.

Other pictures ordered banned are 'Wooden Crosses' (French) (Pathe-Natan), 'Trouble in Paradise' (Par), 'Ladies of the Big House' (Par), 'The Last Step' (Metro) (evidently a changed title for Germany), 'Ekstase' (Czechoslovakian), 'The Last Parade' (Col), 'Hands From the Dark' (Terra) (German) and seven other local made pictures.

MGM Berlin Staff

Gus Schaefer, Paramount German manager, is not the only non-Jewish head of an American film company in Berlin, as reported.

F. L. D. Strengholt, Metro chief, is also non-Jewish.

Nazi-Controlled 'Film-Kurier,' Berlin Film Trade Paper, Pans 'Variety's' German Picture News

The 'Film-Kurrier,' Berlin film trade daily, whose mast-head now carries the line that it's the 'offizielle pressestelle der NS-Kommission-Splo,' scored 'Variety's' recent news accounts of the German film industry as false and scurrilous.

The following is a literal translation of what the Nazi-dominated film trade paper—heretofore the foremost German picture trade daily has to say about 'Variety.'

'Film-Kurier' was previously published by Alfred Weiner and his son, Lucien Mandelik-Weiner, as an independent film trade paper until the Nazis, as with the rest of the press activities, took control. In the last issue, prior to the Nazi assumption of authority, the publisher's final statement announced that he was through as editor of 'Film-Kurier' and that he was no longer responsible for anything which might further appear in its columns in connection with the film industry. The Weiners are Jews. Albert A. ders is the new editor.

The issue of May 10 captions the following article, 'New Lies in Variety.'

Previously, in the issue of May 6, in the English section of this German film trade daily, Editor Sanders essayed a refuting parallel as a pseudo-expose of 'Variety's' news account of May 2, which carried the featured story, 'Nazis Backing Down.' Since 'Variety' couldn't possibly reach Berlin less than a week or 10 days later, the May 6 excoriaration of this paper must

(Continued on page 46)

German Censor Ok's 20 In April, 12 in March

Berlin, May 13.

With only features past the censor in March, figures have improved a little in April. Twenty features were passed in Germany that month, 12 home-made ones, five from U.S.A. and three from Italy.

Among the March pictures there wasn't a single American one. More than a hundred educationals and shorts were passed in April.

Altogether, during the last ten months up to April, 183 full-length features have passed German censorship; 121 of these were German pictures (eight less than in the corresponding period of the preceeding year), with 36 American features and 26 coming from various other sources.

CINES STUDIO IN ROME DARK

Rome, May 11.

The Cines Film Co's studio, started by Stefano Pittaluga, is closed—temporarily it is said, but no one can say when or under what conditions it will reopen. The financial conditions of the company have decided the directors and financial backers to call a halt to what can be done.

Experts will try and locate the trouble, and probably the company will start again with some changes in the management.

The blow is a severe one to the Italian picture-making industry, for the Cines was the largest and really the only important studio in the country. The recent flop of the film 'Acciaio' ('Steel'), which was made by the German Ruttmann, added to the deficit considerably.

Film is said to have cost 500,000 lire, and it had very short runs everywhere.

Everybody is blaming everybody else for the trouble. One suggestion is that the big studio in Via Velo be let to independent producers here, of whom there are three or four.

'BITTER SWEET' READY

London, May 22.

Murray Silverstone, United Artists' local chief, sails Saturday (27) for New York, with a print of 'Bitter Sweet,' just completed.

Picture was made for U. A. by British and Dominions.

GERMAN STUDIO WORK CRIPPLED

Berlin, May 12.

Production here is hitting a new low despite anything the government can do to boost it. Only three features are in production at the moment in the major studios.

In the Neubabelsberg studios, Steinhoff is directing one picture, at Tobis there's one picture being made, and in the Ufa Templehof studios, Geza von Bolvary is working on one film.

All the other studios, including that of Terra and Frohlich, are dark.

NAZIS FORCING EXHIBS TO SHOW PROPAGANDA

Berlin, May 12.

Bureau of Propaganda has a new project in shorts to be called 'Five Minutes of Germany.' A series of shorts to be made, strictly for propaganda purposes, and exhibitors required to display them in all German film houses.

All German film producers may make these shorts, there being no pressure used on this end, but all film houses will be ordered to display them. With the government backing them and passing out favors to the makers it's not figured there'll be any difficulty about getting sufficient subjects go around.

Pommer Readying List Of Foreigns for Fox

Paris, May 13.

rich Pommer now installed at the new Fox Films production offices in the N. Y. Herald building on the rue de Berri is working out several European productions to be laid before Clayton Sheehan when the latter arrives in Paris on the Washington, Wednesday (17).

Pommer is not strong for transferring stage plays or operettas to the screen, claiming they lack rapid motion. He has three story ideas in readiness for Sheehan and will plug for originals written directly for the screen in preference to adaptations.

U. S. Foreign Film Trade Up 16 P. C., Filling Gap of German Breakdown

American capital investments and cash deposits in Germany still are making straight news of German conditions difficult. American firms are so deeply involved in the company financially that some of them are more than willing to shut their eyes to prevailing conditions and pretend there are no difficulties.

Letters still are coming out of Germany to newspapers to the effect that all's well. Heads of American firms are writing letters to folks here denying any trouble. In other letters, to presumably safe h. o. execs, however, the lie is given to these first items.

From the standpoint some American companies items about actual conditions are not desirable because they would stir up trouble. Others figure that this is America's big chance in Germany. Germany has never been a really good market for American films, because Germany is too good at film making for its home market. German filmers have always been number two to Hollywood in the matter of picture making. Now, it is figured by some Americans, with Jews out of German filming and the German film industry pretty well crippled, it ought to be a perfect moment for American product walk in and clean

U. Product Up

The few on the other side of the fence, with a broader view of conditions, argue that the money made in Germany can't be brought out anyway and will eventually have to be left or lost there, so why bother? Besides, American trade all over the world is improving because of the slump in German product. An unofficial checkup indicates that American films gained 16% in sales abroad during the past two months. While that figure may be only temporary, it's argued that there are definite signs of a drop in German films abroad, meaning that whatever gain might be made in Germany—with headaches—is being gained elsewhere in the world with ease.

Meantime, denials and counter denials, rumors and counter rumors, continue, none of them fooling anybody in New York, except that some of the filmites figure they'd just as soon be fooled in order to pick up some extra coin

RKO ROXY

New York, May 19.

This may be the last week of stage shows over here unless the Radio City emperors bring it back again later and mess around much the same as RKO has done for some time with the Palace, once a haughty and proud sort of show-house that got bruised and pallor-stricken by rough treatment and lack of nourishment. RKO Roxy's fate appears problematical.

House may or may not close after this week as an interlude to trying straight vaude, which was proposed recently, but from all indications isn't so positive. On the other hand, story is that house will not close down for the entire summer.

Now it appears theatre will unload stage shows and go straight film Friday (26) at a 40c top. House has been getting 75c under the policy that has stood since opening, but right along has failed to return the coin, largely because of inability to get the proper film for the scale.

Its screen swan song as a combination house is 'Hold Me Tight' (Fox). Not a bad little Jimmie Dunn-Sally Eilers picture, but it isn't drawing here. Atttendance Friday night away off.

Stage shows have a much higher standard than films at the smaller R.C. house, but as the industry has discovered, the stage does not mean much at the box office unless the names are of pre-eminent drawing power. Thus, burden of draft has rested on the picture attractions. With Music Hall first choice on product, that has left the RKO Roxy in a doubtful position right along.

No outstanding names have played the house either, best in that line also going to the Hall. Put the two together and it's no great wonder why the smaller theatre has had two strikes against it. Both R.C. houses have had the same scale except for mezzanine, which is more at the Hall.

Final stage outlay here makes a better bid for approval than others have. If the habit of coming here was stronger, the stage shows, judging from this and the previous week's program, would about be sufficient to square for the 75c admission.

Harriet Hoctor figures most prominently in the current presentation spread, rest of the show consisting of Hal Sherman's act, v.k. to vaude, and 'World Is Waiting for the Sunrise,' a group singing and dance extravaganza.

Miss Hoctor is on twice and supplies the punch of the proceedings. She does 'The Raven,' one of her most popular conceptions and not to be confused with 'The Nightingale,' another original, which she performed last week at the Music Hall.

For 'The Raven' house provides a very effective setting and lighting to lend it the proper touch. It's a set that's very simple and fringes the stage, leaving a vast amount of floor space for the dance itself. Miss Hoctor is, perhaps, at her topmost in execution of 'The Raven,' suggested to her by the Poe poem. Her artistry and grace is matched only by the very exact precision of her steps and the fine, probably unparalled balance which Miss Hoctor maintains.

Coming to a sudden stop now and then on her toes, Miss Hoctor holds it without swaying more than millimetres. In many ways when the dancer is doing 'The Raven' she appears to be on skates, so unjagged are her gyrations and other movements.

In her other number, which employs the Hoctor ballet group, the ballet champ relies more on routining and the effectiveness of a saucy pseudo-riding habit. This is the 'Ahunting We Will Go' number, which Miss Hoctor also originated some time back. It includes low hurdling for the prancing ballerina and her line of prancers.

Hal Sherman, with Beth Miller, is between the two Hoctor dances and himself clicks strong in a novelty closing hoof exhibition. Over here he's inserting a pantomime bit, clowning around as though he's in a ballroom trying to grab off a floor wrestle with a girl, gettting turned down mostly.

An overture arrangement, 'Harlemania,' a little diff for this house, precedes the opening presentation, 'World Is Waiting for Sunrise,' built around the ballad of that name. It has Beatrice Belkin, who used to be at the old Roxy under S. L. Rothafel's direction, and Eric Titus as a duet and choral groups around them. Duo is seated on what purports to be a quarter moon, while to the rear is a revolving light effect of the world. It's night, with cloud effects rolling across the scene. This gives way to sunrise, represented by the Hoctor ballet girls coming up backstage in costumes that suggest sunshine. After a number downstage, they retreat to their original positions, and on the close a bunch of sun rays are shot against the cyclorama in full-stage. It's all rather impressive.

Char.

CAPITOL, N. Y.

New York, May 19.

Names in the stage show at the Capitol are usually indicative of screen weakness. That has become the tipoff sign on this house for the town. The exception is made when a Marion Davies film is played, and there's no way of telling in advance. A strong drawing stage show, if available, is always booked in to guard against possible low gross in event a Davies doesn't stand up.

This is one of those Davies film weeks, with 'Peg o' My Heart' the picture and a stage bill containing much more box-office lure than other recent Capitol bills. The policy proves its value this time, for without the stage show there would be very little entertainment and probably less business at the Capitol this week.

Joan Blondell and Dick Powell are headlined and Col. Stoopnagle and Budd underlined out front. Aided by two dancing acts and the big Chester Hale line of girls, they deliver a very satisfactory three-quarters of an hour or so of stage fare. The combination gives the house a double draft from the picture and radio angles, in addition to the entertainment provided inside.

Miss Blondell supplies the Hollywood flash and Powell the entertainment in the film department. Latter (New Acts) had the flaps and other females panting and chirping for more here, just as he used to in Pittsburgh. He's a picture star now, but retains his stage presence. He can sing, talk, hoof a little and play three or four instruments, which gives the impression of versatility, and on top of that he isn't taking any long shots as Hollywoodites usually do in Broadway theatres, but is on his stage business. He did 13 minutes as a single and then stuck around to straight for Miss Blondell.

But for the two minutes or thereabouts devoted to a special lyric anent Hollywood, the picture blondie, who's a cutie off the screen as well as on, was teamed with Powell. She supplied the peek that they wanted, and Powell did the rest. In a 15-minutes routine devised to show up Miss Blondell in such a way that, despite lacking in real stage talent, she never appears at a disadvantage, they talked, sang and clowned themselves into a hit. Their shoe changing bit, used before by Miss Blondell with Harry Rose in Chicago, brought the only unpleasant moment.

Together the film names in their dialog and songs amounted to a double-barrel display ad for Warner Bros. in this Metro showcase. Powell used the score from '42d Street' besides mentioning that flicker only about 20 times, while Miss Blondell, in referring to other picture stars, stuck to the Warner contract list exclusively. But the Capitol's loyal customers didn't mind, nor did they notice it.

Stage playing for Stoopnagle and Budd and other acts to do their radio stuff on the stage takes more nerve than radio broadcasting. Playing safe with makeup props, the Col. makes sure of a good start. The moving lapel flower and elongated necktie are a typical vaude beginning, and the boys upon entrance look like Miller and Mack. Then into the routine proper, and it remains a secret for a while. When Budd gets around to the Crosby and Vallee imitations, done straight, he's emulating every ether comic who has ever stepped upon an apron. The boys finally get 'em with the automobile race description. That they gave away the same bit to the newreels for nothing a couple of weeks ago didn't seem to make any difference.

Step Brothers are the first of the two dancing turns to appear, showing up early, just after the Hale girls' first number. The girls are in informal street dress with little veiled hats. The Steps, who can step, when following out in 'one' go one up on the girls in the sartorial way with green suits that are green suits. For about 10 minutes of challenge dancing they do everything but break their legs.

The girls are on again in blue gowns with big hats to introduce Powell, who, in turn, introduces Miss Blondell. The radio team follows, whereupon the Hales usher in the finale. Latter is an apache dive scene along standard lines built built around the sensational mixed dance floor wrassling team of Ayres and Rene. Rene gets tossed through a papier mache bar mirror at the finish, which is reminiscent of a similar scene in 'Laugh Parade,' and perhaps done here by the same duo. The costumes on the girls, who serve mostly as background, are colorful, and the trick finish brings the better than average stage show to a legitimate ending for a change.

Yascha Bunchuk goes heavy this week to lead the boys through some Hungarian note blasting. An 'Our Gang' comedy was on the program, but not shown at Friday's early evening show. Without the short the performance ran an even three hours, long enough. Business only fair, but should build when reports get around.

Bige.

R. C. MUSIC HALL

New York, May 19.

The spec is the Radio City Music Hall's best draw and will be for some time to come. Save for a mild name or two to give the exploiteers something to crow about, judging by the reception of and reaction to the big spectacular presentations offered here of late, no personality is necessary. It's the composite that dominates and commands the most consistent favorable attention. So much so that no audition of a M.H. show is minus some audible commentary from the neighbors regarding the merits of the presentation's lavish investitures.

The capacity of an auditorium like the Music Hall forfends any personality dominance. Hence the spec must be to the fore and, the generalissimos of the R.C. ace house have seen to it, nothing is wanting to impress the eye more than the ear.

One might be captious and say that there's too much show on view week after week. But --haps it's wise to so overwhelm the audible sense in view of the haphazardness of the cinematic offerings. For obvious booking reasons no degree of consistency is certain on the celluloid end.

The present show, to augment 'Adorable,' a screen operetta (Gaynor-Gaxat) might be termed an overplus of the vocal talents. A 'Samson et Delilah' production overture (as ever, well conducted by Erno Rapee), augments the light opera aspects of the Fox film with a grand operatic hors d'ouvre.' It's well done, however, by Edwin Eustis, contralto; Roy Jarman, tenor, and Patricia Bowman, premiere ballerina, plus the numerous choral, ballet and Roxyette vocal and terpsichorean corps.

Following the newsreel, a clever 'Dresden China' presentation features Kay, Katya and Kay with the ballet, which is distinguished by novelty of costuming and presentation.

The name additions this week are Tom Howard with his 'Hold Up' skit and Harold Arlen, composer of the current song rave, 'Stormy Weather,' which is rather stupidly produced with a Fokinish type of dancer, Von Grona, essaying gyrations which are out of the picture. The tune is essentially Harlemesque and should have been terped up in very hotcha manner instead of the erotic dance attempt by the classic Von Grona. However, the supplementary rain and storm effects, plus the moving props and general manouvering of the many cantilever stages more than offset this deficiency.

Incidentally, the movable stages are being utilized more and more for striking sight effect. It becomes a constant wonder to the fans how they elevate the pit band and shift it back on the stage carriage and bring the girls frontwards, etc. That's the type of stuff the M.H. should go in for regularly to capitalize the last word in stage mechanics with which this auditorium is so wonderfully equipped.

Thus, instead of striking a set, the Tom Howard street scenes sinks into the orchestra pit, with a minimum of wasted time. Howard's talk registered, despite the large capacity, but any dialog act automatically catapults the audience forward on the edge of their seats.

At 75c—save for the $1.65 reserved seat loge section—this show is the flash of New York for impressive numbers. That $1.65 tap, incidentally, is bringing out the carriage trade in tails ' ' everything, and seemingly educating a new type of picture house patron. What's more, they are the most enthusiastic and naive fans whose appreciation of the spec is something which the Publix type of customers long ago become accustomed to.

Abel.

VANDERBILT, N. Y.

New York, May 17.

In face of the fact that more than 50 theatres throughout the United States have thrown out a German film policy during the past month, there's something fatalistic in the opening of this house as a German spot. Management seems determined to fight out the issue on straight German lines, with no apologies or back bends. And it's just barely possible that it may get away with it.

House is in its second week and is certain to stick a couple months or so, at least. First week it was just straight films; now a bit of stage show has been added. There's a big band and a singer. Price is still a quarter for matinees and 40c at night, which is fair enough, considering the fact that first-run foreign films have managed to get $1 most everywhere thus far on their own.

On the face of it, it doesn't look possible for this sort of policy to get anywhere. The Vanderbilt was wired by Tobis a couple of years ago at considerable expense. German pictures were put in, but it was no go. They gave it up, leaving their equipment behind. Now the owners can't rent the house and they've been facing what looks pretty sure to be a dark summer. Through a series of circumstances, however, they have become interested in a German film distributing company. This company bought a lot of pictures just before Hitler got rampant and American Jews and others decided not to patronize German films. So the partners, four of them, found themselves with an empty theatre on their hands, plus a lot of negative that they couldn't rent. Hence, the Vanderbilt's German film policy.

House is being run on absolute minimum basis and costs little. Prices are as low as the Yorkville German nabes. That's the management's hope; that the Germans in Yorkville will come over to Broadway for a quarter.

The only difficulty is that German films in the U. S., including New York, have always been patronized by an average of about 70% Jews. These Jews simply won't go any more, or most of them won't. Germans Americans have never been, and are not now, good picture customers. And the Vanderbilt's sole hope is to arouse enough of them to come across.

The stage now is figured to attract Germans. The Friedricus band, led by Hans Fredhoven, consists of 28 men. They've become pretty popular via a weekly broadcast over WOR every Sunday afternoon. This is the first time they're showing on a stage. All good musicians but a bit nervous when caught opening day. All wind and reed instruments, but they have tempo and control. Dressed in Frederick the Great age costumes, they made a nice appearance on the Vanderbilt stage and got their numbers over nicely.

Senta Cordel is the other item, her number being used in the center of the band concert and in front of the bandsmen. She's a comedienne and dancer, working entirely in German. Pretty good, and the customers liked her, although her material is restricted to German audiences.

That's not much of a stage show, perhaps, but it's the first professional stage show in any foreign film house in this country. It has some bo. allure, and it adds up to good value at the scale.

Question is whether the operators' optimism on the matter of waking up some German business will get anywhere.

Kauf.

NEWSREELS

TRANSLUX

Incongruous arrangement spoils an otherwise worthwhile newsreel program. Leading off with what was evidently an assembly of clips on the German situation before the Hitler pronouncement, this subject is immediately followed by one in which Hitler is among world representatives who have endorsed the Roosevelt peace plan.

Saturday audience seemed conscious upon viewing the Pathe clip that the subject was old stuff. There was plenty of time between the change in Luxer program to bring the silent title up to date. When after the Pathe talking reporter's bombast at Hitler Paramount immediately followed with part of the Roosevelt address and views of MacDonald, Herriot and Hitler as endorsers, there were some in the mat audience who could not refrain from smirking.

Also from the war note of the lead clip the program broadened further into pacificism. Pathe, itself, talked peace in a magazine view of warships.

Universal, which a week ago scooped cleanly on the bonus army, allowed the other reels this week to catch up. At the same time it stepped ahead, getting the only views of Mrs. Roosevelt attending the camp.

Another instance of the importance of newsreel title writing these days, especially on politics, was the audience reaction to Pathe's 'America Backs Up Roosevelt.' The bromidic phrase almost spoiled some good laughs in interviews with citizens on the subject. These kind of interrogations, with Roosevelt's picture in every plumbing and delicatessen shop in the country, are meaningless unless designed for comedy. And laughs are hardly in accord with such a title.

Murch, the child murderer; his parents and the judge were all posed by Pathe, with a reporter doing the talking. Pathe also interviewed the younger son of the President, who is managing a California air line. It caught the Rockefellers coming out of church to report of the change in business address.

Universal was the only reel Saturday to have the International horse show in Italy. Little was seen of the horses, the subject being devoted to a study of notables and awarding of the cup. It also followed the papers in covering the dismantling of shanties of the jobless in New York.

A miniature submarine, capable of carrying one person, and some Georgia chipmunks feeding out of the bottle were amusing subjects.

Waly.

EMBASSY

Current program features personalities. Even at the football games in England and France the major footage of the clips seems to have been given over to studies of the Prince and the President.

The return of Matsuoko to Japan is more about the envoy than the crowd; and MacDonald and his daughter, on their re-alighting in England, are also kept to their camera selves.

Then the new prohibition administrator talks about gangs, and the new comptroller of the currency waxes theatrical.

Two secretaries of the President are next studied. This is a contest in plugging their boss, and both finally win when they concede he is the greatest man for whom they have ever worked.

Then comes another study of O'Brien in action. It's Parents' Day, according to the titles, that opportunity for this camera assignment occurred. In the case of the Japanese Emperor, the soldiers, however, are given preference.

That subject about Springtime on the Danube could just as easily been made in a certain Broadway Bavarian kitchen. And the Austrian boys who sing while they wield a pick and push a barrow was seriously hooked up by silent titles as suggestive of the Roosevelt reforestation movement.

About this time every year come views of Hudson river outboard motors, some more rodeo, a little less wrestling, Gold Star mothers, Joan of Arc reminders, and cut-ups Columbia's institution.

Carnera and Sharkey signing up got laughs at both houses because of the cracks of the matchmaker. The reels were all on the job this time for the second Maine fire. And the Embassy didn't forget to work in some more army recruiting matter, Michigan's tulips, and Dixie's cotton jubilee.

An important Embassy clip was the F-H rehearsal of how Mussolini's 20 airships will find their way to the World's Fair.

Waly.

PARAMOUNT, N. Y.

New York, May 18.

Stage presentation does nicely enough for its type. Hasn't any strikingly novel production ideas, but it does march all its materials in showmanly and interesting manner. Bill is without 'names' in the sense of recently Broadway deluxe splurges. It is modestly and simply staged with a fair amount of production background, always adequate and in good taste without spilling over on the Christmas tree technique of decoration.

Opens with Roberts Bros., radio trio of novelty harmonizers and instrumentalists, featuring freak vocal tricks in the Mills Bros. manner. Opening the stage show put them rather in a spot for three men working straight in style and grouped around a microphone. Freak harmonies, however, got them a good share of return for their routine of pops and glee-club standards.

News reel breaks into the presentation here, together with a generous collection of trailer material. The announcement of the next attraction, 'International House' (Par), is neatly made with flashes of action and moderate use of the usual superlatives.

Stage show resumes with an ensemble bringing on eight boys in addition to 16 girls in the line and nine show girls posed on a back elevation. Makes a first-rate flash of people and the girls, group sponsored by Bob Alton, who also is credited with the production. Girls are spirited and full of bounce, and their stepping numbers fill in an excellent background for a series of specialty interpolations. Set for the first number is a double row of mammoth books like a library shelf, with the book backs opening for the posing girls. Boys sing an indifferent number that carries the book idea in lyrics.

Drop down in 'one' for a tap specialty by three girls filled as the California Redheads, mixing laps with a lot of acrobatic winging and challenge routines blended with acrobatics. Fairly lively number.

The Swifts succeed in the forward groove with their dexterous club juggling and dazzling passing, all nicely mixed with quiet comedy, done in a mild parlor manner, without the use of a grotesque clown and a neat twist to a comedy formula.

James Melton, personable tenor, does a straight singing number in a pleasing manner. Nice appearance of the singer and a trim style of

(Continued from page 19)

Talking Shorts

STOOPNAGLE and BUDD
'Sky Symphony'
With Lanny Ross, Loomis Twins, Rio Bros., Merrill Abbott Dancers
13 Mins.
Strand, N. Y.
WB Vitaphone No. 1477-8

A long-winded short, below the standard of the recent Warner Vitaphone shorts' releases which seem to have attained a new standard. Having lots of talent to work with, it's a hodge-podge, probably confused and handicapped chiefly by the multiplicity of talents. Stoopnagle and Budd, the stellar pair, evolve into stooges to permit the rest of the variety talent to do its stuff. They include Lanny Ross, Loomis Twins, Rio Bros., and the Abbott Dancers, of which the first two, as with the Stoop-Budd combo, likewise have something of a radio rep.

Roy Mack staged and Jack Henley (from the fleeting credits) were names caught as director and author. They endeavored to trick it up with a little cartoonic interpolation, such as having the sun and the moon argue it out as to which is the more important. Against this a 'Spell of the Moon' theme song is the underlying vocal motif, going from an oasis scene into a rain finale.

Camera angles on the group of femme dancers are good, and some of the staging effects are novel, but the sum total fails to jell signally. *Abel.*

'HEAR 'EM AND WEEP'
Musical Novelty
18 Mins.
Mayfair, N. Y.
Columbia

In this release of the Lambs' Club series, the subject matter goes musical and with satisfactory results. First-run calibre.

Julia Sanderson and Frank Crumit head those taking part. Whole idea is built around a woman's yearning for the songs of long, long ago, when everything was so peaceful-like. Novelty angle brought out in a lot of numbers in a saloon setting, with a free-for-all fight figuring as among the peaceful things that happened when 'Won't You Play Croquet?' 'If Jack Were Only Here,' 'Banks of Wabash' and others were popular.

Majority of laughs short contains occur in the final saloon scene. Particularly funny is the pantomime of the mugg who makes a trip to a male's sanctuary after each beer. Repetition of this finally builds it to laugh heights.

Crumit does a song-plugger in a store and has various numbers done for the old lady customer, action cutting to scenes in carrying out songs. For 'Croquet,' Crumit and Sanderson are together on a croquet course.

Alexander Gray sings one at a piano, 'Put on Your Old Gray Bonnet,' but fails to make his usual good impression.

Short is well produced, photographed and recorded. *Char.*

'DADDY KNOWS BEST'
Sennett Comedy
Walter Catlett
20 Mins.
Paramount, N. Y.
Paramount

Old hoke in a fresh dressing. Walter Catlett and a sprightly company of young people hold up bromide situations with a good deal of slap-stick vigor.

Catlett is the stern father who forbids giddy daughter (Joyce Compton) to go on a wild party. She goes anyhow and, in pursuit, dad finds himself in a strange woman's flat minus his trousers, just as the husband returns unexpectedly.

From there it's a comedy chase and knockabout, with daughter's boy escort saving the old man from exposure and squaring everything. Average two-reeler. *Rush.*

'PIRATE ISLES'
Magic Carpet Series
10 Mins.
Embassy, N. Y.
Fox

Except for photography, 'Pirate Isles,' a short about the West Indies, contains nothing that has not been seen before.

Getting something different would be difficult because the West Indies during the past few years have been cameraed almost as much as Broadway. The Carpet version, however, is unquestionably the best of all the camera jobs. *Waly.*

BALI
Travelog
8 Mins.
Palace, N. Y.
Van Beuren-RKO

This appears to be a cut-down from a full-length picture which was hustled out last summer in a vain endeavor to tail onto the 'Goona' rush. Little goona in this, with the rice fields and the native funeral getting the major footage.

Straight travelog stuff with the running comment dry and without point. Just something to kill eight minutes on a program. *Chic.*

BOBBY JONES (No. 3)
'Hip Action'
Strand, N. Y.
WB Vitaphone 5821

In the series of Bobby Jones' second series for Warner Bros., this one is devoted to 'Hip Action.' As with predecessors, WB stock company people fill in to dress up the technical exposition. W. C. Fields is the doubting Thomas in this series, with Warner Oland also recognized on the links, as Jones shows 'em how.

The hip thing is a more technical nicety and doesn't have the popular mixed audience appeal, but the new penchant for contrasting cinematography presents it showmanly enough. Runs only 7 minutes, which helps further. *Abel.*

'TEMPLE OF HEAVEN'
Scenic
8 Mins.
Mayfair, N. Y.
Imperi

Of the 'Port o' ... produced by William M. ... Would pack for interest if not so long and on the narrative had better buildup. Unimportant as filler, likely to be found in few houses of the Mayfair's prestige.

Background is in and around Pieping, including sacred temples, bridges built by former rulers, etc.

Condition of print seen here not up to standard. *Ch*

I Cover the Waterfront

United Artists production and release. Directed by James Cruze. Features Claudette Colbert and Ben Lyon. Based on Max Miller's book of same title. Adapted by Wells Root, with added dialog by Jack Jevne. Ray June, photog; At Rivoli, N. Y., for grind run May 17. Running time, 72 mins.

Julie Kirk	Claudette Colbert
Joseph Miller	Ben Lyon
Eli Kirk	Ernest Torrence
McCoy	Hobart Cavanaugh
Ortegus	Maurice Black
Old Chris	Harry Beresford
John Phelps	Purnell Pratt

Rather than an adaption of the Max Miller book, this is a home-made studio yarn carrying the original's title. Besides having its own literary background the title is attractive and should draw attention. That advantage for this moderately entertaining picture should result in fair boxoffice returns.

The scenario constructed around the title by Wells Root is trite and over-laden with the good old 'situation' school boloney, but the settings are picturesque, the photography exceptional and the three central characters interesting in general, despite they're not always naturally motivated.

The late Ernest Torrence has the meat part and his performance is in keeping with the standard he had set for himself. A pretty tough assignment they gave him, one in which it was necessary to capture sympathy in face of the worst sort of opposition from the script. He'll be sorely missed on the screen.

Around Torrence's Eli Kirk a deep sea skipper and smuggler who has few scruples, excepting those concerning his daughter, the scenarist has built a fable that manages to keep some of Max Miller's waterfront reporting color alive, but much of it is accomplished by the exaggeration route. Ben Lyon, as the reporter, is still another legman who calls his editor names on the phone and in the office, but holds his job anyway. For years he's been promising a sensational expose on Kirk's activities and finally he delivers. Kirk is caught while landing Chinamen inside shark skins.

Meanwhile Lyon and Claudette Colbert, Kirk's unsuspecting daughter, carry on a hot love affair, including a night at Lyon's apartment, with the customary breakfast in the a. m. Lyon originally intended to get Kirk through his daughter, but he falls in love, which is a cinch to see in advance, as is the finish.

During one of the early sea chases by the reporter and the coast guard, Kirk disposes of the evidence by tossing the fellow overboard. When the body is accidentally recovered the reporter brings it to his office, lays it down on a desk and presents it to the editor as the basis for a story. It's not a very appetizing sequence.

The dialog now and then gets rough, but not when the time isn't ripe, for there are some situations that demand strong chatter. It's part of a first-rate production job, taking in all tech departments. Ray June's photography is largely responsible for much of the effectiveness. When nothing much is happening there is usually a nice background.

Hobart Cavanaugh is dragged in for no reason, but the laughs he snares square the intrusion. Maurice Black gets full value out of a seaman character bit, going out in a death scene after a shark grabs one of his legs, reminiscent of 'Tiger Shark.' *Bige.*

Miniature Reviews

'I Cover the Waterfront' (UA). Free adaptation of the Max Miller book. Combination of title, picturesque background and three good performances, especially by the late Ernest Torrence, should offset inferior story for favorable business. Claudette Colbert, Ben Lyon featured.

'Cheating Blondes' (Equitable). Misleading title for an ordinary murder mystery that's better than average independent work. Can stand alone outside the A houses in a pinch.

'Girl in 419' (Par). Gang background for hospital romance. Dull lead-up to a brisk surprise dramatic finish. Cast of standard names, but no real marquee draw. Less than fair release.

'Soldiers of the Storm' (Col). Action story of conventional pattern with Regis Toomey and Anita Page. For the 'B' houses and down the line.

'Picture Snatcher' (WB). Best Cagney in some time, and a certain clicker except, possibly, for the south. Should get above average returns with plenty of selling ideas in this theme.

'Adorable' (Fox). Gaynor and Henry Garat, new French juve, in screen operetta. Too Graustark in its airiness and not overly strong prospects outside the Gaynor strongholds.

'Cougar' (State rights). Interesting record of a mountain lion hunt with particular lure to kids. Includes capture of other animals and snakes. Likely box-office away from big first-runs.

'Wives Beware' (Regent). British made quota picture that has a couple of cast names but nothing to back it. Pinch hitter for the small ones.

'Hold Me Tight' (Fox). A Dunn-Ellers yarn cut to fit. Against a department store background and clean for a change. Fair entertainment.

'Forgotten' (Chesterfield). Minor indie meller.

'Trailing North' (Mono). Bob Steele picture below his standard. Will barely get over in western spots.

CHEATING BLONDES

Equitable production and release. Features Thelma Todd. Directed by Jos. Levering. Story by Gertie James. Adaptation and dialog, Lewis B. Foster, Isien Weter; J. A. Duff, asst. dir.; Jas. S. Brown, Jr., camera; Lee Zahler, music; Dwight Caldwell, editor; Chas. Franklin, sound. At the old Roxy, N. Y., week May 10. Running time, 61 mins.

Anne Merrick	Thelma Todd
Elaine Manners	Thelma Todd
Lawson Rolt	Rolfe Harold
Polly	Inez Courtney
'Mike' Goldfish	Milton Wallis
Mrs. Jennie Carter	Mae Busch
Gilbert Frayle	Earl McCarthy
Lita	Dorothy Gulliver

Rather better made than the usual independent product, though the photography is uncertain. Picture seems to depend more on its title and a generous display of Thelma Todd than upon its plot development and dialog, but the plot is frequently provided with a neat twist and the story holds some interest in spite of a draggy development. It runs only 61 minutes, but seems longer.

It's the familiar newspaper reporter who is a better detective than he is a newspaperman. But here he's not drunk all the time, and instead of trying to help the girl he seeks to pin a crime on her because she has refused his proposal of marriage. His eventual discomfiture forms a brisk and well-directed finish. In its other angle it is the twin sisters again, with one suspected of a murder and the other a cabaret star. The fugitive takes the star's place, while the latter goes away to have a baby, but she doesn't fool the reporter.

Cabaret atmosphere gives the excuse for a lot of leg stuff that may help the draw with the men, and Miss Todd is as pictorial as ever, walking through a tense role without great credit but well enough to get by. Gilbert Frayle, as the love interest, has little to do, most of the work falling to Miss Todd, with the rest given to Rolfe Harold, who makes a forceful and acceptable reporter in spite of his professional bloodthirstiness. Milton Wallis does well with one of those nervous theatrical managers who have been written into films ever since Harry Green clicked in his first agent role. Inez Courtney is a standout in a minor spot.

Backed up with a good supporting show, it can just about brush by without doubling billing. Better dialog might have put this a couple of points up. *Chic.*

GIRL IN 419

B. P. Schulberg production and Paramount release. Directed by George Somnes and Alexander Hall. Story by Jules Furthman; adaptation by Wolfson, Allen Rivkin and Manuel Seff. Features James Dunn, Gloria Stuart, David Manners and Jack LaRue. Cameraman, Karl Struss. At the Paramount, N. Y. week May 19. Running time, 65 mins.

Dr. Dan French	James Dunn
Mary Nolan	Gloria Stuart
Dr. Ichiba	David Manners
Peter Lawton	William Harrigan
Nurse Blaine	Shirley Grey
Slug	Johnny Hines
Sammy	Jack LaRue
Otto	Ince Barnett
Telephone Girl	Kitty Kelly
Mr. Horton	Clarence Wilson

A routine story and production with no special pull. One of those pictures that they may go to because they're going to a picture anyhow. Nothing to talk about afterward and nothing to provoke interest beforehand. In short, just another release.

Split director credits suggest problems in the making and a viewing of the subject confirms that inference. Sixty-five minutes of foggy episodes, more than half of it labored preparation, and then a fairly brisk finale for a blended theme of hospital romance and gang warfare. A cast of 15 names is the tip-off for this scattered tale. Main thread is simple enough, but it has been so bolstered and propped with atmosphere and comedy incident that it becomes obscured. Dialog is brutal in its stilted stiffness, and James Dunn gets whole mouthfuls of pompous lines. Picture nets this lad some of the worst acting in his brief screen career.

It takes the better part of half an hour to plant the narrative, and another 15 minutes to get it in stride. By that time there's nothing left but a finish. Surprise solution of many complications is neat enough, but not sufficiently striking to make up for those long stretches that have gone ahead.

Dunn is a brilliant hospital surgeon, given to light flirtations with the nurses under his direction. What the lady-killing angle adds to his romantic appeal doesn't appear on the surface. Fairly early in the proceedings he's called to a hotel card game killing on the ambulance, and discovers from lip rouge on a cigaret that a woman was in the room.

Story starts all over with the arrival of a woman of mystery at the hospital, the victim of a street beating. Next reel or two devotes itself to elaborating on how the doctor saves her life and falls in love with her, and then enters the gang leader who uses many words and much strong-arm acting to develop a character as an art connoisseur which has nothing vital to do with the plot. He uses political influence to have the beautiful stranger discharged from the hospital so that he and his thugs may put her on the spot. Body of the tale has to do with the surgeon's counter-plots to keep her safe, and bit by bit it is hinted that she knows about that card-game murder. These things are along intricate separate lines with much interpolated comedy dealing with Vince Barnett, as an orderly, and the efforts of various internes to make the nurses and the telephone girl. Another story thread is laid down. David Manners is a new interne befriended by the hero, one of those shadowy superfluous characters who has to be kept in sight all along because he supplies motivation later on.

Gangster gets himself conveyed to the hospital by a trick in order to avoid being rubbed out by rival racketeers, and Manners solves the difficulties of the heroine's peril by giving him poison and reporting that he was dead when he arrived. This quick surprise denouement is ingenious and neatly turned, but the way up to it had been made as interesting it would have been a first-class picture.

Technical production is of the first order. Separate episodes are briskly played, but the whole thing doesn't jell. Characters don't convince, the motivation is implausible, and the illusion is not created. *Rush.*

Soldiers of the Storm

Columbia production and release. Features Regis Toomey and Anita Page. Directed by D. Ross Lederman. Story by Thornton Burris; adaptation, Charles Condon; dialog, Horace McCoy; photography, Teddy Tetzlaff; recording, George Cooper. At Mayfair, N. Y., week May 17. Running time, 68 mins.

Brad Allerton	Regis Toomey
Natalie	Anita Page
Spanish Waitress	Barbara Barondess
Moran	Robert Ellis
George	Wheeler Oakman
Santa	Barbara Barondess
Chuck Bailey	Dewey Robinson
Red	George Cooper
Adams	Arthur Wanzer
Dodie	Jerry Wadsworth

This time Regis Toomey is a cop of the border patrol for 'B' theatres. In this case he's also a stunt flier, as a means of cloaking his identity, and every time it appears picture needs some action the camera takes to the air. The stunts all look alike, and if audiences don't tire of the story and its colorless dialog they'll surely tire of so much airplane stuff. A secondary theatre attraction which can't look for special attention at the box-office.

Activities of a ring of smugglers form the background of the story. Daughter of a local politician, who becomes involved in ring's operations, and Toomey supply the love interest. It might have been developed for better results were not the dialog job so disappointing.

Plus the flying, action comes from several murders and menaces piled up in the path of Toomey and another woman who the smugglers want to get rid of. But Toomey saves her in his work of getting the bunch in behalf of the government.

Locale jumps back and forth, explaining all the takeoffs and landings, between some spot in the States and hideout of racketeers in Mexico.

Anita Page is the girl. Next in importance to Miss Page is Barbara Barondess, who also makes a good impression, especially standing out in a drunk sequence. *Char.*

PICTURE SNATCHER

Warner Bros. production and release. Stars James Cagney. Directed by Lloyd Bacon. From an original by Danny Ahearn; screen play, Allen Rivkin and P. J. Wolfson; dialog, Ben Markson; camera, Sol Polito. At Strand, N. Y., week May 17. Running time, 70 mins.

Danny	James Cagney
Patricia	Patricia Ellis
Alison	Alice White
McLean	Ralph Bellamy
Casey Nolan	Eddie O'Connor
Fireman	Geo. Pat Collins
Leo	Tom Wilson
Jerry	Ralf Harolde
Grover	Robert Barrat

Sturdy boxoffice timber and certain to do better than par right down the line. Only possible exception is the south, Cagney's weak area.

In truth, this exposition isn't far removed from the gangster genera. Plenty of shoot-'em-up stuff, including some strong-arming and roughhouse tactics, this time in the guise of a technically legal and sympathetic cause—that of getting pictures of a woman being electrocuted, a crazy fireman shooting it out with the cops, and the like.

Cagney is a reformed hoodlum, just out of stir after a three-year stretch. His yen to work on a newspaper finds him getting impossible pictures for a scurrilous tab, the N. Y. 'Graphic-News,' so identified.

Among the highlights are the Ruth Snyder take-off from the N. Y. 'News' stunt in lensing that Sing-Sing execution via an ankle-strapped miniature camera. The crazy fireman shooting it out with the cops also harks back to a sensational tabloidized build-up in which a kid New York yegg figured notoriously.

Dominating it all—so much so that several loose ends are conveniently glossed over—is Cagney. He takes full advantage of the fly, crisp lines and situations, and a couple of the situashes are not Sunday school. It's all sex stuff. A moll and a double-dealing sobbie are the femme pursuers, while Cagney is chasing the honest cop's daughter. The ag-

(Continued on page 19)

The Woman's Angle

'I Cover the Waterfront' (UA). Primarily a man's picture, yet ing a hard-boiled romance and suspenseful, sympathetic story for young ladies adventurous enough not to disregard the title.

'Picture Snatcher' (WB). James Cagney present, but for the women the story is too intent on rough stuff and its love interest doesn't click.

'Adorable' (Fox). Although this ponderous sweetness will make the restless younger generation fidgety, Janet Gaynor again is the pet of the middle-aged ladies. Ladies who can accept the title will find it an accurate tip-off to the picture.

'Girl in 419' (Par). Cross-section of an emergency hospital. Overboard on details and supplementary characters which weaken the dramatic outline. Just so-so femme interest.

'Hold Me Tight' (Fox). Dunn-Ellers combo have their troubles. Cheerless realism, complicated by an incredible meller villain, creates too much of a femme entertainment handicap.

'Cheating Blondes' (Equitable). Beauteous Thelma Todd not the to get the ladies feeling sorry for her.

'Peg O' My Heart' (M-G). low and old-fashioned, but sweet and clean. A pleasing enough musical romance for those matrons who don't know too much.

one of our boys made it

HORSE FEATHERS

THE BIG BROADCAST

LOVE ME TONIGHT

SHE DONE HIM WRONG

NO MAN OF HER OWN

TROUBLE IN PARADISE

NIGHT AFTER NIGHT

UNDER COVER MAN

BEDTIME STORY

TONIGHT IS OURS

STORY OF TEMPLE DRAKE

COLLEGE HUMOR

GIRL IN 419

SIGN OF THE CROSS

FAREWELL TO ARMS

BLONDE VENUS

PHANTOM PRESIDENT

70,000 WITNESSES

IF I HAD A MILLION

KING OF THE JUNGLE

GUILTY AS HELL

ISLAND OF LOST SOULS

EAGLE AND THE HAWK

INTERNATIONAL HOUSE

JENNIE GERHARDT

PICK UP

PARAMOUNT

in 1932-33 has a record of success no other company can equal

if it's a PARAMOUNT PICTURE it's the best show in town!

EXPLOITATION

By Epes W. Sargent

Big Svensk Bally

Stockholm.

An original and very effective exploitation stunt was put over by the Warner Bros. representative in Sweden in connection with the premiere of 'I Am a Fugitive from a Chain Gang' at the Palladium here. After the first showing of this picture the American Consul General in Sweden expressed to the Warner representative his dissatisfaction of the picture and considered it a disgrace that an American picture should gave the Swedes such a wrong impression of conditions in America. The Consul General was so annoyed that he even threatened to privately cable America in order to have the picture stopped, but of course did not intend making a formal protest, which he had no authority to do.

However, the Warner representative at once brought the matter to the attention of the leading daily papers in Stockholm with the result that the paper gave a front page story of the incident on the following morning with the Consul General's picture and everything. In consequence, the other daily papers also gave abundant publicity on the picture. 'Fugitive' has attracted unusual attention and prison conditions are generally discussed in the papers.

All papers agree that 'Fugitive' is one of the best pictures that has ever come out of America, and they give emphasis to the fact that whenever the Americans want to, they can make real honest to goodness pictures. 'Fugitive,' in its third week at the big Palladium, is booked for second-runs in five leading picture theatres in Stockholm.

Airplane Horse

There are some sections where a horse is more of a novelty than an airplane these days. An airplane horse might be worth trying on some flying picture. It probably will get more attention and is almost certain to crash newspaper art where the local paper has its own cameramen.

A light framework is made of willow or split rattan to suggest the airplane fuselage with the cockpit where the saddle belongs and the propeller omitted unless the horse is guaranteed runaway-proof. The streamline tail extends beyond the horses rump and shortened wings are provided.

The horse is ridden by a man in aviation costume, sitting in the cockpit and, it is a good plan to use a pair of suspender loops from the plane over his shoulder. Where the plan is to use the plane only twice, it may be covered with paper, but a light cloth will permit reuse or a selloff to some other theatre. It should be shaped and painted to look as much like a plane as possible, and then lettered for the attraction.

Stars the Cooler

Montgomery, Ala.

Lloyd Townes, Paramount manager, in a hookup with Robert Raney of the Montgomery 'Advertiser,' got a full page, carrying advertising about the cooling system, and at the same time inviting the public to make a careful personal inspection of the plant.

Every day since the newspaper notice was given, Paramount officials have been visited by their patrons for a tour of the theatre, and extra help has been needed to accommodate the demands of the public along this line.

The 'Advertiser' took occasion to comment favorably on the cooling system, and also carried similar expressions from various merchants. The refrigeration operation at the theatre is in charge of Dave Vazis.

Thought of Mother

Academy of Music, N. Y., is always up and coming. It has to be to survive in a tough spot. Just for example, it gave a thought to mother on Mother's Day. They are strong for mother down on 14th St. when they are reminded of her, so the house did the remindings.

Put a telegraph operator in the lobby the few days before to take wires to dear old mother, all on a strictly cash basis and no 'collect' foolin'.

It also worked what seems to be a permanent hookup to a hat company giving one of the customers a straw lid on the last night show the day horse fodder hats get ripe.

A Ringer

Mexico City.

Exploitation stunt which clicked loudest and longest in these parts for many a moon was that staged by Mexico Latino Films Co. as publicity for its first made in Mexico 'talker' drama, 'Sobre Las Olas' ('Over the Waves'), featuring the famous waltz of that name. Townsfolk were treated to emotions ranging from amazement to fear by the prolonged ringing of all the bells of the Cathedral of Mexico, a 400-year-old temple, the other evening. As this was the first time in nearly a century that the Cathedral's bells have all been rung after sundown, newspapers and police were deluged with phone calls as to how come?

Cops investigated and caught crew of bell-ringers redhanded. As they were getting ready handcuffs for the ringers, head ringer displayed a civic permit granted the movie production company to tickle the bells in honor of the premiere at a local cinema of its picture. Story made the front pages of all local public prints.

Rain Checks

Small town house has a deal with the local ball club which gives night ball games to print up the back of the rain checks, 'This rain check, if presented at the Gem theatre within half an hour after the game is called, will entitle you to one admission for 15c. You retain the check.'

Idea is to prevent the stampede for home if rain stops the game. Last year a check was made and rain seldom helped business any, but so far this season it makes a difference of between 200 and 300 in the attendance, which the theatre figures as velvet. Might not work in all sections, but seems to be worth a trial.

Merged Two

Manager in a college town with a summer session merged two old stunts into a new one, last year. It's still good.

He obtained from the dean the names of all students on register and sent each a ticket numbered in duplicate. Essential copy was 'Get acquainted with your fellow students. Someone has a ticket with the same number as that you hold. Find the mate and the two tickets will be honored Wednesday, Thursday or Friday of this week.'

Last year the students were so busy matching tickets that they broke the ice which frosts the first day or two and got acquainted quickly. Authorities highly approved and the house was asked to repeat this year.

Jig Gag

An advertising device recently brought out suggests an adaptation for lobby use to capitalize the still prevalent jigsaw idea.

In the original two circles of glass, about 30 inches in diameter are mounted in wooden rims and sent into a device which alternately separates them and permits them to come together again. Each disc carries about half of the pictorial advertising design in the peculiar shapes into which jigsaw puzzles are cut. When the two discs meet, the design is complete.

For lobby use, one half of a jigged poster can be pasted to a board and the remainder to the glass in such a fashion that the design is complete when the disc is in its proper place. The disc is fastened to a pivot in the center of the design. The glass may be stiffly mounted so that it can be moved into place or it can be loosely hung so that it can be spun, with a ticket to anyone who makes an exact match; a pretty safe offer.

Cage for 'Cage'

Ackie Gill, of Proctor's, Schenectady, used a lobby cage for 'The Big Cage.' It was made of roofing lath and dowel, painted black, but it was strong enough to confine the cut-out animals from the posters on the picture, and strong enough, too, to bring them back alive the next week to see the picture. It will not hurt any to put a lion roar in proximity to the cage to supplye the sound effect. The cage can be stored for use on other pictures.

Gill also sent around town a sound truck to ballyhoo the street, presumably to suggest an animal cage in the circus. This gag was first used on 'Roosevelt in Africa' and has been going strong ever since.

'Picture Snatcher' Bally

Minneapolis.

As a bally for 'Picture Snatcher,' the Lyric took camera shots at random in loop and elsewhere and displayed them on a large board in front of the house, with an announcement that anybody finding their picture among those present would be entitled to free admission. An irate pedestrian, who was attracted to the board and noted that one of the shots was that of a necking incident in his automobile, sought out Manager Bob Le Fevre in high umbrage. The Lyric manager ruled snappy shots out henceforth.

School Stuff

Washington.

Hardie Meakin has cooked up new angle for old tieup with school graduations. Got local jeweler to contribute 10 Gruen watches at $50 per in exchange for ballyhoo on screen and in lobby.

Next move was getting supt. of schools to o. k. popularity contest in all five high schools picking one boy and one girl in each. Hooked 'Herald' in to run daily stories and coupons as ballots. Students are to clip ballots and write name of nominee on them. Boxes are kept in Keith's lobby for ballots to be dropped. One is set up for each school.

Boxes are not inside door. Idea is that if they can be enticed inside outer lobby most of 'em will drift inside anyway. Gets away from charge of deliberately trying to drag 'em in just to vote.

Graduation week the ballots will be counted. One night will be set aside for each school and watches presented by civic official. Climax is plan to have newsreels make shots of each graduating class to be shown graduation week at theatre.

Good Air Stuff

Paramount has worked out a nifty to advertise 'The Eagle and the Hawk' in the shape of a test of a jar-proof watch, one of which is to be spilled out of an airplane in the ordinary mailing case. Finder of the watch can exchange it at the store for another, with the one dropped used for a window attractor. There is also the numbered parachute stunt which has been used for other pictures. Both are good gags, but the dropped watch is new, and Par has that all set for the exhib, who has only to contact with the local handler.

There are other good gags offered, but these two are distinctive and should be used if it is at all possible to put them over.

Goes Over Again

Criterion theatre, Oklahoma City, put over 'Gabriel' with the almost forgotten 'If I were—' campaign. This is an old stunt which was evolved on the old Southern Enterprises when Lem Stewart headed the exploitation in that section.

Essence of the gag is to run a series of straight type, open letter style of ads, each headed with 'If I were—' and the name of some well-known citizen. If the mayor's name is used, the manager, if he were mayor, would issue a proclamation requiring every adult person to see the picture, give the reasons why and end up with 'That's what I would do if I were John T. Smith,' or whatever the mayor's name might be. The district attorney would require certain types of people to see the picture, and the leading minister would preach it from his pulpit, etc.

Best in a small or medium-sized place, but it has been worked successfully also in New York. Best when used on an uplift or propaganda story.

Pays Commission

Small town man lately hit into what's for the moment a gold mine. Offers 11 tickets for the price of 10, provided they are all used the same evening. They must be purchased in the afternoon.

Most trade comes from high school boys, mill hands and store workers, the salesman getting rid of his excess to assure himself a free ticket. Payoff is that he buys a bunch in the noon hour, with perhaps six or eight sold. He has to hustle hard to get rid of the remainder, but he generally does. Manager figures that he gets almost 5% additional business from those who are personally talked into coming.

New slant on the game is the hostess, who buys a bunch and gives them as bridge prizes, favorite split being 5, 3 and 2, with the odd ticket for the booby. Stunt seems to be workable in a number of ways.

Took an Encore

Edward Selette, who has been jumping around his circuit like the rest of the present-day managers, landed in Utica lately. He is using his pet campaigns, but apparently the Colonial is a larger house than his previous charges on the same circuit, and he is able to do more in the way of hustling.

Recently he picked up the standard stunt of a message slip handed out by the cashier to all who purchased tickets, and the idea went over so well the first time that he took a repeat. It's an ideal way of making patron contact, and he is using it to put over to his patrons ideas on the house policy that would be too long for the usual throwaway advertising. In the original form the idea was sprung to put over a single picture. Selette uses it to work more directly for the house, the first issue selling the idea of a competition for two bicycles on the vote basis, with a second telling of the large value offered by the house. Slips are about 3x7 inches and most of them are not only read but passed along.

BEHIND *the* KEYS

Montgomery, Ala.

Eugene Parrish, formerly at State in Chattanooga, named manager of Strand, succeeding Leon Copeland. Fred Barton, temporary manager of Strand, goes to Paramount as chief usher.

Reading, Pa.

Nineteen employees of the Park, which closed May 13, have brought suit for wages, in some cases for as long as four weeks, against Harry F. Rahn, trust officer of the Farmers' National Bank & Trust Co., as nominal defendant. Complainants include office employees, musicians, ushers and others.

McDonald, Pa.

Grand, recently damaged by fire, being remodeled and will be reopened this month.

Capitol, Farrell Pa., acquired by Peter M. Pegadiotes, former operator of the house. L. J. Frisch and A. E. Morrell were in charge of the house until recently. Pegadiotes also operatess the Colonial here.

J. S. Rex has reopened the Princess, Wausen, O.

Charles Eagles named manager of State, Washington, Pa., a Warner first run.

Milton Smith to Ambridge, Pa., as manager of the Ambridge theatre, Warner house.

Portage, one of the largest of Akron, O., nabes, reopened under new management; had been dark for some time.

Birmingham.

Steve Fundenburg has taken over operation of Imperial, neighborhood house at Tarrant City.

Meridian, Miss.

The Saenger, reopened recently, operated independently.

Barre, Vt.

Film theatres have been operating in the red for past two months, due to a granite workers' strike, which has affected the entire district. Numerous battles in downtown streets between strikers and troops. One large downtown house is so heavily in the red it may close. Normally the city rates as one of the best show towns in the state.

Los Angeles.

J. K. McDonald has taken over the Granada, Ontario (suburb), which was recently dropped by the Fox-West Coast bankruptcy trustees.

Syracuse, N. Y.

Mitchell Fitzer has resumed full direction of the Happy Hour, downtown repeat house. While interested in the house, Fitzer for several years has concentrated on the Rivoli here.

Warners reopened the Avon, Utica, after three weeks.

Transferred from Watertown, Bert Albright is the new manager of the State, Cortland, N. Y., for the Schine interests. His precedessor, Walter M. Powers, becomes district manager for Schine in Northern New York.

Albany, N. Y.

Harry Schlinker, formerly of RKO Hollywood, Fort Worth, Tex., made manager of Grand (pictures). Will also do publicity for the house and RKO Palace (vaudfilm), Charlie Taggart, also of Fort Worth, made lobby artist of both theatres.

Pittsburgh.

After a two-week fling at third-run double features, with three changes weekly, Avenue Cinema, foreign film site here, has gone back to first runs on a gamble with 'Be Mine Tonight.'

Warners, with a first call on all Universal product locally, turned down 'Be Mine Tonight,' with U selling it to the small-seat Cinema for a run on a percentage arrangement. If it doesn't click, Avenue Cinema may fold for the summer, going back to foreign product in the fall.

New Orleans.

Press agent Wolfson of the RKO Dallas house succeeding Jack McCully.

Moise Bloch, p.a. Loew's State, engaged to marry Zerlene Kahn, non-pro, in August some time.

Hart's Honeymooners

Edgar Hart had a chance to use a vaudeville couple one day recently, and put them out to advertise 'When Strangers Marry,' at the Majestic theatre, Columbus. He planned better than he realized, for a sudden change in the weather tended to keep them outdoors, and if the picture had not been sold intensively it probably would have made a bad dip. It cost only $5 for the people, and he made the props.

They impersonated a pair of self-conscious newlyweds and their instructions were to act as though they were unaware of the attention they were attracting; which was where their stage experience stood them in good stead.

Every hundred feet or so they would go into a huddle behind a large prop fan, the front of which was lettered for the attraction. The suitcase and bandbox they carried were similarly lettered. They got enough attention to cause the 'Ohio State Journal' to run a picture, which helped the second day, when they were not on the street.

For 'Dangerously Yours' he collected on the fact that Warner Baxter is a local boy. He got out a nice looking sheet about 5½ x8, with a picture of the star and a personal appeal. What seems to be a new idea was folding the sheet once and then perforating rule on the back, which gave the effect of a sealed letter. That pulls it out of the throwaway class. It means two impressions, but it's worth the slight additional cost.

Have to Hustle

Tickets to radio listeners who hear their names called in a theatre broadcast is nothing new. It's merely as adaptation of the name in the classified ad stunt. But the newest gag kinks this up somewhat. Station makes a spot broadcast about the show, and at the close mentions a single name. Announcements are made five times during the afternoon at hourly intervals.

New angle is that if John Smith is told there's a ticket for him at the four o'clock broadcast, he has to call at the station to pick it up before five. It's a good local gag, but the out-of-town listeners should also get a break, or the pull is too local.

Plugging Jones' Shorts

Hollywood.

With the co-operation of the L. A. Junior Chamber of Commerce, Leon Levy put on a special midnite show at Warners' Hollywood, Saturday (20), to introduced the new Bobby Jones series of golf shorts, 'How to Break Ninety,' to fans of the fairway.

First two of the new series of six headed the program. Several of Jones' last year's series, 'How I Play Golf,' were also shown. A number of local pro golfers made personal appearances.

Hepburn Contest

Los Angeles.

RKO Hillstreet drew heavy air plugs over radio station KRKD for the current engagement of Katherine Hepburn in 'Christopher Strong.' House tied up with the ether station for an essay contest on why Miss Hepburn might be expected to become a great actress, with the broadcaster going for it strong. Admission tickets were offered as prizes, with considerable interest aroused and numerous contributions submitted.

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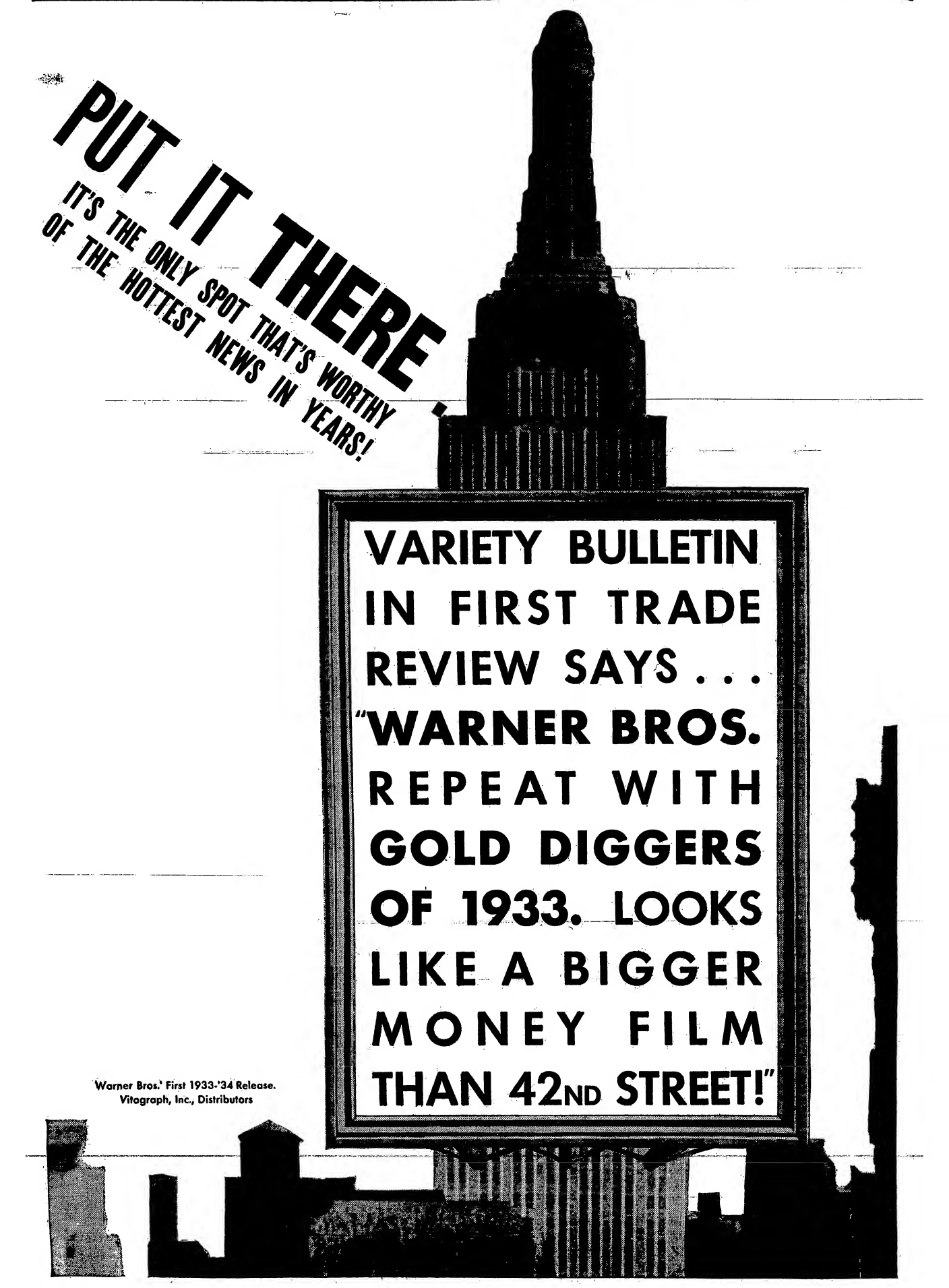
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Film House Reviews

PARAMOUNT, N. Y.

(Continued from page 14)

presentation makes the number stand out. Singer works in 'one,' which is being well used by this third number in succession, while through the scrim are seen two girls presiding at the twin consoles, a welcome variation of the formal piano accompaniment.

Also adding in effect is the blending of the Melton interlude into the succeeding ensemble, stage lighting up behind the scrim during his final song, to disclose a pent-house terrace setting with the girls in line, prettily costumed in fresh white summer frocks for precision routines. The line backs up the graceful and always welcome dance specialty of Gomez and Winona, mostly tango bits blended with semi-adagio and beautifully handled.

Emil Boreo in here with his familiar specialty. Trick hat comedy got heavy returns; so did the courting in many languages and, of course, the wooden soldier finale. A vigorous comedy number is Boreo's and in the late spot counted on the laugh side.

Finale of the presentation is built on Hindoo temple idea, line girls in black and white and an acrobatic group stripped down to very little of anything, doing bends and front and back-overs for a lively interval. Gloria Gilbert does principal dancing, good legmania and those startling spins of hers for a solid click.

'Spain' is the overture, bringing back a long list of Spanish pops that bear repetition and make a melodious collection. Picture is 'Girl in 419' (Schulberg-Paramount). Attendance this Friday evening (Friday) was little better than half-capacity downstairs and a mere sprinkling in the mezzanine. *Rush.*

ROXY, N. Y.

New York, May 19.

This should be one of the good weeks at the old Roxy. It started off well, and in spite of a weak picture, which is pretty much the regular thing here, it gives value for the money. Five turns, of which three are non-conflicting comedy, with Dave Schooler and the Gae Foster Girls tossed in to around the 68-minute show.

Opens with a voice from the announciators spieling about spring, and then Schooler comes up on the elevator in the pit for his piano bit, this time an original song which he puts over nicely. Foster girls in red and white checked skirts troop on, each with a miniature piano, and Schooler goes into a bit with them. Minimum of dancing, but they hold interest without much shuffling.

George and Jack Dormonde next in unicycle comedy, with some talk that seems to get over surprisingly well considering the wide open spaces of the auditorium. Away from the regulation trick bicycle turn and mostly funny, with one of the men a good comedian, chiefly with his abrupt turns.

Four Mullen Sisters follow with some harmonizing which does not quite jell. One good alto in the bunch would help the turn a lot. As is the voices are too high pitched and lack color. Nice lookers and variety in the offering, and they work to a good hand.

They go to the platform for their last selection and sink out of sight as the Foster girls come back for their middle number, done in long white trains with no skirt fronts. Picturesque idea and probably effective if and when it broke in, but on the third show of the opening day they were still stepping on each other's trains or else hurdling them. No serious mishaps, but even on the Roxy half stage (only back to two on account of the orchestra) there is no room for 24 of those trains and the girls' feet, too. Vivian Fay adds a neat toe dance here, with some great pirouettes.

Barney Grant is offered as a single, but he turns up as a hillbilly who has his pa and ma and a cousin along. For the popular hit this was the mopper-upper, and in large proportions. Forced to get a couple of insistent bows after they had apparently run one bit over their ample allowance, but the audience hated to let them go. Secret of the hit is that they look and act genuine. Pa looks like a drawing from 'Ballyhoo' and ma is her own wholesome self and a scream in lilac tights for a bit of added to that seems to fit in in spite of its alien nature. Barney and his cousin do dances, with a Spanish by the cousin the real highlight of the act.

To tame them down a bit Schooler goes in for an orchestral number in which he mixes 'I Can't Give You Anything but Love' with 'Vesta la Guiba,' a Sousa march and another pop, sliding from one to the other and back again with an ease that made the patrons marvel. Good work from any angle. This gets the audience quiet after the rough comedy, and George Givot is heralded by the ballet in court male dress and enormous pannier gowns.

The Greek Ambassador was in fine fettle and got off to a running start with some observations on Mother's Day. He can get over without the usual recourse to smut and still be funnier than the dirt dishers. He does his caricature of Harry Richman and winds up with Donald Novis, with the girls circling around him and other acts brought up on that hardworked piano elevator. It would have been more effective to have left out the all-on-for-the-finish stuff to concentrate on Givot's work. It's what the audience did.

Show is nicely put together to get the most effect, and it's a bill that can fit into a symmetrical whole. From the stage end it's a better entertainment than bills which cost plenty more and yet are merely names without continuity.

Film is 'Cheating Blondes' (Equitable), with the newsreel (without trailers), Harry Langdon in 'Knight Duty,' Walt Disney's 'King Neptune' and a travelog. Business good Friday night, with the lower floor filled save for the undesirable sections and people in both the loge and the top shelf. Still coming in at nine o'clock. *Chic.*

CHICAGO

Chicago, May 19.

Lots of novelty in the current stage show. The kind of novelty that the eye can encompass and that places little strain on the ear, which is smart booking for a house this size. Parenthetically it may be added, however, that quite an army of deaf people could enter the Chicago these days and find locations near enough for their needs with no great trouble. In other words, biz has been kinda punko.

Seiler and Wills opened cold after the newsreel. This is a turn of varied talents, all genuine and not a stalling or faking moment throughout. Man and woman besides a fine foundation in the fundamentals of acrobatic dancing have progressive ideas and were refreshingly different. They came very near being the best thing on the bill.

Mitchell and Durant's gifts for hokum have been magnified and, like all performers who survive the competition of the passing seasons, they branch out. Their present engagement is making a not too populated auditorium laugh like a crowded house.

Keith Clarke's cigaret manipulations and the Cardell Twins' neat mirror dance led up to the week's headliner, the Hal Kemp orchestra from the Blackhawk cafe. This is an intimate band of 10 pieces already identified with a distinctive style and capable of giving a balanced and ingratiating performance in a theatre. Handsome Deane Janis, gowned to the nth gasp, sang with the band as she does at the Blackhawk, but it was her third date for Balaban & Katz. Skinny Ennis, the drummer, has marked himself over the radio by his singing and got a solo opportunity that would have meant more had the number possessed more melody.

'Peg o' My Heart' (MG) is on the screen, and B&K vows that no matter how business is, it's getting back to Friday openings next week, so this picture is the final choice for the eight days. House has been opening Thursdays for some five weeks.

Joe Cherniavsky has got the patrons at this house applauding louder than overtures have been accustomed to in a long time. *Lan*

PARAMOUNT, L. A.

Los Angeles, May 18.

Although overboard on talent for the second week in a row, with the opening stanza running 65 mins., Paramount has a stage show that rates high in entertainment value. Topped by Ben Blue, with a varied assortment of stooges, most of the diversion runs to comedy, with Rube Wolf, as usual, contributing a healthy share of the festivities.

Customary offstage opening announcement by the Rube has been eliminated, with the opening devoted to a scene in a train car, having Wolf and Virginia Verrill preparing to start on a honeymoon. Line girls are revealed for a suitcase routine, the bags later being illuminated, while Jellybean Johnson, colored entertainer, does a redcap bit that fills in nicely. Meanwhile, Rube and Miss Verrill have done a little snappy hoofing.

Drop in 'two' is flown to reveal the band, and then Johnson, making his initial local appearance in several years, warbles and hoofs like nobody's business. His floor crawls for a finish wowed the customers.

Miss Verrill is then introduced by Wolf, as a Hollywood high-school girl making her stage debut. And what an impression this little novice makes! She's got a load of personality and a peculiar sort of contralto voice which she knows how to handle.

Keno and Moran are a pair of knockabout comics, dancers and acrobats who work with ease and corner a lot of laffs. They register solidly. Rube and the band do a gressive 'make' stuff by the first two femme characters may be dubiously ogled in some sectors, but just as it reaches the peak of the most risque potentialities, it is saved by Cagney slapping the gals around as a hard-to-get guy. One such sequence includes a boudoir close-up, dousing of lights, with anything but subtle palaver, following which Cagney scrams out of the bedroom and leaves the light lady flat.

Among the incongruities are such details as the irate, honest cop taking a pot shot after the picture-snatcher when discovering he's courting his daughter. Regardless of his ire, that's no flattery to the law. The other detail is how Cagney manages to get the Sing-Sing murderess' picture back into his newspaper shop despite the elaborate plans which had been laid to halt his ever getting that photo into printer's ink. This includes a combined alliance of all the other scooped newspapers and their circulation depts., along with the cops, with mention that a 100-yard cordon is thrown around the 'Graphic-News' plant to intercept Cagney.

But the general fast tempo circumvents such audience introspection and analysis, proving that it's a good film if not consistent cinematogy.

Along with Cagney is some nifty casting. Patricia Ellis, as the ingenue, is a recent face with beaucoup possibilities. A piquant, youthful personality, she evidences also that she can manage a dramatic scene or two when necessary. Alice White, as the wise-cracking sobbie, is oke if not altogether sympathetic. Ralph Bellamy, as the city ed, sort of ups the average for male pulchritude in newspaper circles, but he's otherwise authentic throughout. Barbara Rogers and Rene Whitney, frails in bit roles, count, especially the former. Ditto Ralf Harolde and Robert Emmett O'Connor.

Story, an original by Danny Ahearn, suggests, by the Cagney character name of Danny, something of an autobiographical import. It's a punchy, meaty yarn, properly peppered with topical highlights that never permit things to sag. The adaptors have done well by the story, and the original evidently gave them more than ordinary opportunities. *Abel.*

DER FALL ROBERTS

('The Roberts Case')
(GERMAN-MADE)

Berlin, May 8.

A Schmidt-Engels production, directed by Erich Engels. Screenplay by E. Philippi. Featuring Speelmanns, Camilla Spira, E. v. Winterstein, P. Henckels, Eug. Rex, Ad. v. Schlettow. Atrium release. Running time, 75 mins.

Moderate reception here, with fairly average b.o. chance at medium and small houses. American availability little more than nil, unless based on the fact that the surroundings of a German forester's, being somewhat out of the ordinary, might have some appeal.

Its a rather conventional treatment of an old-fashioned type of detective story, with hardly an effort at characterization and motivation, and with practically all the suspense and thrills supposed to be delivered by the villain creeping out of a corner, with a pointed revolver, and the hero not noticing him, until the very last second. Anyway, there are a few tolerable gags and one or two surprise twists.

Speelmanns in the hero part is quite good, and so is Camilla Spira, most 'Gretchen' like of all German actresses. Rest of the cast making the best of weak parts.

Most commendable feature of the picture is the German village and forest background, with quite a number of good types selected among the small parts and bits.

'Hello' song number, using telephones in lieu of the old-fashioned bells.

More heavy comedy when Morey Amsterdam appears with his trusty 'cello and his bag full of comedy gags. His spontaneous comedy is placing good entertainment. Max Lerner, house fixture, is back after several weeks and again warbles before the mike, using a background of girls in feathery attire for his second number.

Ben Blue has not been on view at the Par for some months. He carries an attractive blonde female and three male stooges whose makeup is even more goofy than his own. They clown about, and put on a blackout sketch that draws plenty of laffs. For a finish Blue offers a burlesque Russian dance that is funny.

F&M has resurrected the metallic ladders against the backwall for the finale, using all 18 line girls for a series of maneuvers on the rungs that never fails to click with the pay customers. It's a sock finish to a swiftly-moving show that has more than enough of stage diversion.

'Eagle and Hawk' (Par), 'Roadhouse Queen' (Sennett), news and cartoon on screen. Biz big opening mat. *Edwa.*

PICTURE SNATCHER

(Continued from page 15)

ADORABLE

(With Songs)

Fox production and release. Co-stars Janet Gaynor and Henry Garat. Directed by Wilhelm Dieterle. Story by Paul Frank and Billie Wilder; screen play, George Marion, Jr., and Jane Storm. Music, Werner Richard Heymann; additional music and lyrics, Marion and Richard A. Whiting; camera, John Seitz; dances, Sammy Lee; sound, Jos. Aiken. At Radio City Music Hall, N. Y., week May 18. Running time, 91 mins.

The Girl	Janet Gaynor
The Young Man	Henry Garat
The Prime Minister	Aubrey Smith
The Detective	Herbert Mundin
The Countess	Blanche Friderici
The Prince	Hans von Twardowski

'Adorable' is a charming screen operetta, but not strong b.o. Its most likely commercial potency looms from the Gaynor marquee following and the exploitation on Fox's imported French juve, Henry Garat. The picture has selling possibilities, but should be sold away from the fairy-tale aspects of the script. Even the neighborhood fans have caught up with the musical-comedy kingdom idea.

Well done in many respects—and, in many respects, overdone—the pomp and circumstance of the princess and the dashing officer outdoes itself in the Hollywood manner. Where royalty might have four flunkeys, Hollywood gives it that and, presto! there are 24 instead. It becomes tiresome after a spell, notably that one scene where a succession of doors are opened until finally the king's soup reaches the prime minister, who, in turn, puts on a waiting act all his own before it is finally served.

This Fox re-make is from a German original, first done by Ufa in German-French versions under the title, 'Ihre Hoheit Befehlt' ('Her Majesty Commands'). Title tells the story. Taking a shine to the dashing lieutenant, she ups him to a captain, a major, a lieut.-colonel, a col., a general, and finally a prince. Garat played the French version opposite Lilian Harvey (incidentally also a Fox importee), and Willy Fritsch was Kaethe von Nagy's vis-a-vis in the German original.

Fox scrapped the Franco-German versions when undertaking this for Gaynor and to introduce its imported juvenile, although the foreign versions have played out their territories by now. Furthermore, in view of this, Garat becomes limited to these markets owing to the native-tongued editions preceding. This Fox deal is similar to Warners' 'Her Majesty, Love' (Marilyn Miller), likewise an American remake of a German film, which incidentally was also co-authored by the same Billie Wilder and directed by Dieterle.

Werner Richard Heymann's music becomes incidental with three crack numbers by George Marion, Jr., and Dick Whiting displacing. They are titled 'My Heart's Desire,' 'My First Love to Last' and 'Adorable,' the title song and the most likely, although all three are destined for popularity. This will not hurt the film's chances. The tunes are soloed, duetted and reprised without becoming too blatant save in one or two sequences.

Prime fan interest, apart from Miss Gaynor's own draw, will be Garat. The Chevalieresque ballyhoo is inevitable, but he's not a comedian; more of a straight lead who sings pleasantly and looks well, although having no sock according to American standards. He suggests vague potentialities, but the jury will remain out on him until his next picture.

Everything about the production is ultra, a bit too much so. There's been no sparing of the purse-strings to get over the physical lavishness of the royal palace and all its appurtenances. *Abel.*

YIDISHE TOCHTER

('Jewish Daughter')

Quality Film release. No credits available. Cast comprises Vilna (Poland) Troupe and Yiddish Art Players. Story based on novel, 'Judith Trachtenberg.' At the Thalia, N. Y., week May 12. Running time, 75 mins.

As a picture this is pretty bad, but it holds considerable interest from a technical standpoint. Despite everything it should be good box-office in Yiddish nabes throughout the country, such audiences being notoriously lax in their demands.

Picture was originally a silent and evidently was made quite a number of years ago. Vilna Troupe, one of the most famous of the Yiddish stage combos, turned it out. For modern purposes producers obtained a half dozen actors from the Yiddish Art Theatre in New York and had some scenes reshot. Four young people are shown talking and one decides to tell the group a story. He tells the story of Judith Trachtenberg, the old silent footage then being used to portray the story while the man's voice describes the action. It's a sort of talking reporter idea for an actual film story, and not a bad hunch for some foreign films. Broken up every once in a while to show the lad telling the story. Makéup, clothing, direction and everything else along 1915 lines.

Man who tells the story has a fine voice and his discourse is intelligent and effective. *Kauf.*

PEG O' MY HEART

Cosmopolitan production and Mettro release. Marion Davies starred. Directed by Robert Z. Leonard. Adapted by Frances Marion and Frank R. Adams from J. Hartley Manners' play. Music by Herbert Stothart. George Barnes, photog. At Capitol, New York, week May 19. Running time, 80 mins.

Peg	Marion Davies
Jerry	Onslow Stevens
Pat	Farrell MacDonald
Ethel	Juliette Compton
Mrs. Chichester	Irene Browne
Alaric	Tyrrell Davis
Brent	Alan Mowbray

Marion Davies in an 86-minute musical romance that, despite the bountiful trimmings, is just an 86-minute Irish monolog. There's nothing wrong except that the story shouldn't have been used for picture purposes in the first place. Coming, as it does, from Miss Davies it's liable to hurt.

The whole thing is undeservedly flattered by an almost perfect production job. Only thing the studio omitted was marquee help in the supporting cast, which was another mistake. It leaves Miss Davies with the entire burden.

Back in 1912 this J. Hartley Manners play had a two-year run on Broadway, with Laurette Taylor playing Peg. Despite some strong-arm efforts to boost it up to date, it remains a whimsical romance of the kind that was popular 20 years ago, but which has been rehashed, rebuilt and painted over many, many times since. By now the situations are so ancient they've got to be carried by the actors and director. The theme doesn't move under its own power.

Part of the rejuvenation process is inclusion of some music in modern tempo. Particularly good is 'Sweetheart, Darlin',' which doubtless will be a hit on its own. There's a boy tenor in the musical moments who can't be identified on the billing, because the dialog fails to single him out, but he has a pair of pipes that no canary would be ashamed of. Besides the voice he has a style, and should be heard from.

Miss Davies sings, dances, clowns, cries, with the rogue always present. The star passes up nothing, making it a field day for herself, and she's seldom out of focus. Except for a worthwhile modern story, the production department supplied Miss Davies with every advantage.

Onslow Stevens as the leading man lacks the color needed, his cool method and deadpan style being out of step with the romantic love affair of country lass and city sweetheart. Better casting judgment dictated the selection of J. Farrell MacDonald, Irene Browne and Juliette Compton, all of whom register whenever they have anything to register with. *Bige.*

HOLD ME TIGHT

Fox production and release. Features James Dunn and Sally Eilers. Directed by David Butler. From story by Gertrude Rigdon; adaptation, Gladys Lehman. At RKO Roxy, N. Y., week May 19. Running time, 69 mins.

Chuck	James Dunn
Molly	Sally Eilers
Billy	Frank McHugh
Dottie	June Clyde
Dolan	enneth Thomson
Trudie	Noel Francis
Mary Shane	Dorothy Peterson
Blair	Clay Clement

To order for the Dunn-Eilers team and a fair little programmer destined for similar returns. It's every-day romance beset with difficulties, but clean this time. Small-town women should like it. No particular punch except a swell fist fight.

Story leads up to the expected marriage after which trouble begins through hubby losing his job unjustifiably at the hands of a store detective fixing to rob the place. Marital difficulties bring about a parting. With both becoming innocently involved as pawns of the store dick, reconciliation is obtained for the finish. Naturally the boy gets his job back for the happy fade.

Most of the action is in a large department store. Dunn is in the shipping department, his wife in the dress division. Much of the dialog means nothing, and in its verbiage is written down to the characters, including, besides Dunn and Miss Eilers, a lazy poolroom hanger-on, Frank McHugh, and his store-slaving wife, June Clyde. McHugh hasn't the opportunity here he usually gets. *Char.*

MORGENROT

('Dawn')
(GERMAN MADE)

Ufa production. Leo Brecher release for U. S. Directed by Gustav Ucicky. Associate producer, Guenther Stapenhorst; story, Gerhard Menzel; music, Herbert Windt; photography, Carl Hoffman. At the 14th Street, N. Y., for a grind run, May 15. Running time, 80 mins.

Considerable interest revolves around this film because it was the last big picture made by Ufa before the Hitler thing broke. England, Holland, Poland and several other countries have barred it on its German nationalism and it probably won't get much of a welcome in the U. S. Rather too bad because the picture is intrinsically well made and an outstanding production. Under normal conditions

(Continued on page 21)



WHAT AN *Adorable* COMBINATION

Janet Gaynor, more *Adorable* than in "State Fair" ..stunningly gowned, delightfully saucy. Henry Garat with a nation-wide ready-made audience built up by tremendous fan magazine publicity and romance too *Adorable* for words ..so they set it to music.

JANET GAYNOR HENRY GARAT

in

Adorable

Other hits on the FOX May FESTIVAL

Hold Me Tight*
James Dunn, Sally Eilers

The Warrior's Husband
Elissa Landi

Zoo In Budapest*
Loretta Young, Gene Raymond

It's Great To Be Alive**
Raul Roulien, Gloria Stuart

Cavalcade*

State Fair*

*Booked by Radio City **Released soon

Film Reviews

Morgenrot

(Continued from page 19)

it could be booked without trouble into regular American houses despite its German dialog. But conditions are not normal for a German picture.

It's a submarine picture and from several standpoints the finest filmization of the subject yet made. Most of the action is in a German sub during the war which is eventually sunk. When made, according to report, the film was extremely nationalistic in essence but the American distributor, contracting for the film before finished, has done considerable shearing and switching of sequences with the result it emerges as a powerful plea against war. Nothing is hurt or lost either.

Climax comes when the sub is sunk by a British destroyer. Only 10 of the crew remain alive in the boat. But there are only eight life saving devices so all 10 decide to die. 'A German may not know how to live,' says one of the sailors, 'but he knows how to die.' Two of the lads, however, commit suicide, releasing the other eight. These men are saved. And back they go to board another ship for more warfare as wives, mothers and sweethearts are again left behind. That's the fadeout.

Acting, photography, and direction are excellent. Submarine stuff is exceptionally well photographed. Best acting is by Rudolph Forster and Adele Sandrock though entire cast is well chosen.

Picture is treated with intelligent English superimposed titles.

It might have been the better part of wisdom for the distributor to shelve it for six months or so, when it could go out and get what it deserves. *Kauf.*

Drei Tage Mitelarest

('Three Days in Jail')
(GERMAN MADE)

Producer uncredited, Capital Film release for U. S. Directed by Carl Boese; story, B. E. Luethge, Heinz Gordon, Karl Noti; camera, Rudolf Lach, Fritz Seager. At the Vanderbilt, N. Y., on grind, week May 17. Running time, 80 mins.

Burgomaster Hoffman	Max Adalbert
His wife	Ada Wuest
His daughter	Greti Theimer
Augusto	Lucie Englisch
Zippert	Paul Hoerbiger
Colonel	Paul Otto
Lieutenant Feldern	Fred Doederlein
Private Plettke	Fritz Schulz
Private Nowotni	Felix Bressart

New York censors turned this one down about two years ago and have turned it down periodically every three months since. Now they've decided, probably because just plumb tired, to let it go. Not a bad idea. It'll show in two or three theatres for a few days, be panned all around, lose money and be dropped.

Two years ago it might have been a pretty fair German farce for nabes. It has a splendid German cast, every one of them a featured player, and is funny from a Teutonic standpoint. Too heavy-footed for anyone else. Germans don't know how to be naughty amusingly, as the French and occasionally the Americans do. They leer.

Story has to do with a maid who finds out she's to be a mother and all she knows about the father is that he's a soldier. There's a company garrison in town and the rest of the picture has to do with trying to find the father. Some of it is very funny, but most of it is heavy. Also probably the censor shears clipped some of the funniest scenes.

Anyway, German films to get anywhere in the U. S. these days must be extra good and this one is only fair. *Kauf.*

EINE LIEBESNACHT

('A Night of Love')
(GERMAN-MADE)

Producer uncredited. Capital release in U. S. Directed by Joe May. No other credits available. At the 79th St. Playhouse, N. Y., week May 12. Running time, 82 mins.

Husband	Harry Liedtke
Wife	Franscini Albertini
The Other Woman	Truus Van Alten
Drunken Man	Otto Wallburg
Guest	Julius Falkenstein
The Other	Harry Haim

Ordinary German farce with no value for the U. S. In Germany the picture probably got some stimulus from Harry Liedtke's name He's a matinee idol over there, or was.

One of those complicated marital mix-up things. A man and wife go to a ball, man flirts with another gal, wife gets sore and runs off with another lad. Both become involved in all night experiences and both are ashamed to face each other the next morning, so they bluff themselves into a happy ending.

Truus Van Alten, a Dutch girl, is badly made up or photographed so doesn't get anywhere, opposite Liedtke. He's heavy, Teutonic and pretty boring from an American standpoint. Otto Wallburg and Julius Falkenstein garner a couple of laughs in minor roles. *Kauf.*

Par Opposes Unfriendly Rcvr. for Publix Th. Corp.

Paramount-Publix is opposing the appointment of a separate receivership over its Publix Theatres Corp. subsidiary (not to be confused with Publix Enterprises). Company has filed an appeal in the Appellate Division, second department in Brooklyn, against the judgment of the lower court in favor of Charles M. Fox, amounting to $47,722.

Fox a week ago applied to the Supreme Court for an order to show cause why Publix should not be placed in receivership and a stay was asked by P-P attorneys. Since then it was decided to file the appeal.

Although Publix Theatres is virtually inactive and has no funds, P-P wants to avoid a receivership regarded as unfriendly to that subsidiary and the parent company. A receivership on Fox's application, it is feared, would result in unnecessary litigation and other costs which due to Publix's lack of funds would have to be borne by Paramount-Publix, itself in the hands of trustees.

In the appeal it will be argued that the Supreme Court erred in granting Fox a $47,772 judgment, full amount asked for under alleged violation of his contract, because of Fox having been employed since then on odd jobs. Fox was attached to the Publix construction department.

It is doubtful if the Appellate Division will reach the Publix case in June, whereupon it would go over to the October term.

FOX, PUBLIX OK SCRIP, RKO NIXES IT IN DET.

Detroit, May 22.

While the Fox and Publix houses have made arrangements to accept scrip for admissions, the RKO Downtown and Uptown theatres have been advised by New York to refuse it.

City started paying its employees a month ago in scrip. Publix and Fox accept scrip either for full denominations for admissions or fill in the balance with coupon books.

Wins Local Tax Point

Minneapolis, May 22.

Thanks to efforts of William Ronning, Columbia exchange office manager, local film exchanges will save 33 1/3 per cent on their personal property tax on films in their possession.

Yielding to Ronning's arguments, the city council tax committee agreed to reduce the assessed value on film from $7.50 to $5 per reel. The tax affects approximately 25,000 reels of film. The local Film Board has complimented and thanked Ronning.

WB Sells 2 Away

Warner Bros. has sold two more pictures away in New York. 'Lily Turner,' the first of WB into the Rivoli, and 'Life of Jimmy Dolan' goes into the Rialto.

'Turner' follows 'Waterfront' at the Riv and 'Dolan' goes into the Rialto after 'Love Below the Sea' (Col), which succeeds present incumbent, 'Forgotten Men.'

Saperstein's Berth

Chicago, May 22.

Aaron Saperstein of Allied Exhibitors succeeds Floyd Brockell as general manager of Midwest Booking combine. Offices moved into Allied quarters.

Brockell was killed recently in an automobile accident.

Four Faces in 'Moon'

Hollywood, May 22.

Claudette Colbert gets the lead in Paramount's 'Three Cornered Moon.'

Also in the cast are Richard Arlen, Lyda Roberti and Jack Oakie.

ine and Bailey Coastward

Bill Pine and Tom Bailey, in from the Coast for conferences with Bob Gillham, Par's advertising-publicity director, are scheduled to leave today (Tuesday) for Chicago to contact B. & K., from there they will swing down to New Orleans and back to Hollywood.

SEVERE OPPOSISH, BUT 'TEMPLE' OKED IN PROV.

Providence, May 22.

In the face of persistent demands that he ban the showing of 'Temple Drake,' at the Paramount theatre this week, Capt. George W. Cowan, police censor, stood his ground and placed his approval on the picture. Cowan was swamped with complaints against the picture, largely from the Catholic clergy of the state. The Paramount arranged a special preview which was attended by newspapermen and the parties that entered the complaints. Following the preview Cowan discussed the picture with the press, and gave permission for its screening.

His approval was followed by a bombastic editorial of criticism in Sunday's edition (21) of the Providence 'Visitor,' official organ of the Rhode Island Catholic diocese. The editorial directed attention toward the tendency of motion picture producers 'to present sordid love dramas in a manner crafty enough to pass censorship boards, but clever enough to retain scenes and suspense tending to the immoral.'

The 'Visitor' is widely read by Catholics inasmuch as the paper is distributed each week at all masses and 60% of the population in Rhode Island is Catholic. Although exhibitors have long sought to use the publication as an advertising medium, the 'Visitor' has turned down all ads until such time as theatres tone down their copy from a sexy angle in all Rhode Island newspapers.

When Cowan received complaints against the picture he called Boston and New York to determine whether attempts had been made to ban the picture. He said he was informed there was no opposition to the film.

It is understood that print now being shown at the Paramount varies considerably from that in New York City. Cowan says he has made no deletions, however. The cuts are believed to have been made before the Paramount got the print from New York.

TOUGH DAYS IN DIXIE HAS WESTERNS ON SKID

Hollywood, May 22.

Westerns, insofar as the number to be produced for the new season are concerned, are on the down grade, with conditions in this market such, according to those in the know, that the galloping operas would have to be made for as low as $4,000 to show any kind of a profit.

Blamed for this situation is the financial condition of the south, where from 50 to 60% of the revenue on indie westerns came from. Today, this territory has fallen off to the point where only $2,500 will be paid for a horse opera.

With this condition prevailing, Monogram has dropped westerns from its 1933-34 program, with other indies likely to follow this lead.

12 Publix-Blank Houses Up on the Auction Block

The Publix-Nebraska circuit, a group of 12 houses including the State and World, Omaha, went up for sale last week but to date there's been no sale. A. H. Blank, midwestern theatre operator, is trustee of this chain.

With placing of the 12 houses on the auction block for sale to the highest bidder, Publix closed down its district office in Omaha last week. vart R. Cummings, division manager of the Publix-Neb group, may be transferred elsewhere. H. W. Wengel, district booker at Omaha, has moved to the Des Moines booking office.

Publix-Nebraska is a subsidiary of the bankrupt Publix Enterprises holding company. The A. H. Blank Theatres, and the A. H. Blank Theatres Corp. of Nebraska, other subsids, are also in bankruptcy. The Pub-Neb group is the first to be up for public sale.

Geo. O'Brien's Next at Fox

Hollywood, May 22.

'Lost Trail' is the next Zane Grey story to be made by Fox with George O'Brien. Eli Brendel will contribute the comedy relief.

Stuart Anthony is making the adaptation which James Tinling will direct.

Saenger Subsids Bkpt

New Orleans, May 22.

Plaza Mus. Co., Saenger subsid in Mississippi, has filed a petition in bankruptcy listing assets of $90,000 and liabilities of $136,000.

Saenger Theatres, Inc., of Alabama, have also filed petition in bankruptcy with assets and liabilities of small amounts as Saenger operated only in a small way in that state.

AGENTS' TWO-TIMING ON CODE BURNS ACADEMY

Academy members are burning at the agents' attempt to create a code of practice with the Screen Writers' Guild while still in negotiation for Academy membership. Academy feels that one such code is sufficient, as under Academy plans it is intended to establish a general working agreement that would be applicable to all persons involved in agency matters, irrespective of organization membership.

Agents' committee, consisting of Myron Selznick, Frank Joyce, Arthur Landau and Ruth Collier met last Tuesday (16) with the Guild committee to discuss preliminary plans. Guild is seeking agreement from agents whereby its members would be relieved of paying commissions unless it can be established that the agents actually secured engagements for their clients. They seek to overthrow contractual system whereby writer clients pay percentage on all engagements, whether or not secured by the agent.

N. W. HEARTENED BY 8% FARM INCREASE

Minneapolis, May 22.

The latest monthly summary of the Federal Reserve bank for the Ninth district showing an 8% increase in farm income for April, 1933, over the corres onding 1932 month, and with prospects declared to be the best in three years, is giving encouragement to exhibitors in the territory.

That the increased rural buying power and the general improvement in employment and other conditions will be reflected in big gains in box-office grosses by next fall at the latest is the belief of theatre owners throughout the territory. As a result of this revival of confidence and optimism, despite present poor business, theatre equipment houses here are reporting their biggest business in more than a year.

Exhib Favors 25c Gate For 3d Run Deluxers

Minneapolis, May 22.

The Minneapolis Film Board has taken under advisement a request from Oliver A. Rowe, vet St. Paul exhib, to insist in 1933-34 contracts upon a 25c minimum admission cuarge for third and fourth run grind loop houses of a deluxe type and neighborhood theatres. Rowe, whose State theatre, St. Paul loop third and fourth run grind house, seats 400, appearing before the Film Board, asked at the same time that the 15c minimum demanded by some of the exchanges for the less pretentious 'shooting galleries' be lifted and such theatres with less than 500 seating capacity be permitted to charge a dime.

In arguing for his proposals, Rowe predicted that with the gradual elimination of producers' chain theatre operations, distributors would not be able to obtain sufficient revenue for pictures to cover present production costs unless the trend to lower admission prices is halted. This eventually would necessitate cheaper and poorer pictures and spell the industry's doom, he argued.

Whereas he formerly had 400-dime seats opposition, Rowe told the board that he now has 4,500 in the St. Paul loop and he complained that such larger deluxe third-run and fourth-run grind houses as the President, Lyceum and Garrick, charging a dime, are given protection over his own 400-seat 15c houses.

At the present time, United Artists, M-G-M, Paramount, Fox and Warner Brothers-First National demand a 15c-minimum issue. Other exchanges sell to the dime houses.

Epic Pic Drama Flons Incline Prod. to Comedy

At least two pictures which the industry figured would be the big grossers of '32-33, both of which have been in release only a few months, were admitted by their company heads to be 'flopping badly nationally.' One of the pictures reached almost a record run for Manhattan $2 SRO and later played an outstanding first-run engagement in New York. But out of town it is showing a steady loss.

The other picture, also expected to be the big winner for its company, was described as now shaping up as one of the poorest grossers on that organization's schedule.

As a result, the eastern major heads admit becoming more and more inclined to the belief that the country as a whole is turning away from serious drama and that probably it would be more in the mood to 'give them something cheap and light.'

WB MAY ADD THEATRES —IF TERMS ARE RIGHT

Warners, sticking to their chain operation for theatres, while probably shedding certain of the company theatre situations, where such may be feasible, are carrying an open mind as to possible acquisitions.

Where terms are right and where certain properties can fit into the Warner scheme of operation, the W.B. people may consider acquisitions. A minimum rental against percentage of the gross in the situations, is favored. That is no more nor less than what everybody else is trying to do.

Presently the Warners are operating around 400 theatres. That's slightly less than 100 under what the chain held in peak days. The two faraway spots, outside of the Coast situation, are Chicago and the Wisconsin territory, where W.B. have around 35 theatres collectively.

One of the difficult spots which the W.B. people have in New York is with the Warner and Hollywood theatres, on Broadway, both dark.

Given 2 Yrs. in Toronto For Stench Bombing

Toronto, May 18.

Convicted of participating in a stench-bomb raid which endangered lives and caused property damage to a major nabe house here, Lew Kendall was sentenced to two years, the stiffest penalty yet meted out in the provincial drive against this crime. Two accomplices were sentenced earlier, William Roesborough being given six months' imprisonment and a further period of six months failing payment of a $300 fine, and Walter Pears being sentenced to two months and additional two months, failing to pay a $75 fine.

Claiming that 'the introduction of racketeering methods into Canada will not be tolerated,' Judge Lee told Kendall that, but for the operators' previous clean record, sentence would have been five years, this in keeping with a federal legislative measure, newly passed, which makes stench-bomb raids an indictable offense with a minimum penalty of two years. Provincial legislation in Ontario provides for a maximum fine of $1,000 and a jail sentence in addition.

Trio were members of the International Operators' Union, as were the majority of the defense witnesses. This union 'at the present time is in conflict with the new Canadian union,' claimed the presiding judge. Row is over provincial legislation which cuts down the required number of class 'A' operators in nabes seating 750 or less. Policy of heavy fines and imprisonment is government's reaction to stench-bombing campaign launched throughout the province against indies.



PEGGY HOPKINS JOYCE



W. C. FIELDS

RUDY VALLEE



STUART ERWIN





GEORGE BURNS and



GRACIE ALLEN

COLONEL STOOPNAGLE



and BUDD





SARI MARITZA



CAB CALLOWAY

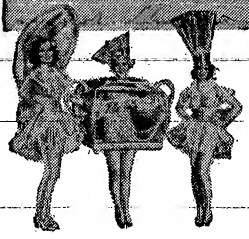
BELA LUGOSI



BABY ROSE MARIE



12 good reasons why PARAMOUNT'S "INTERNATIONAL HOUSE" ...means a full house for YOU!



and if you want more, here they are

THE GIRLS IN CELLOPHANE

Directed by EDWARD SUTHERLAND



MAY REOPEN BKLYN PAR FOR RENTAL REVENUE

If successful in adjusting cost of operation so that the house's nut can be reduced to $12,000 or under, Publix will retrieve the Paramount, Brooklyn, as companion de luxer to the Broadway Par, and reopen it shortly. Concessions from stagehands and musicians are being sought, along with a new setup on other overhead, with a view to Publix operation again.

Same policy of Paramount pictures first run and stage shows, under which the Brooklyn house was operating at $17,000 or over on closing in April, will obtain.

Since the house shuttered, Paramount product hasn't been getting the first run rental return from Brooklyn it wants and was obtaining from the Par right along. Product is being split between the RKO Albee and Loew's Met, houses which have none too much room for Par pictures.

At the Par Brooklyn the rental return was $2,500, $3,500 and $5,000 with year's program split into three groups.

Since the Brooklyn house shuttered, business has been affected adversely in the other downtown theatres, whereas expectations had been darkness of the Par would help. Contention is that fewer people are attracted to the downtown section and are sticking to neighborhoods waiting for pictures.

SOMNES MEGS 'CLUB'

Hollywood, May 22.

George Somnes has been given the meg assignment on Paramount's 'Midnight Club,' scheduled to go into work Monday (21).

George Raft and Alison Skipworth have top spots.

Studio Placements

Robert Armstrong, 'Fog Bound,' Radio.

Warner Oland, Dorothy Wilson, Betty Furness, 'Death Watch,' Radio.

Ralph Bellamy, Wallace Ford, June Brewster, Franklyn Pangborn, 'Headline Shooters,' Radio.

Rosita Moreno, 'Pleasure Cruise' (Sp.), Fox.

Jean Malin, 'Arizona to roadway,' Fox.

Charles Wilson, Charles Middleton, 'Disgraced,' Par.

Pat O'Brien,' 'Flaming Gold' ('Fire Eaters'), Radio.

Leni Stengel, 'Disputin' the Punk,' short, Radio.

Barbara Bedford, Charles Hutchinson's 'Jungle Passion,' Sunrise Pictures production.

Robert McWade, 'Tugboat Annie,' Metro.

Edward Everett Horton, 'Way to Love,' Par.

Jean Parker, 'Madame Le Gimp,' Col.

Alan Dinehart, Alan Mowbray, Johnnie Hines, Fuzzy Knight, Marjorie White, 'Her Bodyguard,' Par.

Helen Vinson, Allen Mowbray, 'Midnight Club,' Par.

C. Henry Gordon, borrowed from Metro, 'Devil's In Love,' Fox.

Lucille Webster Gleason, 'In the Money,' U.

Paul Panzer, Anna Maria Fry, '5c a Glass,' retakes, Fox.

Jane Darwell, Frank Reicher, Oscar Apfel, Dudley Digges, 'Death Watch,' Radio.

Alan Dinehart, Ferdinand Gottschalk, 'Midnight Club,' Par.

Vince Barnett, 'Man of the Forest,' Par.

Fay Wray, Sam Hardy, Robert Homans, Neil Hamilton, 'One Sunday Afternoon,' Par.

Frank Darien, 'The Public Be Sold,' Radio.

Martin Brown, scripting 'Worst Woman in Paris?' Fox.

J. Carrol Naish, 'Arizona to Broadway,' Fox.

Greta Nissen, 'Life in the Raw' and '5 Cents a Glass,' Fox.

Irene White, 'The Wrecker,' Col.

Halliwell Hobbes, 'Madame La Gimp,' Col.

Eugene Pallette, Walter Catlett, 'Milk Maid Champ,' Phil Ryan short by Luther Reed, Scott E. Cleethorpe, Ralph Ceder. Del Lord will direct for Par release.

Dorothy Burgess, Gregory Ratoff, 'Headline Shooters,' Radio.

Kay Hammond, 'Double Harness,' Radio.

Halliwell Hobbs, 'Madame La Gimp,' Col.

Irene White, 'The Wrecker,' Col.

Richard Bennett, 'Big Executive,' Par.

Coast Title Changes

'Husbands' Reunion' new title for 'Shot for Love,' at Mack Sennett's. Same studio changes 'Prodigal Husbands' to 'The Big Fibber.'

'At the Crossroads' new title at Columbia for 'Full Speed Ahead.'

Al Mannon's Republic Studios in Rent Suit

Hollywood, May 22.

Suit has been filed in Superior Court against Republic Studios by J. W. Clune, owner of the property, for $5,900 back rent, and an attachment placed against the studio equipment. Present lessees, headed by Al Mannon, were given notice to move and a dispossess suit filed against them. New indie organization will take over the lot within a month. Most of the inactive producers now on the lot will go out.

According to Clune, Republic and Tec-Art, previous studio organization, also named in the suit, owe him around $37,000. Boulevard Print shop is suing Republic for a $76 printing bill, and Fred Adams, night watchman, is seeking $700 in unpaid wages.

Penfield Loses $70,000 Suit Against Film Firms

Los Angeles, May 22.

C. U. Penfield's $70,000 damage suit against Bennett Film Labs and Consolidated Film Industries in which he alleges he invested $10,800 through false pretenses, was nonsuited in Superior court and the defendants awarded their costs.

Plaintiff charged that in 1927 he was persuaded to put his money into the making of a serial, known as 'Timber Trails' or 'Pirates of the Pines' on the promise that it would be sold to Universal for $75,000 and he would get half of the proceeds.

When the film was sold, he only received $1,854. He sued for $50,000 damages and $20,000 punitive damages.

Ross-Woods Grab Up Blackton's 'Parade'

Hollywood, May 22.

Lawrence Ross and Madeline Woods have taken over distribution rights to J. Stuart Blackton's 'Film Parade,' and will re-edit and re-record the picture of film history before sending it out.

Ross and Woods, who took over western distribution on 'The Big Drive,' are in Hollywood seeking to buy other novelty features. They have opened an exchange in Portland, and intend establishing branches between the coast and the Mississippi.

Kaplan's New Bail

Sam Kaplan, former prexy of New York operators, Local 306, from which deposed, and his organizer, Theodore Greenberg, were placed on new bail of $2,000 each pending argument of an appeal from judgment of their conviction by General Sessions. Arrangement of new bail followed granting of a certificate of reasonable doubt two weeks ago pending hearing of the appeal. First bail was arranged on conviction. No time at all has been served.

Kaplan is directing the affairs of his film supply company, meanwhile.

Kohn Still on Stand

Further examination of officers in the Paramount bankruptcy was adjourned Friday (19) until today (Tuesday) at 10 a.m. before Referee Henry K. Davis.

Ralph Kohn, Par treasurer, only exec of bankrupt so far under examination, will continue on the stand. He is expected to cover the financial ground of Par from the time of the negative hocking bank deal up to the time of the company's receivership and subsequent bankruptcy.

Gets It Either Way

Hollywood, May 22.

Charles Logue, who has been working on westerns, went off the Paramount writing payroll Saturday (20).

Day he left he sold an original to the studio, 'The Bright Bandanna.'

Mountain Installs Trustees

Denver, May 22.

Trustees to either wind up the business or reorganize the Mountain States theatre corporation, are Jesse F. Welborn and Stockton Lowndes, local capitalists, and L. J. Finske, district manager for Publix.

The Mountain States is a Publix subsidiary, and controls eight houses in Colorado and one in Cheyenne, Wyo. The Cheyenne house has been operated by Fox for some time.

Reader for Par Ousted After She Sues Studio

Hollywood, May 22.

Mrs. Janet Druce, reader at Paramount, who recently sued the studio, charging that a story she submitted to the studio was thefted in the making of 'Bedtime Story,' current Chevalier picture, resigned by request from the Par reading department.

She has submitted her complaint that the baby features in the picture were lifted from her yarn to the Writers adjustment committee of the Academy.

CO-OPERA PANS OUT, SO THEY'LL TRY AGAIN

Hollywood, May 22.

'The Riot Squad,' co-op in which Harry Webb acted as producer and director, and Madge Bellamy, Pat O'Malley, Ralph Lewis and James Flavin 'invested' their services in the top spots, was completed last week for Mayfair release. Jack Natteford contributed the story. Group, enthused by the results, are planning other co-opies.

Cameramen's and technicians' unions also were in on the co-op plan when it was agreed that the profits would be handled through a trust fund and that no one should receive excessive amounts for their share. Picture went ahead on this basis with every employee to share pro-rata in 50% of the proceeds after investments of labor and performance are paid off.

Mono Puts on Speed To Wash Up Westerns

Hollywood, May 22.

In line with its announced policy to make no westerns on the new program, Monogram is rushing the last two Rex Bell features on its current card in order to get them cleaned up before the actor's contract expires in July.

Harry Fraser has been assigned to meg the duo, including 'Fugitive,' and an untitled opera on which production gets under way June 5.

Bell's future plans are still in the air.

Hill's Film Shorts

Edwin C. Hill has been set by E. Schwartz to do a series of six one-reelers under the Master Arts insignia.

Group will have the radio news commentator filling in the narrative for pictured highlights from the blogs of outstanding figures in the current news.

LINCOLN

(Continued from page 11)

for the best. It's a long gone day, since Gaynor has meant b.o. in this burg. 'Be Mine Tonight' is another doubt, but George Monroe thinks he can sell it at the State.

Lately, even the dime houses have dropped their take so much it's disheartening. If biz keeps up this way, it looks very much like a string of wholesale house closings for the summer. After exam time next week about 7,000 college studes leave town and take that much patronage away from the houses.

Estimates for This Week

Colonial (LTC) (650; 10-15-20), 'Broadway Bad' (WB). Nice picture for this house, good $700. Last week 'Under the Tonto Rim' (Par) and 'Pack Up Your Troubles' (MG), split, fair at $600.

Lincoln (LTC) (1,600; 10-15-25), 'Working Man' (WB). Has good possibilities, maybe $1,800. Last week 'Woman Accused' (Par) only $1,050, blah.

Orpheum (LTC) (1,200; 10-15-25), 'After the Ball' (Fox) and 'Pleasure Cruise' (Fox). Split not so good, lucky to get $500. Last week 'Terror Aboard' (Par) and 'Supernatural' (Par), split, must have invoked a titular scare; miserable $400.

State (Monroe) (500; 10-15-25), 'Be Mine Tonight' (U). With fair breaks should get a nice $1,200. Last week 'Lucky Dog' (U) and 'Fighting President' (U) first half gave the house its worst recorded biz. 'Dog' pulled midweek and subbed with Tom Mix's 'Rustler's Roundup' (U) and built up the gross to a weak $600.

Stuart (LTC) (1,900; 10-25-35-55-60), 'Adorable' (Fox). Appears okay for fair play; nothing fancy at $2,200. Last week 'Reunion in Vienna' (MG) with the gross off in proportion to the locale. Hard pressed to get $2,000.

Par's 'Jungle King' Voted Best Film In Milan Fair's World Competition

Milan, May 10.

During the recent Milan Samples Fair, the 3rd International Cinematograph Competition for new pictures was held, the result being eminently satisfactory for America.

Fifteen films representing five nations were shown at the San Carlo Cinema, dialog being in the original languages. The audience voted after each session by means of polling cards.

The winning film, 'The King of the Jungle' of the Paramount, scored over 8,000 votes more than its nearest competitor, the Pabst-directed 'Don Quixote' (French version) featuring Feodor Challapin.

One reason for the 'King of the Jungle's' success is that it cuts out all useless chit-chat and gets on with the story. Critics here say it points the way talkers should follow. One film which impressed was the French 'L'Or des Mers' ('Gold of the Seas'), a drama of the Island of Brittany. The Synchro-Cine of Paris has succeeded in providing an excellent film with the most limited means, all the players being natives of the place.

All the German films displayed sound technique but, in spite of clarity, were overweighted with dialog.

Poland relied upon one film alone: 'Rok 1914' ('Year 1914') directed by Henry Szaro, which is well above the average with plenty of movement. It was a Kineton-Sfinx edition of Warsaw.

Of outstanding merit was the German-made 'Anna und Elizabeth' of the Kollektiv-film and Terra-Film, Berlin, directed by Frank Wysbar and featuring Dorothea Wieck and Berta Thiele.

Italian Film Sixth

France's contribution was far from being a happy selection, recording being uniformly faulty and indistinct.

'T'amero Sempre' ('I'll Love You Always') by Cines, Rome, began the series. Camerini again displayed well sustained merit as director in spite of a story without situations.

Here are the 15 films in the order of merit:

(1) 'King of the Jungle,' winner, Paramount; (2) 'Don Quixote' French; (3) 'Anna und Elizabeth,' German; (4) 'Acht Maedels in Boot,' originally entitled 'Erste Maedchenliebe' ('First Love of a Maid'), German; (5) 'Wer Kuest Mich?' ('Who Kisses Me?'), German; (6) 'Tamero Sempre,' Italian; (7) 'Der Laufer von Marathon' ('The Marathon Runner'), German; (8) 'L'Or des Mers' ('The Gold of the Seas'), French; (9) 'Die Unschuld vom Lande' ('The Innocent Country Maid'), German; (10) 'Sa Meilleure Cliente' ('His Best Customer'), French.

(11) 'Il a Ete Perdu Une Marlee,' ('A Husband Was Lost'), French; (12) 'White Zombies' (United Artists); (13) 'Rok 1914' ('Year 1914'), Polish; (14) 'Tod Uber Schangai' ('Death Over Shanghai'), German; (15) 'Suzanne,' French.

Another year, the event is to be more widely advertised and will be much more important, the foremost houses of all the world having already promised special films.

Master Code

(Continued from page 5)

numbers, the usual ability to agree among themselves is again manifest. Realization of this, it is admitted, is one of the main reasons why the major group is inclined toward a supplementary code within each key area, therein providing insurgents with a chance to air and settle at home strictly local differences which would have only an indirect bearing on national issues such as production and distribution.

The Hays group is confident that it will, in the end, voice the industry's majority. Unofficially the TOCC code is regarded as impracticable in top quarters, which means that regardless of all of the codes within codes the majors will resist any movement on the part of independents to interfere with present run classification.

The Hays office is prepared to go extensively into the industry's present set-up. First of all it will claim that producers and distributors represent two-thirds of the industry departmentally. In actual organized strength the independent exhibitor will be held up as the weakest in the business. Producer-controlled theatres on the exhibition end, it is declared, while representing but approximately 10% of the houses in the country are still checked off with turning in 25% of the country's b.o. film gross.

With the Motion Picture Theatre Owners of America membership placed at about 4,000, not including the roster of affiliated houses, and with Allied Exhibitors given approximately 900, the film business is preparing to tell Washington that the greater number of indie exhibs are unknown to organization and have never manifested an interest in trade practices.

In further analysis of the exhibitor quantity the industry record shows a friendliness between the MPTOA and the Hays group wherein, spokesmen point out, the two should be in accord on any single platform.

The minority issue, however, threatens to be one of the hottest points for contest at any Washington code convention. While film spokesmen are emphasizing Roosevelt's understanding that every industry has a few insurgents, and that it will be up to the government to decide whether or not these few [illegible] and independent exhibitor contacts at Washington were informed that over the week end a copy of the latest investigation of the industry's present system of run classification had been submitted to the U. S. Attorney General's office. These indies are now taking the stand that for the film industry, at least, the major group may find its numbers unavailing; that if Washington decides only 5% of those in the picture business are right it will decree in favor of that minority.

Endorsement this Roosevelt plank by the U.S. Chamber of Commerce and the American Federation of Labor last week confirmed the belief in top film circles that the move to govern industries which cannot govern themselves is bound to come. At the same time the AFL endorsement heartened the Theatre Owners' Chamber of Commerce that the labor organization may back its petition for a new distribution policy.

Right now each picture group is certain that its code will win the Washington derby. Yet each realizes that unless Washington accepts one, or puts them altogether, they'll all go home with the White House telling them what to do and how to do it for the next two years, at least.

There is, however, still an all-round disinclination in the film business to congregate at one round table and establish a master code. Each department will probably want its own table and the indies will be able to get into their own corners accordingly. Roundtabling has dragged out months and years in the past when it involved more than one department.

Studios' $16 Minimum Wage Must Be Observed

Hollywood, May 22.

Studios must observe a $16 minimum weekly wage for women and children, according to Mabel E. Kinney, chief of the Division of Industrial Welfare at San Francisco.

On account of present economic conditions pressure had been brought on the commission recently to lower the minimum wage scale, but Mrs. Kinney says everybody must live up to it or action under the California laws would be brought against them.

Ten Stanzas a Yarn

Hollywood, May 22.

Bartlett Cormack has been retained by Paramount for a period of 20 weeks on a deal for two more pictures.

Writer is currently working with the C. B. De Mille unit in collaboration with Jeanie MacPherson on 'End of the World.' Other story assigned to him is 'Shoe, the Wild Mare.'

"A PACK 'EM IN FEATURE!"

. . . says Hollywood Reporter



THEY'LL LAUGH THROUGH THEIR THRILLS!

The fiend who claimed his victims at the stroke of seven will make gooseflesh on any audience . . .

. . . while Frank McHugh and Allen Jenkins, the two screwy detectives, will keep them in convulsions!

"TOMORROW AT SEVEN"

With

CHESTER MORRIS
VIVIENNE OSBORNE
Frank McHugh, Allen Jenkins, Henry Stephenson, Grant Mitchell

Directed by Ray Enright **RKO-RADIO PICTURE**
Produced by JEFFERSON Pictures Corp.



GRANT MITCHELL



HENRY STEPHENSON



FRANK McHUGH



ALLEN JENKINS

Producers, IATSE Deadlocked on Lab. Men Issue

Labor confabs between the ducers and the unions are meeting the familiar routine. Threats of walkouts by the unions and nonchalance shown by the producers. Another meeting was held Monday (22). Pat Casey presided, but the sides got no nearer an adjustment.

Present stumbling block is the demand of the IATSE that the producers recognize the film editors and cutters of the Film Laboratory Union. The national officers sidestepped everything Monday (22) by moving the matter for local consideration to the union locals themselves in California. The locals' vote will be the IATSE answer to the producers.

Outside of the formal request made by the producers for a 20% adjustment of the union scale beginning with the new contract, that angle didn't come up again and the unions haven't replied.

With the IATSE people leaving matters for localized consideration, it's nobody's guess when the confabs will be resumed in the east.

Producers don't want to include the film cutters and editors in the new agreement, although Coast advices indicate they are willing to negotia.e a scale with the lab workers along with discussions with other crafts.

From the Coast comes the report that the unions claim a verbal agreement made several months ago by Coast producers that all cutters getting $48 a week or less be paid overtime of time-and-a-half above 48 hours, which would be tantamount to recognition, unions hold.

In the meantime, the IATSE locals on the Coast are stated to have received notice warning against signing any contract until the New York issues are settled. This action followed reports on the Coast that the producers had been offering contracts to workers, particularly cameramen, while the eastern confabs have been going on.

P. E. Headache

(Continued from page 4)

question of cost since Gowthorpe is an active P-P official, and Publix Theatres itself has no funds. Lynch felt Publix should do it.

With Koltz pointing out that P. E. has availed itself of accountants of P-P, not on any payrolls of P. E., he suggested that he'd confer with counsel for the parent Par-Publix company in working out cost of getting figures wanted.

No Record of Fees

Gowthorpe stated that Publix Theatres, strictly an operating-management subsidiary of P-P with no interest in theatre properties, never kept a separate record of management fees charged P. E. and other theatres. He said he would have to turn to the profit and loss statements of each subsidiary of P. E., around 76 of them, to get the information. Only other way, more tedious, would be to go through the Publix books for every week and lift out items of management-operating charges, as entered.

In addition to Lynch, David Stoneham, another large creditor of P. E. came in from Boston last week to attend hearings and frequently took a hand in questioning. He's on Lynch's creditor committee.

Publix Theatres, of which Katz was president, now without funds, was not operated for profit, according to testimony of Sam Dembow, previously entered on the record. Other interesting revelations in connection with Publix include that the subsidiary kept the books of the various theatre companies and theatres for which it performed management and other services. All cash was turned into Publix and credited to the theatres, with the management charge against those houses on a weekly basis. If intake in cash from theatres was not sufficient to meet charges by Publix against it, item became a liability of the theatre.

This was brought out by Klotz in identifying credits and charges to certain P.E. subsidiaries. When it became necessary for Publix to advance money to subsidiaries which were not meeting expenses and charges, that was done. These cash advances are included in the near $6,000,000 claim of the now inactive Publix Theatres Corp. Among advances is $1,104,000 to P.E. subsidiaries which were owned less than 100% by P.E. In such instances theatres kept their own books and the accounts in Publix were handled in a different manner.

The Comerford Charge

Before the balance sheet of P.E. from 1919 to 1932 inclusive was entered in evidence at last week's hearing, Klots questioned Austin C. Keough, Par's general counsel, as to the details of the Publix-Comerford deals which still appears somewhat involved. It seems that P.E. held notes of around $4,500,000 in two Comerford companies, Publix Comerford Corp. and Comerford-Publix Theatres Corp. which were set up when Par purchased the Comerford circuit, 1930. These notes were turned over to Par-Publix to wipe out an equal amount of indebtedness to P.E. to Par. Additionally, Par itself had notes and accounts receivable amounting to about the same.

Last December when Peamcom was organized as holding company of the Comerford circuit, Par turned over all these notes to the corporation in return for the 'B' preferred stock, amounting to $6,500,000, and half of the common stock, valued at $1,000. The notes, Keough stated, are held by Pennicom and are still outstanding.

Keough was asked if the earning capacity of the Comerford circuit when acquired by Par in 1930 justified the purchase. Par's gen. counsel said that circuit had previously returned bi earnings to Comerford and that general business conditions then were very favorable.

The very next year, 1931, and in 1932, large losses were incurred in the operation of the theatres and PE turned over its notes of $4,500,000 to Par against its debt because it didn't want an investment in Comerford through the 'B' stock.

The 'A' preferred of the Pennicom company, amounting to $5,600,000 in value, is in the hands of the Comerford interests, along with 50% of the common.

The original Comerford purchase contract of 1930 and the agreement of Dec. 31, 1932, when the house went back to Comerford, were placed in evidence.

Next hearing in examination of officers of Public Enterprises, with several more probably to come, will be held tomorrow afternoon (Wednesday).

CANADIAN CHAINS SHOW FISCAL YR. IN BLACK

Ottawa, May 22.

Financial reports to the Secretary of State in the Dominion Government show that theatre chain companies in Canada have been able to stay out of the red during the past fiscal year. And current business is improving, particularly for first-run houses.

According to its financial returns, Famous Players Canadian Corporation closed the past year with a net profit of $21,985 after dividends of $378,970. The surplus carried forward now stands at $3,354,526 while current liabilities total $544,311.

The returns from Marcus Loew's Theatres Limited showed net profits for the year of $88,107 and a total surplus of $571,115.

Eastern Theatres Limited turned in a report showing net profit of $97,194 on the year while Mansfield Theatres Limited had net of $28,843 and surplus was increased to $227,979.

United Amusements Limited reported net earnings of $2.14 a common share of 74,000 shares outstanding.

Alhambra's B. O. Slash

Los Angeles, May 22.

In retaliation for a continuance of double feature programs (subsequent runs) at 15c at the Granada, Alhambra, Simon Lazarus, to whom Principal Theatres recently returned the Garfield in that suburb, has slashed his b.o. tariff to 15c Mondays to Fridays, inc. Ad ish goes t 25c Saturday and Sunday nights.

FRASER'S INDIE

Hollywood, May 22.

Harry Fraser will direct 'Davy Jones' Locker' for Allied from story by Adele Buffington. Production starts June 1.

DUDDY FOR CLEVELAND

Franklin's Choice As Elliott's Successor Comes As Surprise

Cleveland, May 22.

Regis Duddy, former manager of Hipp during William Elson's brief regime, took over managership of RKO-Keith's 105th only a week after William J. (Doc) Elliott was let out as an 'economy measure.'

J. J. Franklin, city RKO manager, previously announced Frank Hines, of Palace, would supervise the suburban house when Elliott was let out. Immediate appointment of Duddy, one of Hine's protegees, came as a complete surprise. Elliott left for New York.

Colorado's Union Law Test on Theatre Jam

Denver, May 22.

The Oriental, Egyptian and Granada, controlled by Joe Dekker and Tony Archer, went nonunion last week when the men were locked out. The industrial commission immediately notified them to put the men back to work, pending the usual 30-day notice. Archer and Dekker refused, taking the same stand that Harry Huffman had taken, that theatre business does not involve public interest and therefore is not affected by the state law.

The state attorney general has applied to the district court for a mandamus writ to cover both the Dekker-Archer case and the case of Huffman, who had previously gone nonunion in his six houses.

The court took the matter under advisement. The case is certain to be carried to the supreme court for a ruling.

Italian-Mades Only

Rochester, May 22.

World theatre, Leighb 500-seater, opened as the New World theatre, vaudfilm house for Italians. Adolfo Vinci, manager, is a former operatic tenor in Philadelphia. He is using films made in Italy, a small orchestra, singers and comedians. City has a large Italian population.

The Little theatre, which runs occasional French, German and Russian films, is the only other house using foreigns.

No Smoking Drive

Smoking more or less flagrant of late in film buildings, where it isn't permitted. New York fireman are making a dr've to stamp it out.

They're handing out tickets by the score, with fines imposed of $20 and $25 as an average.

Incorporations

New York

Albany, May 22.

Edwin W. Schuling, Inc., Manhattan; theatrical business; $1,000.

Pajo Amusement Co., Inc., Manhattan; theatrical business; 100 shares no par.

Shooting Star, Inc., Manhattan; theatrical business; 200 shares no par.

Terrace Amusement Corp, Yonkers; theatrical business; 100 shares no par.

Leonard Holm Co., Inc., Queens; theatrical business; $10,000.

California

Sacramento, May 22.

Hoot Gibson Pictures Corporation. Capital stock $25,000, none subscribed. Donald D. Macfarland, Joseph Ansen, G. Steinberger.

olograph Corporation. Capital stock, $25,000, $5,000 subscribed. Dr. Frederick Shurley, Queenie H. Shurley, George Seifert, Albert E. Stein.

Management, Inc. Capital stock 250 shares, none subscribed. M. E. Marshall, Rose Marchetti, A. V. Falcone.

Business Counsellors, Inc. Capital stock, 250 shares, none subscribed C. E. McGinnis, A. V. Falcone, Richard S. Hartman.

Artists' Managers, Inc. Capital stock 250 shares, none subscribed. M. E. Marshall, A. V. Falcone, C. Taylor.

Hollywood and Vine Corporation. Capital stock 100 shares, none subscribed. Carl Laemmle, Jr., Rosabelle L. Bergerman, Stanley Bergerman.

Certified copy of **International Film Libraries, Inc.,** Wilmington, Del.

Judgments

Simple Simon Comedies, Inc., and Mack Stark; Ideal Sound Studios, Inc.; $1,778.

Simple Simon Comedies, Inc.; Mack Stark and Louis A. Simon; Ideal Sound Studios, Inc.; $330.

Tiffany Productions, Inc.; G. H. Tilson; $1,468.

Al Boasberg; R. L. Norton;

Los Angeles

Los Angeles, May 22.

Maurice G. Cleary, May McAvoy Cleary; George M. Lewis, Florence H. Lewis; default; $5,587.

Pilgrimage Play Assn.; security Materials Co., $25,286.09.

Dwight Frye; Stanley Fish; $1,627.08.

Tom Mix; Dr. Gurn Stout; $1,500.

C. U. Penfield; Bennett Film Laboratories, Inc.; Consolidated Film Industries, Inc.; H. T. James; costs.

Victor E. Jory; Al Fletcher; default $149.84.

Robert S. Jensen; Fox Egyptian Theatre Corp.; costs.

Fred J. Christenson; Emily C. Wise; default, $800.

Stock Market

(Continued from page 6)

ments when it looked as though the price structure was about to topple. There seemed to be strong support on any sharp recession while in fact plenty of distribution was being done during organized spurts of the ticker with prices close to the best of the movement.

Any market that can muster the amount of plunging operations such as those witnessed in a succession of sessions with volume above 4,000,000 shares, must have some powerful friends downtown which argues well for the next phase once the market correction has been accomplished. Prices spent most of the week riding on a shelf just above the best levels of the September peak of 1932. Danger signals began to fly Friday when it became apparent that the list couldn't be pushed through to new tops and the best they could do downtown was to hold it even.

Operators took up group after group in an effort to stimulate general buying, while stocks were being passed along in other parts of the list. Rails were pushed aggressively up through their September tops, desire being to confirm the penetration of the same levels among the industrials. The week brought a budget of good news. Germany showed a disposition to conciliate, car loadings were favorable and Telephone paid its regular dividend. These and other bullish factors were not enough to hold the trend definitely up, sure sign that the market was rounding out a top. Late in the week the Senate took up new tax legislation—notably a proposal to tax dividends and advance the rate on incomes all along the line. This development apparently touched off the Saturday break, and probably the deliberations of Congress on taxes will furnish further depressing news for the coming week.

Loew's Eases Early

One of the first active stocks to abandon the climb was Loew's. Cautious retreat was hinted here Friday when a sudden decline in the bid price carried it from 17⅞ to 17. Bid was advanced for the close to 17⅞. Closing bids get into the newspapers while those prevailing from time to time during business hours do not. Suspicion was prompt that the clique in Loew wasn't encouraging offerings. Stock gave evidence of finding plenty of stock for sale around the recent top above 18 and the new ones suggested by mid-season bids didn't help interest on the long side. Loew's preferred went to a new high, meanwhile, and held its gains to the week's end. Senior stocks again were wanted, disposing for the present of any inflation idea. Buying of common stocks on that basis has practically disappeared.

Disposition of the Loew clique to move cautiously at this time is not necessarily a bearish signal for the long view. After all any new stimulus to the market will have to come from a revival of business, the Government's recovery program having been about completed. The approach of June is no time to undertake a run-up in amusement shares. One of the things that brought on last week's halt in the advance was the approach of the season when a spring revival begins to taper off normally. What business upturn there has been—and there has been real improvement—may have been in part due to an effort on the part of business to catch up with the interval in March when all industry was at a standstill. Now the whole market is taking a breath and examining the horizon anew to see what may be just ahead.

It is reported that practically all the major investment services are unanimous in recommending investments on any sizeable price setback, basing their views upon business improvement already accomplished and also upon the prospects of further betterment.

Summer at Hand

Any sign that the pace of trade will be maintained, would furnish stocks with a powerful incentive to go ahead. In that case the outlook for a brisk boom in the amusements would be anticipated for the autumn, but meanwhile there is the summer to be bridged, with its seasonal falling off in boxoffice revenue and reduced theatre attendance. A speculative play on the long side, at this time, would seek out industries in the best position to reflect business activity most promptly, leaving the amusements for a later time when they would stand to benefit from the fruits of betterment in the general business situation, bringing with it wide spread employment and consequent freer public spending. In other words the theatre is likely to be late in getting into any revival of prosperity.

Nothing is to be expected from the inflation theory at this time. Behavior of bonds last week demonstrated that much. The advance has continued almost without a lapse, with last week's averages touching a new peak for the year. Amusements shared moderately in the movement, although their improvement was not general. Number of receiverships and bankruptcies in the major units tend to discourage buying even of loans, and there is a disposition on the part of even courageous speculators to take narrow profits, bringing on recurrent dips in individual issues.

Last week the picture here was mixed. The old Keith liens, for instance, scored a new top at 45 on moderate dealings, while the Loew bonds practically stood still. Pathe 7's lost a point and the RKO debentures gave up 3 points of their recent advances. Warner Bros. debentures slipped back 1⅛ after making a new '33 top at 28⅛. Operations geenerally seem to have been of a speculative character, based on the very low price of most of the securities, but the next big move in the group probably will be reflected first in the fixed income department, since this paper stands to suffer least from the reorganizations that in several cases appear to be inevitable.

Meanwhile last week disclosed a new interest in senior stocks. The old Universal first preferred jumped more than 3 points on trading in 330 shares, a fair volume for this inactive. No trades in the old Orpheum preferred, but in the face of a falling market Saturday the bid on this issue broke away from the long standing 1¼ going to 2½, the offered price moving from 5 to 13½.

Several of the operations in minor amusement stocks broke down under the general relapse of prices. Columbia Pictures gave way from a new top at 13¼ net for the week at 11. Technicolor lost 1⅝ to 6¼ on sizeable turnover and Fox gave up most of its gain of the last fortnight, closing the week at 3, off more than ½. Consolidated Film did very well under the circumstances, both issues coming to the Saturday final with fractional net gains for the period. Eastman Kodak scored a new top at 75¾ early in the week and carried a gain of 1½ to the end, closing at 72.

Summary for week ending Saturday, May 21:

STOCK EXCHANGE

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Net chg. Last for wk.
3	⅞	1,400	American Seat.	3	2⅝	2⅝ + ⅛
4¼	1⅜	1,500	Consol. Film.	3⅞	3⅜	3⅞ + ⅛
13	6⅝	3,900	Columbia P. 'A'	12⅝	11	11 —1⅛
11⅞	5⅞	13,200	Consol. Film pfd.	10¼	9¼	10¼ + ⅛
75¾	16	21,300	Eastman Kodak (3).	75¾	70	72 +1½
⅞	⅝	9,500	Fox, Class A.	3⅛	2⅞	3 — ⅛
21¼	10⅛	178,200	Gen. Elec. (60c).	21¼	19	19⅛ — ⅛
23½	8	300	Keith pfd.	23½	20	23
21½	8½	17,000	Loew (1).	19¼	17	17¼ —1
65	35	800	Loew pref. (6½).	60	57	59⅜ +1⅜
4¼	1⅝	1,700	Madison Sq. Garden.	4¼	3⅞	4¼ + ⅛
19¼	13½	900	Met-G-M pref. (1.80)	19¼	19	19¼ + ⅛
8	1¼	.....	Orpheum pfd.	..	..	2¼ bid.
⅞	⅛	3,400	Paramount etc.	⅞	⅝	⅞ + ⅛
⅝	⅛	2,600	Pathe Exchange.	⅝	⅜	⅜ + ⅛
3⅝	1¼	4,000	Pathe, Class A.	3⅝	3	3
8¼	3	217,200	Radio Corp.	7¾	6¼	7
3⅜	1	8,500	Rkh pref.	2¾	2¼	2⅝
16⅜	10	330	Universal pref.	10⅝	12⅛	10¼
8¾	1	37,200	Warner Bros.	3¾	2⅞	3
9¾	4¼	100	Do pfd.	8¼	8¼	8¼
39	19⅜	76,300	Westinghouse	39	35⅛	35½

CURB

12¼	7	100	Columbia Picts.	12¼	12⅝	12
⅝	⅛	200	Gen. Thea. E. pfd.	¾	⅛	⅛
9	2⅝	14,600	Technicolor	8⅝	6	6¼
3¼	1⅛	6,100	Trans-Lux.	3¼	2⅜	2⅜

BONDS

3⅞	$30,000	Gen. Thea. Eq, '40.	3⅝	3⅝	+ ⅛
45	33,000	Keith 6's, '40.	45	43	+2½
84⅛	21,000	Loew 6's, '41.	84⅛	74	— ⅛
77¾	8,000	Pathe 7's, '37.	77¾	77¾	—1
16⅞	83,000	Par-Fam-Lasky 6's.	17⅛	7⅞	— ⅛
10¼	132,000	Par-Pub 5½'s, '5	10¼	10¼	+ ⅛
20	3,000	RKO debs 6's.	20	16	— 3
28½	124,000	Warner Bros. 6's, '39.	28½	24	—1⅛

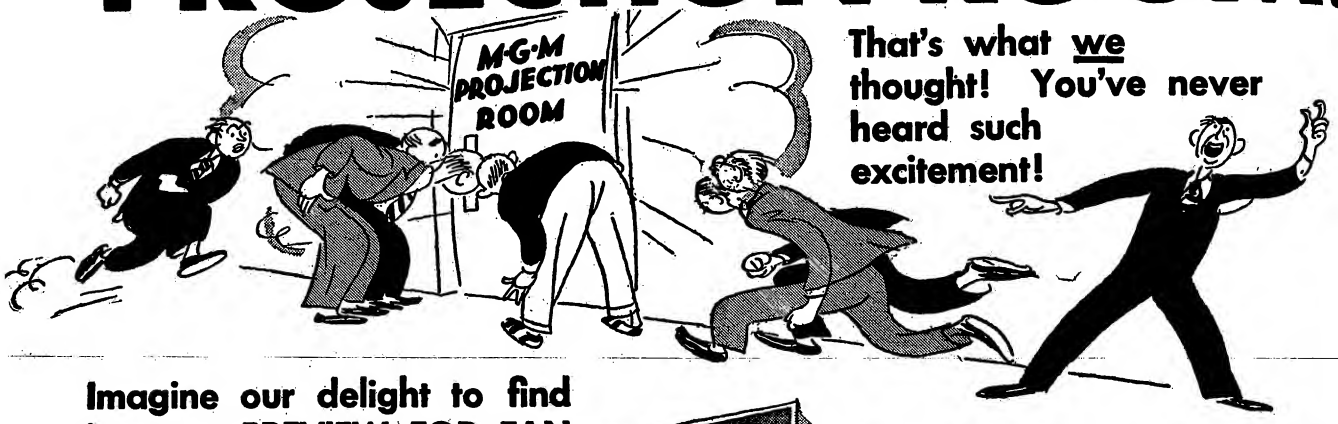
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Bid.	
⅛	Class A (3.50)

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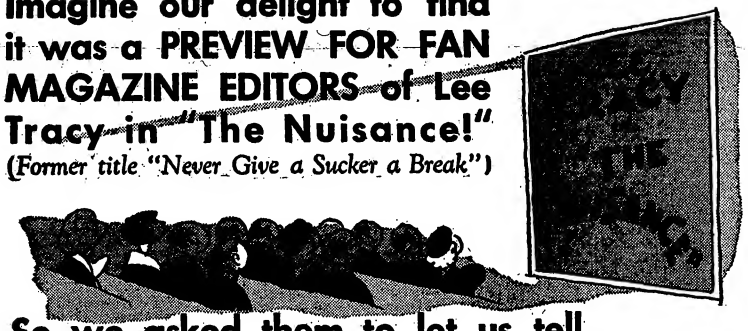
⅛	8,600	Par-Pub	—.12½

MURDER IN A PROJECTION ROOM!



That's what we thought! You've never heard such excitement!

Imagine our delight to find it was a PREVIEW FOR FAN MAGAZINE EDITORS of Lee Tracy in "The Nuisance!"
(Former title "Never Give a Sucker a Break")



So we asked them to let us tell you exactly what they're going to tell millions of fans about this great M-G-M comedy!

MILLIONS OF FANS WILL READ THESE GREAT REVIEWS!

"A howling, smashing, screaming success. Lee Tracy out-Tracies anything to date as the go-getting, ambulance chasing, shyster lawyer. Right on the dot at every accident, even before it gets through happening, Lee reaps clients like a farmer reaps wheat, and by hook or crook (mostly crook) outwits the big corporations at every turn. And are they burned? But he's finally tripped by no less a tripper than the fair Madge Evans. And does he fall? Second to that of Lee stands the marvelous performance of Frank Morgan as the drunken doctor accomplice. Madge Evans comes through in a big way as the little "stool pigeon" who falls for Lee, while Charles Butterworth as Floppy, the professional accident case, brings many a howl."

PHOTOPLAY MAGAZINE *(Selected as one of the 6 Best of the Month!)*

"Excellent Comedy. Lee Tracy hasn't had such a perfect-made-to-order picture since 'Blessed Event,' and that's saying a mouthful. As a shyster lawyer, commonly known as an "ambulance chaser," Tracy romps away with the picture and leaves you gasping with laughter. There is one swell scene after another until the lovers are happily united." —SILVER SCREEN

"Lee Tracy fans, sit up and whoop! Here's your Lee at his top-best, and you'll love him and the picture. The story moves as fast as Lee talks, and you don't stop laughing at one gag before you're roaring at the next. Is that recommendation? Okeh! Then take it. Charlie Butterworth, with the dead-pan comedy and some swell lines, will hurt your tummy with laughs. And for a howlingly ludicrous sequence, there's a physical examination scene in which a bit-player named Herman Bing scores with a BING! The picture is jammed with twists, developments, gags that will more than pay you for the coin you gave the box office girl. This is A-1 entertainment for any moviegoer. It's all right for any 1933 youngster to see."

—MOVIE MIRROR

"Lee Tracy's gift of gab finds a perfect outlet in the role of a shyster lawyer who is equally at home chasing ambulances and troubled blondes. Miss Evans is appealing and I can't blame Phineas Stevens for being taken in. The lesser roles are so nicely cast, and this film is listed above the average."

—PICTURE PLAY

"Lee Tracy steps out in a picture which is, without a doubt, his best since 'Blessed Event.' Fast, breezy pace, with a titter every few seconds. It's a gem of a picture for everybody . . . including the kids."

—MODERN SCREEN

'The Nuisance!' What a break for the audience. It's Tracy's best!"

—SCREENLAND

"Tangy, gusty, amusing comedy melodrama. Lee Tracy at his best gives a corking performance." —SCREEN BOOK

And the Hollywood Previews are great, too!

"Great cast, story makes whale of comedy Perfect for Lee Tracy. It is a comedy smash. A joy to behold, and the laughs come about as fast as they have in anything screened in a long time. Seldom has there been a better constructed, better played, better-written and better-directed comedy."

—HOLLYWOOD HERALD

"New Tracy picture swell. Directing, Acting, Writing all great. A lot of people will think it ties 'Blessed Event.' They'll turn out in droves for this one."

—HOLLYWOOD REPORTER

(Thank the fan magazines for these reviews in advance of publication. Use them in ads, house organs, heralds, lobby. etc.)

Par Broom's Clean Sweep

(Continued from page 7)

against the company in excess of $250,000.

4. To execute any agreements and take steps deemed desirable by the trustees with respect to financing or refinancing of subsidiaries, and to consent to reduction, cancellation or release of any claims by the bankrupt against such subsids or their receivers or trustees.

The Par trustees may take these steps without notice to all creditors, Referee Davis has ruled. Notice, however, must go to various lawyers representing creditor groups, including Davis, Polk, Wardwell, Gardiner & Reed, counsel for the bondholders committee of which Frank A. Vanderlip is chairman; Szold & Brandwen, counsel for bondholders committee of which Lloyd A. Munger is chairman; Nathan Burkan, counsel for the creditors' committee of which R. E. Anderson is chairman; Beekman, Bogue & Clark, counsel for the bank group committee; Robert P. Levis, attorney to Allied Owners Corp., and Prudence Bond Co., and Victor House, Samuel Zirn and Saul E. Rogers, each of whom represent minority bondholder groups.

House, Zirn and Rogers were not included in the original application but their names were suggested added, following protests before Referee Davis.

At a special meeting of creditors Friday (19), when this matter was taken up, Referee Davis stated that it was desirable, as in the Krueger & Toll, International Match and other bankruptcies, to avoid notice to all creditors in compromising smaller claims because if a meeting had to be called each time it would cost more to P-P than what was saved in any compromise or other trustee action.

Two Compromises

Two compromises of important claims have already been okayed.

In one, it's a compromise of a claim of Par against Art Cinema Corp., consisting in the aggregate principal amount of $210,000 on promissory notes, of which an aggregate principal amount of $50,000 is now due and payable. Under compromise deal with trustees, Art Cinema agrees to pay to the trustees $150,000 in cash, together with interest upon $210,000 from Nov. 14, 1932, to Feb. 1, this year, against surrender of the notes and certain debentures of Art Cinema which have been held in escrow as collateral security for the notes.

The other compromise relates to a controversy between the trustees and the McNaughton Realty Co. of Buffalo, which leases four theatres there to Par. These leases are to be cancelled without liability to the bankrupt estate or the trustees and the trustees are to release all claims to the security deposited under said leases, now in the amount of approximately $315,000, except $50,000, which is to be paid to the trustees. Remainder of security goes to the landlord and a new lease is to be drawn on a new corporation for a period of two years, with a 50% interest to Par.

With the approval of these compromises, Referee Davis also authorized the trustees, in their discretion and without further notice to creditors, to pay any and all expenses of Charles D. Hilles and Adolph Zukor as temporary receivers in equity of Par-Publix and of any ancillary receivers in equity thereof.

It was not revealed what this might amount to or whether the bill had been drawn up. Samuel Irn, indie counsel for bondholders, noted objection to power creditors' meeting before Referee Davis to allow these expenditures without notice to creditors.

Ethan D. Alyea, of counsel for P-P trustees, said he didn't know the aggregate amount, but added that it wouldn't be large.

Trustees' Possibilities

Complete text of steps trustees may take without notice to all creditors and special meetings thereupon, reads as follows:

(a) To sell and dispose of, at private or public sale for cash or credit, or partly for each, without separate appraisals, upon such terms and conditions as the referee may approve, any right, title, interest and privilege of the bankrupt in and to any motion pictures including the negative and positive prints thereof, any right, title and interest of the bankrupt in, to and under scenario, story, motion picture reproduction, radio, broadcast, television, transmission, publication and other rights in respect of literary and musical productions and material, and any right, title, interest and privilege of the bankrupt in and to any furniture, fixtures, stores, supplies, film stock, inventories, office and studio equipment, apparatus, machines or appliances.

(b) To terminate and cancel, on such terms and conditions as the trustees may determine and the referee may approve, any and all leases to which the bankrupt is a party.

(c) To settle, adjust and compromise, subject to the approval of the referee, any and all claims by or against the estate in bankruptcy and to settle, adjust and compromise any controversy arising in the administration of the estate, provided, however, that the trustees shall not settle, adjust or compromise any claim against the estate or any controversy arising in the administration thereof which involves in excess of the sum of $250,000, except on notice to the creditors.

(d) To execute any and all agreements and to take any and all steps which the trustees may deem desirable and the referee may approve with respect to the financing or refinancing of any and all companies subsidiary to or affiliated with the bankrupt or the receivers or trustees of such companies and with respect to the preservation of the assets of the bankrupt estate and of such subsidiary or affiliated companies, and, subject to the approval of the referee, to consent to the reduction, cancellation or release of any and all claims by the bankrupt against such companies or their receivers or trustees.

The Paramount trustees have brought in a specialist in bankruptcy routine, E. Paul Phillips, who occupied the same position in the United Cigar Stores and other large bankruptcies. He has taken offices at Par headquarters.

All mail to and from trustees will pass through Phillip's hands. He will see that nothing goes out on trustees' stationery that shouldn't go out.

F-WC Reopens Circuit With 6 Montana Houses

Los Angeles, May 22.

First steps toward the rehabilitation of the Fox West Coast Theatre circuit is the return to operation by the home office here of six Montana theatres, dropped at the time Pacific Northwest Theatres (F-WC subsid) went into bankruptcy early in January. Houses in the meantime have been operated out of Seattle.

Houses are Judith, Lewiston; American and Rialto, Butte; Liberty and Alcazar, Great Falls; and Fox, Billings.

Two houses just closed by the circuit are the Broadway, Santa Ana, and the Scenic, Whittier.

Installment License O.K., but No Minn. Cut

Minneapolis, May 22.

The city council is granting relief to theatres by permitting them to pay their licenses in four quarterly installments, instead of one lump sum.

Exhibitors had requested a drastic reduction in the license fees which run in excess of $500 a year for the Orpheum and State, leading loop houses.

Aldermen decided that the city's finances would not permit the reduction at this time, but changed the method of payment and stated that consideration would be given to lower fees at a later date.

Jack Gross, RKO Orpheum manager, started the fight for the reductions. He pointed out that the theatres' incomes have been substantially curtailed, but license fees held up to the 1929 boom time level.

Restore Frisco Ops' Pay

San Francisco, May 22.

Projectionists and picture houses came to terms this week, theatres acceding to operators' demands for $1.75 an hour instead of the $1.25 scale set during the bank holiday.

Operators first worked out the deal with Fox-West Coast receivers, with an association of independent houses chairmaned by Irving Ackerman, falling in line with the F-WC setup.

Small, but Black

Los Angeles, May 22.

It took two of the biggest b. o. attractions of the season to take the Hermosa Beach (F-WC), Hermosa Beach, out of the red. House played 'She Done Him Wrong' for four days, and then put on '42nd St.' over the weekend.

Result: $30 profit.

—*From 'Variety's' Hollywood Bulletin.*

NEW ALLIED PREZ CALLS POW-WOW OF INDIES

Minneapolis, May 22.

Declaring that never before have producers forced such unfair contracts on exhibitors or used 'such unfair methods and tactics,' Bennie Berger, newly elected president of Northwest Allied States, has summond all the territory's exhibitors to a July mass meeting here to frame a campaign.

Berger, in a communication sent to all Minnesota and North and South Dakota exhibitors, avers that the need for organization among independent theatre owners is pressing. He asks all exhibitors to enroll as due-paying Allied States members.

Fox and Warner Brothers are singled out for attack by Berger as being particularly 'unfair' in their treatment of exhibitors.

'After delivering, in my opinion, one of the poorest products they have ever turned out,' said Berger in his communication, 'Fox had the audacity to sell 'Calvalcade' and 'State Fair' individually at terrifically high film rentals, plus percentages.

'Warner Brothers are coming out with a picture which has not had a trade showing, 'Gold Diggers of 1933,' and are selling it at a guarantee against 50-50. If 'Gold Diggers' is such a great show why do they keep it a secret? Why don't Warner Brothers screen it and let the exhibitors know what kind of a picture it is before asking theatre owners to sign up such a terrific deal?

Berger asserts that 'the organization is positively needed to protect you' and that unless Northwest independent exhibitors have a good, strong organization 'they are all doomed.' And, declares Berger, 'don't think the producers care anything about you—if you are out of business there will be another sucker stepping in.'

Failure of the producers to pass along to the exhibitors a portion of the savings effected through recent economiess also is changed by Berger. 'The producers have reduced their production costs over 50% and they still insist on getting as much or more for their product,' he says.

Through the organization's efforts, Berger says, express charges on films have been reduced 50% on return shipments, starting June 15. He admits that 'the organization has been on the downward grade for the past 12 months and has gotten into such a condition that it nearly broke up,' but with W. A. Steffes back in the saddle as chairman of the board of directors, he avers, things will be different henceforth.

Crystal Gazing Barred

Minneapolis, May 22.

Unfortunately for Paul Adams, W. A. Steffes, local owner of a chain of sure-seaters and former Allied States' national president, regards fortune tellers scornfully.

Adams is the erstwhile manager of Steffes' World theatre in St. Paul. Recently, when a sum of money was stolen from the World theatre office, Adams, instead of reporting to Steffes, asked a fortune teller for advice.

Adams didn't get the money back and finally informed Steffes of the loss. The latter was unsympathetic toward the methods used by his manager to locate the thief. Adams' resignation was accepted forthwith.

Still Bombing

Hollywood, May 22.

Stench bombing of theatres continued over the week-end with the Marcal and Iris, both on Hollywood boulevard, the targets. Though bombings have continued with regularity for past six weeks police have failed to apprehend any culprits.

Doctored Academy Constitution to Cure Ills Up for Vote Next Week

Hollywood, May 22.

Several minor changes will be made in the proposed new constitution and by-laws of the Academy before they are presented next week to the full membership for ratification. Changes were suggested when the instruments, as prepared by the constitutional committee, were read to the board of directors and the executive committees of the five branches.

Despite the changes to be made, the new constitution will give a freer expression to the membership in the operation of the organization and remedy some of the claimed evils of management which came to the surface in the recent salary cut situation.

Under the new operation plan the duties of the president will be minimized; the various branches will become virtually autonomous and a new group, that of corporate membership, will be instituted.

Popular Election

Constitution provides for popular election of officers and committees and if passed will eliminate the previous hand-picked system of choosing leaders. It also gives each branch seven members instead of five on its executive committee; changes the board of directors to 'governors' and makes it mandatory that in every election at least two candidates must be put into nomination.

One of the most radical departures is the providing of membership in the Academy to the various motion picture companies as corporate members. Creation of this group is to take care of the expenses in connection with research in lieu of the $45,000 that has been contributed annually by the Producers' Association, which the Academy now refuses.

All funds to be received from the corporate members, under the proposed constitution, will go wholly to research work, the companies to defray the cost on a pro rata basis measured by the number of pictures produced by the studios each year. As tentatively figured each company will pay $100 in the Academy research fund for each film made.

Provision is made whereby the Academy can depart from its present solo position in the industry and 'have the power to co-operate or affiliate with any organization or association whose object is the betterment of the motion picture industry as a whole, or on such terms and conditions as may be mutually agreed upon.'

Fraternal Spirit

This is considered as opening the Academy to a general fraternizing with other bodies and gives it power in time of emergency to unite even with labor organizations in fighting for what its members might construe as being toward the betterment of the industry.

Corporate membership will not carry the right to vote but such membership will be represented on the research council and on other committees as the board of governors provide.

Management and control of the Academy is to be exercised by a board of governors, consisting of 15 members, three from each of the five branches. Terms of office will be three years, one to be elected from each branch each year. In the case of the first governors elected the term of office, whether for one, two or three years, will be decided on by lot.

Board of governors are given power to suspend and expel members of the Academy for cause and to ratify, administer and enforce pacts, agreements and other codes established by the branches.

While individual branches will have the power to try members for violation of by-laws and ethics and to inaugurate its own code of ethics none of these issues can be final without ratification by the governors.

Penalties for such violation may be, according to the constitution, in the nature of censure, suspension from membership, expulsion other disciplinary measure.

Other Clauses

Among other features of the proposed constitution are:

Machinery for repealing or amending the constitution or by-laws on a majority vote.

At least two candidates and not more than three must be nominated for each office or committee berth, while additional names can be submitted by any 15 members.

Instead of electing members by the board of directors, as formerly, this would be done by the board of governors plus the executive committee of each branch, 50 in all.

All balloting to be done secretly. (This to eliminate the previous hand picking system and vote by acclaim).

A system of recall whereby any officer or committee member can be drawn from office on complaint of any member following a hearing and a two-thirds vote of the executive committee of the branch involved, and a similar percentage vote of the governors.

AIRDOME OUTLOOK GOOD ON MEX LINE

Los Angeles, May 22.

With the airdome season getting under way in the Imperial Valley, 150 miles southeast of here, along the Mexican border, and several additions to the list of open air theatres this season, outlook is for film shows in from eight to 10 amusement places of this type during the next few months.

Airdomes, already opened or getting ready to start in the next week include one in Beaumont, two in El Centro, one in Holtville, one in Calipatria, one in Brawley, Calif., and a new one in Yuma, Ariz., just over the California line. With the exception of the new Fox, El Centro, none of the regular Valley houses will operate during the summer.

ONE EXHIB'S WORRIES

Forms A. . to Combat Naborhood Toughs—Does the Trick

Detroit, May 22.

Leon Krim, operator of four houses in this territory, has a new method of subduing rowdies. When h. took over a new house, the Avalon, the nape toughs declared themselves in for free admissions. When refused, they slugged a few patrons and intimidated others.

Krim had his son, a husky lad, chase the boys. After k.o.'ing a few of them he got them altogether and formed the Krim Athletic Club for the boys. Club promotes boxing matches, etc. All jake now.

COAST CHAIN DROPS 2

San Francisco, May 22.

United California Theatres (Geo. Mann and Morgan Walsh, have turned over the National, Madera, to the Harvey Brothers for operation.

Deal forces J. McCall to transfer his managerial desk to the National, Woodland, succeeding Cliff Morris.

KAY KATYA and KAY
RADIO CITY MUSIC HALL
WEEK MAY 18
Direction
MARK LEDDY—LEDDY & SMITH

3 California Redheads
NOW, PARAMOUNT, N. Y., Week May 19
NEXT WEEK, PARADISE, NEW YORK
With GEORGE JESSEL Direction JACK BERTEL

CALENDAR OF CURRENT RELEASES

los: Pathe Studios, Culver City, Cal. **Allied** Offices: 729 Seventh Ave., New York, N. Y.

Cowboy Counsellor, The. Hoot Gibson poses as a lr. George Melford. 66 mins. Rel. Nov. 28. Rev. Feb. 7.

leventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Intruder, The. Monte Blue, Lila Lee. Albert Ray. 62 mins. Jan. 25. Rev. April 25.

Iron Master, The. Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 66 min. Rel. Nov. 15. Rev. Feb. 7.

Man's Land, A. Hoot Gibson western in which he runs the gang to earth. Marian Schilling. Dir. Phil Rosen. 70 mins. Rel. Dec. 15.

Officer 13. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Seena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15. Rev. Jan. 31.

Parisian Romance, A. Famous stage play. Lew Cody, Marian Shilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 18.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Beauty Parlor. Cupid in the barbershop. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. 64 mins. Rel. Oct. 25.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel. June 15.

ing Murder. Original. Based on a celebrated N. Y. case. Conway Tearle, Natalie Moorehead, Don Alvadaro. Dir. Rich. Thorpe. 69 mins. Rel. Nov. 1. Rev. Nov. 1.

Love Is Like That. Comedy. Rochelle Hudson, John Warburton, Dorothy Revier. Dir. Rich. Thorpe. 65 mins. Rel. Mar. 15. Rev. May 9.

lightly Married. Comedy drama. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 15. Rev. Jan. 3.

Strange People. Mystery melodrama. John Darrow, Gloria Shea, Hale Hamilton. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 15.

Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

: Gower at Sunset, Hollywood, Cal. **Columbia** Offices: 729 Seventh Ave., New York, N. Y.

lr Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evalyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25.

itter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

ircus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. Rev. Jan. 17.

End of the Trail, The. A U. S. cavalry officer, who is court martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 58 mins. Rel. Dec. 9.

Man Against Woman. Man's strength against woman's wiles. Jack Holt, Lillian Miles. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 15. Rev. Dec. 20.

Man of Action. Original outdoor drama. Tim McCoy. Melford. 57 mins. Rel. Jan. 20.

Mark It Paid. Original story of motorboat racing. Wm. Collier, Jr., Joan March. Dir. D. Ross Lederman. 69 mins. Rel. Nov. 12. Rev. Jan. 24.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24.

No More Orchids. A millionairess who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connedy, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 3.

Obey the Law. Original of an easy mark who turned firebrand. Leo Carillo, Lois Wilson. Dir. Benj. Stoloff. 69 mins. Rel. Jan. 20. Rev. Mar. 14.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost, Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

ilent Men. Tim McCoy western original. lorence Britton. Dir. D. Ross Lederman. Rel. Mar. 3.

iers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4.

So This Is Africa. Original. Wheeler and Wolsey go to Africa with some tame lions. Racquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evalyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

That's My Boy. Football story off the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

This Sporting Age. Revenge on the polo field. Jack Holt, Evalyn Knapp. Dir. A. W. Bennison. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.

Treason. Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'Follies.' Helen Chandler, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 11.

A street walker who goes straight. Carole Lombard, Pat O'Brien. lr. Edw. Buzzell. Time, 68 mins. Rel. Oct. 25. Rev. Nov. 1.

Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 25.

Western Code, The. Tim McCoy western. Dir. J. P. McCarthy. 58 mins. Rel. Sept. 16. Rev. Feb. 21.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl, Dir. D. Ross Lederman. 59 mins. Rel. March 14.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyear. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings, 69 mins. Rel. May 1.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

lg Drive, The. Authentic war pictures from records of eight governments, 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Condemned to Death. Based on the story Jack o'Lantern. Arthur Wontner, James Welsh. Dir. Walter Forde. 78 mins. Rel. Oct. 10. Rev. Nov. 22.

oona Goona. Love charms on the Island of Bali. Dir. Andree Roosevelt, Armand Denis. 66 mins. Rel. Nov. 28. Rev. Sept. 20.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

adapting 'As Good as New,' Thompson Buchanan's play.

Darryl Zanuck arrived back in town Thursday with the ashes of John G. Adolfi, director, who died in Canada while on a hunting trip.

Helene Barclay, McClelland Barclay's mag cover wife, will appear in the legit, 'The Chickens Come Home.'

Irene Cattell, Margaret Hamilton and Hal Dawson of the original cast of 'Another Language,' have arrived to appear in the Metro version of the play.

Abe Lyman and his combo have arrived from New York to go into the Cocoanut Grove June 1. Ella Logan and Gracie Barrie are along as warblers.

Howard Swart, the Clem Clisby of KHJ, will do the background spieling in Mack Sennett's re-issue of the silent Ben Turpin short, 'Small Town Idol.'

Allied Reducing Output

Allied will increase its negative cost, and at the same time make fewer pictures for next season. This is in line with plans of other indie producers.

Laird Doyle and John Weld are off Universal's writing staff. Both were working on 'Suicide Club.'

Constance Cummings' second picture for British Gaumont is 'Chained Crossing.' Anthony Bushell and Nigel Bruce are in the cast. Miss Cummings' mother left here Sunday (2) to join her in England.

Fred Miller, O. W. Lewis and Nathan Hoffman are the defendants in three small suits filed in Municipal Court by the National Theatre Supply Company to collect for theatre equipment.

Harold Hecht will stage a ballet for the Hollywood Bowl during the summer concert season.

'Sounds' on Again

'Bugle Sounds,' Metro's champ on and off the sheit picture, is again up for salvaging. J. K. McGuinness, writer, and Bernie Hyman, supervisor, are now unreeling the negative in hope of reshaping it into a suitable release.

Jolson Eastbound

Al Jolson and Ruby Keeler left for New York Thursday, following the preview of 'Gold Diggers of 1933' at Santa Barbara. Miss Keeler is due back here June 19 for 'Footlight Madness' at Warners.

Metro will star Stuart Erwin and Jimmy Durante in 'Five Days,' a story by Eric Hatch. Durante is due back here from New York June 15.

Seeking to obtain $12,905 awarded him by a Massachusetts court, Arthur Hopkins has brought an action in Superior court here for that amount against Lillian Albertson Macloon. Money is claimed due for royalties on 'Burlesque,' produced in San Francisco in 1929 by Mrs. Macloon.

Sues L. A. Paper for Libel

Vivienne Sengler, actress, filed a $25,000 libel suit against the L. A. 'Herald-Express' over the publica-

(Continued on page 29)

Secrets of Wu Sin. Coolie smuggling racket unearthed. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 28.

Slightly Married. Marriage in a night court turns out well after all. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 3.

Tax Takes a Holiday. All multi-color western of a mysterious stranger. Wallace MacDonald, Virginia Brown Faire. Dir. Alvin J. Nietz. 59 mins. Rev. Dec. 13.

Thrill of Youth, The. A girl with two suitors cannot make up her mind. June Clyde, Allen Vincent, Matty Kemp. Dir. Rich. Thorpe. 65 mins. Rel. Oct. 28. Rev. Nov. 1.

Studios: Burbank, Calif. **First National** Offices: 321 W. 44th St., New York, N. Y.

Blondie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 79 mins. Rel. Oct. 15. Rev. Oct. 4.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Central Park. Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 58 mins. Rel. Dec. 10.

Crash, The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 mins. Rel. Oct. 8. Rev. Sept. 13.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 14. Rev. Jan. 10.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Life Begins. Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 30.

Match King. Fictitious romance of the Swedish financier. Warren William, Lili Damita. Dir. Howard Bretherton-Wm. Keighley. 79 mins. Rel. Dec. 31, Rev. Dec. 13.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 84 mins. Rel. Dec. 24. Rev. Dec. 27.

They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 5. Rev. Oct. 25.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 29. Rev. Nov. 1.

Twenty Thousand Years in Sing Sing. Visualization of Warden Lawes' book. Spencer Tracy, Bette Davis. Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. Rev. Jan. 17.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. Rev. Nov. 22.

Studio: Fox Hills, Hollywood, Cal. **Fox** Offices: 850 Tenth Ave., New York, N. Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer, 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Dir. June 23.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 64 mins. Rel. Feb. 24. Rev. Mar. 7.

Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 82 mins. Rel. Nov. 27. Rev. Nov. 29.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. Rev. Jan. 10.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15. Rev. Feb. 21.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Dir. David Butler. Rel. Dec. 25. Rev. Dec. 27.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, Sally Eilers. Dir. David Butler. Rel. May 26.

Hot Pepper. Flagg and Quirt—with Lupe. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 15. Rev. Jan. 24.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9.

Infernal Machine. From the novel by Carl Sloboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10. Rev. cis Dillon. Rel. Mar. 3. Rev. April 25.

It's Great to Be Alive. An only man in a world of beautiful women. Roullen, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. June 2.

Life in the Raw. Western drama. King. Rel. June 16.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Walsh. Time, 78 mins. Rel. Dec. 4.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Rackety Rax. Football satire. Victor McLaglen, Greta Nissen. Werker. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 1. Rev. Mar. 21.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. 68 mins. Rel. Nov. 6. Rev. Nov. 15.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 15. Rev. Oct. 25.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 98 mins. Rel. Feb. Rev. Jan. 31.

Tess of the Storm Country. Talk version of an old silent. Chas. Farrell. Dir. Al. Santell. Time, 75 mins. Rel. Nov. 22.

Too Busy to Work. Talking version of 'Jubilo.' Will Rogers, Marian Nixon. Dir. Jas. Blystone. Time, 76 mins. Rel. Nov. 13. Rev. Dec. 6.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sall Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Genc Raymond, O. P. Heggie. Dir. Rowland V. Lee. Rel. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer.

Fighting Gentleman, The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 69 mins. Rel. Oct. 7. Rev. Nov. 15.

Forty-Niners. The overland trek in pioneer days. Tom Tyler. Dir. . P. McCarthy. 49 mins. Rel. Oct. 25. Rev. Dec. 20.

Gambling Sex, The. Racing story with a society slant. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 27.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

Savage Girl, The. Big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar. Dir. Harry L. Fraser. 64 mins. Rel. Dec. 5. Rev. May 2.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: 1619 Broadway, New York City

Crusader, The. Drama of a crusading district attorney. Evelyn Bren., H. H. Warner, Ned Sparks, Lew Cody, Walter Byron, Marceline Day. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. May.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. Mar. 1.

Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canutt, Wally Wales, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 30.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 1. Rev. Feb. 28.

ing, Sinner, Sing. Torch singer marries a millionaire. Lelia Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Buster. Western. Jack Hoxie, Lane Chandler. April 1.

Unwritten Law, The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hedda Hopper. Dir. Christy Cabanne. Time, 70 mins. Rel. Nov. 15. Rev. Dec. 20.

ire Bat, The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

la Pony Express. Jack Hoxie western. Marceline Day. Ir. Lew Collin. Rel. Feb. 8. Rev. May 9.

Woman in the Case, The. Zita Johann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Mayfair

: 4376 Sunset Drive, Hollywood, Cal.

Offices: 1600 Broadway, New York, N. Y.

limony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Shilling. Dir. Breezy Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 13.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway Tearle. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1. Rev. Nov. 29.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Malay Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. ir. E. Mason Hopper. 59 mins. Rel. Oct. 1. Rev. Feb. 7.

Midnight Warning, The. Original. Wm. Boyd, Claudia Dell. Spencer G. Bennett. 57 mins. Rel. Nov. 15. Rev. Mar. 14.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 63 mins. Rel. Feb. Rev. May 2.

ity, Calif.

Metro

Offices: 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

lear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5.

Ivorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson. Dir. Chas. F. Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Fast Life. Typical Haines story with a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 82 mins. Rel. Dec. 16. Rev. Dec. 27.

Flesh. Wallace Beery as a wrestler. Karen Morley, Ricardo Cortez, Jean Hersholt. Dir. John Ford. 95 mins. Rel. Dec. 9. Rev. Dec. 13.

Faithless. Rich girl learns the lesson of the depression. Tallulah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15 Rev. Nov. 22.

Fast Workers. Wm Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. May 5. Rev. May 2.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Cowen. Time, 86 mins. Rel. Oct. 1. Rev. Nov. 22.

ing Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Mask of Fu Manchu. Chinese plotter seeks the sword of Ghengis Kahn. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brabin. Time, 68 mins. Rel. Nov. 5. Rev. Dec. 6.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Outsider, The. An unlicensed surgeon performs seeming miracles. Harold Huth, Joan Barry, Frank Lawton. 90 mins. Rel. Jan. 27.

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role, Maureen O'Sullivan, Dorothy Peterson. Dir. Lothar Mendez. Time, 80 mins. Rel. Oct. 8. Rev. Nov. 15.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26.

Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. San Wood. Time, 87 mins. Rel. Nov. 12. Rev. Nov. 29.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Red Dust. Jean Harlow and Clark Gable as a new team in a story of Indo-China. Dir. Victor Fleming. Time, 83 mins. Rel. Oct. 22. Rev. Nov. 8.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Otto Kruger. Dir. Sidney Franklin. Rel. April 28. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Son-Daughter, The. From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec 23, Rev. Jan. 3.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Rel. Dec. 30. Rev. Sept. 6.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

White Sister The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Studio: 6048 Sunset Blvd., Hollywood, Cal.

Monogram

Office: 723 Seventh Ave., New York, N. Y.

Avenging Seas. British government agent's love affair in Bombay. Benita Hume, Geo. Barraud, Anne Grey. Dir. Millard Webb. 57 mins. Rel. Nov. 20.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 53 mins. Rel. Mar. 1. Rev. May 16.

Diamond Trail. Western. Rex Bell, Dir. Harry Fraser. Rel. Dec. Rev. April 25.

Fighting Champ, The. Western. Bob Steele, Arletta Duncan. Dir. P. McCarthy. Time, 64 mins. Rel. Dec. 15. Rev. March 14.

Girl from Calgary, The. Girl cowboy comes east to stage triumphs. Fifi D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22.

Guilty or Not Guilty. Bootlegger's moll frees from prison an innocent girl. Betty Compson, Claudia Dell, Tom Douglas. Dir. Al Ray. 65 mins. Rel. Dec. 1.

Hidden Valley. A ranch foreman takes to a blimp to locate a spot. Bob Steele, Gertrude Messenger. Dir. R. N. Bradbury. 57 mins. Rel. Jan. 1.

Jungle Bride, The. Conflict on shipboard and in Africa. Anita Page, Chas. Starrett. Dir. Harry O. Hoyt and Albert Kelly. 53 mins. Rel. Feb. 15. Rev. May 16.

Lucky Larrigan. Western. Rex Bell, Helen P. McCarthy. Rel. Dec. 10. Rev. Mar. 28.

Man from Arizona, The. Cowboy saves his pal from double harm. Rex Bell, Neoma Judge. Dir. Harry Frazer. 57 mins. Rel. Dec. 15.

Oliver Twist. Dickens' story. Dickie Moore, Irving Pichel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Self Defense. From Peter B. Kyne's 'The Just Judge.' Western story of a woman who runs a gambling resort. Pauline Frederick, Claire Windsor, Theo. Von Eltz. Dir. Phil Rosen. 67 mins. Rel. Dec. 15. Rev. Feb. 21. (Originally titled 'Self Defense').

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

West of Singapore. Romance in the tropics. Betty Compson, Weldon Heyburn. Dir. Al Ray. 63 mins. Rel. Jan. 31. Rev. April 4.

Young Blood. Western. Bob Steele. Story by Wellyn Totman. Phil Rosen. Time, 62 mins. Rel. Nov. 5. Rev. Jan. 24.

Studios: 5851 Marathon St., Hollywood, Calif.

Paramount

Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 28. Rev. April 25.

Big Broadcast, The. Broadcasting story with many air stars. Stuart Erwin, Bing Crosby, Leila Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. Rev. Oct. 18.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. Rel. Mar. 3. Rev. Feb. 21.

Dead Reckoning. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. Rel. Mar. 24.

Devil is Driving, The. Wynne Gibson, Edmund Lowe, ickie Moore. Dir. Stoloff. Rel. Dec. 9. Rev. Dec. 20.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 16.

Evenings for Sale. Viennese nobleman becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 15.

Farewell to Arms. Hemmingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Selter. Rel. Feb. 17. Rev. Jan. 31.

Heritage of the Desert. Zane Grey story. Western theme. Randolph Scott, Sally Blane, J. Farrell Macdonald. ir. Henry Hathaway. 58 mins. Rel. Sept. 30. Rev. March 14.

Hot Saturday. Gossip in a small town. Nancy Carroll. ir. W. Selter. Time, 72 mins. Rel. Oct. 28. Rev. Nov. 8.

If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 85 mins. Rel. Nov. Rev. Dec. 6.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lella Hyams. Dir. Chas. Kenton. December special. Rev. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. irs. Humberstone-Marcin. Special release. Rev. Feb. 28.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Madame Butterfly. From the opera. Sylvia Sidney, Cary Grant, Chas. Ruggles. Dir. Gearing. Rel. Dec. 30. Rev. Dec. 27.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 7. Rev. Oct. 18.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Dir. Allen, Rel. Jan. 27.

Night After Night. Humor in the night clubs. Mae West, Geo. Raft, Constance Cummings, Allison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

Pick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil.' Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight Is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 81 mins. Rel. Oct. 21. Rev. Nov. 15.

(Continued on page 30)

Hollywood

(Continued from page 28)

tion of a story that quoted Maurice Costello in connection with a $100,000 breach of promise suit against him. Complaint states that it put her in the light of being a 'rlle and fraudulent blackmailer.' Sengler-Costello suit was dismissed last year.

Lester Cohen is adapting 'The Doctor' for Lionel Barrymore at Radio. John Robertson directs. Humphrey Pierson gets a similar assignment on 'Joy Appelby, Maker of Men.'

Acting as local assignee for all its affiliates, Southern California Telephone Co., has filed suit against Hughes-Franklin theatres for a total of $1,103.80 in toll calls.

Universal has released Armand Schaefer from his directorial contract so he can go to Mascot to meg 'Fighting with Kit Carson,' serial.

Following a story disagreement with Walter Wanger, Gertrude Purcell walked out of Metro's writing department. She was on 'Another Language.' Vicki Baum washed up her contract last week and left for Germany.

Tracy Has Ideas

Lee Tracy left for New York last week for his first eastern visit since coming her following the closing of 'Front Page,' Actor refused to take orders from the studio as to where he was to stay in New York and how he was to entertain. Claims he'll do as he did before he made picture.

William Goetz left RKO as an associate producer Saturday. He will confer with Darryl Zanuck regarding plans for the 20th Century organization before taking a 10-day vacation in San Francisco.

Bertha Matlock Hurt

Bertha Matlock, doing a 'slide for life' with the Barnes circus at San Francisco, sustained a fractured pelvis when she fell from the wire at the matinee, last Thursday. William Matlock, her father, saved her from death when he attempted to catch her, breaking her fall.

Fulton theatre, Oakland, straight picture house, goes vaudefilm May 25 using 10 acts on a split. Bert Levey office books.

Rent Hoist Burns Scribes

Screen Writers Guild, because of a 200% jump in rent, has moved from the Writers Club to 1655 North Cherokee, taking with it the Manuscript Registering Service.

John Robertson returns to Radio to meg 'The Doctor,' with Lionel Barrymore.

Sam Mintz and Glenn Tryon are giving the fourth treatment to 'Rafter Romance' at Radio. At the same plant, Frank Wead is assisting F. McGrew Willis on an Annapolis yarn, and Albert Shelby Levino will adapt 'Rodney.'

Peter Milne, Louis Stevens, Graham Baker, Gene Towne, Al Cohn and Erwin Celsey, have been added to the Warner writing staff.

Chesterfield has put an untitled pic in production as its first for the 1933-34 season. Anita Page and Alan Dinehart featured, Dick Thorpe directing.

MacQuarrie Brothers will stage the Martha Stanley play, 'Compromised,' at the L. A. Theatre Guild (formerly the Egan).

Lois Wilson spotted in one of the three leading parts in KBS's 'Deluge.'

Settlement of $2,750 on Thomas F. Vajda, minor son of Ernest Vajda, by Henry F., Neille M., and John C. Hooker for a broken arm suffered in an auto accident, approved by Superior Judge Parker Wood.

'Worst Woman' Candidates

Martin Brown is polishing up the 'Worst Woman in Paris' script at Fox, with Tallulah Bankhead, Gloria Swanson, Ina Claire, Jean Harlow, Claudette Colbert and Nancy Carroll being mentioned as possible leads.

With 'Speed King' and 'Between Midnight and Morning' starting simultaneously at Radio, Robert Armstrong has been transferred from the cast of the former to 'Midnight.'

Lesser's Serial Splurge

Sol Lesser, preparing 'Tarzan the Fearless' serial, is planning to go into serial production on a big scale. He owns the rights to 'Peck's Bad Boy' and is having a serialized script prepared. Also planning another as yet untitled.

Alice Brady received a term contract from Metro after two weeks of dickering following the preview of 'When Ladies Meet.'

Indie Exhib Cancels 'Maedchen,' Rebooks It; Anti-Hitler Feeling

Cleveland, May 22.

Due to a storm of protests from anti-Hitler organizations, Fred Cleary pulled 'Maedchen in Uniform' out of indie Allen the day before its scheduled opening. Local groups which have been boycotting German products, started campaign against German-made pix by circulating petitions and finally holding a protest meeting. Understood that they threatened to put a ban on theatre if it was shown.

Film critics who had previewed the pic squawked loudest about its cancellation, following it up with a public debate on its values and significance. After getting a flood of calls from sympathizers who favored showing of 'Maedchen', Cleary changed his mind and rebooked it for week after next, providing the antagonism against Hitler blows over by that time.

MPLS. EXHIBS BURNING OVER FREE ADMISHES

Minneapolis, May 22.

Exhibitors here are up in arms over the policy of some theatres of dispensing free admissions and making frequent bargain rates. Part of the blame for present poor business is placed on the large amount of gratis or cheap entertainment available.

The Lyceum, independent loop first-run house with a 25-piece orchestra and singers, has passed out thousands of free tickets and also has given away admissions with bags of peanuts at the baseball park. The Gayety, stock burlesque house, has been giving away free tickets which entitle holders of the best seats on payment of a 15c. service charge. The Shubert, dramatic stock house with a 55c top, used two-for-ones on certain nights. Many neighborhood theatres have cut their admission to 15c. and dime grind houses are numerous in the Loop.

Waging warfare against the free shows, the Minneapolis Film Board has agreed not to sell any films for any purpose unless a dime minimum admission is charged.

Exhibitors claim that local merchants are responsible for much of the unfair competition. Obtaining bootleg pictures and films from some of the independent exchanges, they put on and advertise the free shows to keep their townspeople at home.

F-WC Can't Handle All Pix, So Pan Gets Five

Los Angeles, May 22.

Overboard on product, because of only one first-run situation locally (Loew's State), Fox-West Coast has released five forthcoming MGM pix to Alexander Pantages, for first showing in the Pantages, Hollywood. Pix contracted by Pantages include: 'Peg o' My Heart,' 'Clear All Wires,' 'Made on Broadway,' 'The Barbarian' and 'Devil's Brother.'

Pantages also has a tentative deal closed with United Artists for the latter's product for the Pantages. Both the MGM and UA deals are contingent upon Pantages reopening the Hollywood deluxer bearing his name.

Legal entanglements are holding up the dumping of the house, despite its lease having been disaffirmed by the F-WC trustees several weeks ago.

St. P. Stickup Epidemic

St. Paul, May 22.

On the heels of three recent theatre stickups come two more, this time varied with a kidnaping. Abducting assistant mgr, Phil Soucy, as he was walking to work, two bandits forced him into their car and drove him to the Publix nabe Uptown, forced him to open the safe, and obtained $360. The janitor, who saw the trio arrive and opened the door for them, said he thought the police were escorting Soucy to take the week-end receipts to the bank. This marks the second haul from the Uptown within three months.

A smaller job was pulled at the nabe indie Astor, where bandits grabbed off $35.85 in cash and candy from a vending machine.

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Dir. Jas. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Wild Horse Mesa. Zane Grey's story. Rudolph Scott, Sally Blane, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25. Rev. Jan. 17.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

: 11 West 42d St., New York, N.

Blame the Woman. British made with Adolphe Menjou and Claude Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Devil's Playground, The. George Vanderbilt's expeditionary film. 54 mins. Rel. Jan 1. Rev. Jan. 3.

Jungle Giglo. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, 'White King of LaGonave.' 4 reels. Rel. Feb. 15.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. el Jan. 1. Rev. Nov. 29.

R.K.O. Radio

Studios: Hollywood, Calif. Office: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom, The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 85 mins. Rel. Dec. 23. Rev. Jan. 3.

Cheyenne Kid, The. Tom Keene Western. Robert Hill. 55 mins. Rel. Jan. 20.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. Rev. Mar. 14.

Conquerors, The. A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time. 84 mins. Rel. Nov. 18. Rev. Nov. 22.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns pulpiist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

Half-Naked Truth, The. From Harry Reichenbach's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Palette. Dir. Gregory Le Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Little Orphan Annie. Based on the cartoon. Mitzi Green, Ed. Keennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Men Are Such Fools. Leo Carillo. Dir. Wm. igh. Time, 66 mins. Rel. Nov. 18. Rev. Mar. 14.

Men of America. Bill Boyd, Dorothy Wilson, Chic Sale. Dir. Ralph Ince. Time, 67 mins. Rel. Dec. 9. Rev. Feb. 28.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13.

Most Dangerous Game, The. Island recluse who hunts human beings for sport. Joel McCrea, Fay Wray, Leslie Banks. Dir. E. Schoedsack Time, 63 mins. Rel. Sept. 9. Rev. Nov. 22.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 68 mins. Rel. Jan. 6. Rev. Jan. 31.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Past of Mary Holmes, The. Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Harlan Thompson, Slavo Vorkapich. 62 mins. Rel. Jan. 20. Rev. May 2.

Penguin Pool Murder, The. Stuart Palmer's novel; murder mystery. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Archainbaud. 66 mins. Rel. Dec. 30. Rev. Dec. 27.

Phantom of Crestwood, The. Mystery at a week-end party. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 77 mins. Rel. Oct. 14. Rev. Oct. 18.

Renegades of the West. Cowboy avenges his father's death and cleans up the rustlers. Tom Keene, Betty Furness, Roscoe Ates, Rockcliffe Fellowes. Dir. Casey Robinson. 58 mins. Rel. Nov. 25.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. Cukor. Time, 70 mins. Rel. Nov. 25. Rev. Dec. 6.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 54 mins. Rel. Mar. 10.

Secrets of the French Police. Foreign mystery. Gwili Andre, Frank Morgan, Gregory Ratoff. Dir. Ed. Sutherland. Time, 58 mins. Rel. Dec. 2. Rev. Dec. 13.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Sport Parade. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Denny. Dir. V. C. Schertzinger. Time, 64 mins. Rel. Oct. 7.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Theft of the Mona Lisa, The. Foreign made. Willy Forst, Trude von Molo Dir. G. Von Bolvary. Time, 83 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne. Dir. G. Archainbaud. Time, 60 mins. Rel. Sept. 16. Rev. Oct. 18.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Merivale stage hit. Ronal Colman, Kay Francis, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rel. Dec. 28. Rev. Jan. 3.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue.' Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 22.

Kid from Spain, The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo. McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 79 mins. Rel. Nov. 2. Rev. Nov. 8.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Rain. Jeanne Eagles' famous stage hit. Joan Crawford, Walter Huston. Wm. Gargan. Time, 93 mins. Rel. Oct. 12. Rev. Oct. 18.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Ir. Ward Wing. 60 mins. Rel. June 23.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 18. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Universal

Studios: Universal City, Calif. Offices: 730 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play 'Merry-Go-Round' about crooked politics. Eric Linden, Sidney Fox, Tully Marshall, Louis Calhern. Dir. Edw. L. Cahn. 74 mins. Rel. Nov. 17. Rev. Dec. 20.

Air Mail, The. Commercial flying thrill story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, Slim Summerville. Dir. John Ford. Time, 85 mins. Rel. Nov. 3. Rev. Nov. 8.

All American, The. Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. Time, 73 mins. Rel. Oct. 13. Rev. Oct. 14.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, Murray Anderson. 9 reels. Rel. May 18.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. April 20. Rev. May 16.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Mummy, The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. Rel. Jan. 26. Rev. Feb. 21.

Okay America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Tay Garnett. Time, 80 mins. Rel. Sept. 8. Rev. Sept. 13.

Old Dark House. A night of terror in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 70 mins. Rel. Oct. 20. Rev. Nov. 1.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1.

Rome Express, The. British made. Grand Hotel on a French train. Ralston, Conrad Veidt. Dir. Walter Forde. 85 mins. Rev. Feb.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Henry MacRae. 56 mins. Rel. Mar. 16.

Terror Trail. Original. Tom Mix western. Naomi Judge, Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 5. Rev. Feb. 14.

Warner Brothers

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. lenda Farrell, Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Mar. 4. Rev. Mar. 21.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian, Mervyn Le Roy. 78 mins. Rel. Jan. 28. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Ir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang.' Paul Muni, Glenda Farrell. Dir. Mervyn Le Roy. Time, 93 mins. Rel. Nov. 19. Rev. Nov. 15.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent. Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

King's Vacation, The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Lawyer Man. Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 3.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Parachute Jumper, The. Two ex-marines and a girl who go aloft. Doug. Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28. Rev. Jan. 31.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks, Jr., Nancy Carroll, Lilyan Tashman. Dir. Wm. Dieterle. Time, 58 mins. Rel. Nov. 12. Rev. Nov. 8.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir, Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Breach of Promise. The ruin of a man's career. Chester Morris, May Clarke, Mary Doran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 22.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Nagel, Leila Hyams. Dir. Victor Schertzinger. Rel. Mar. 18.

Death Kiss, The. A murder mystery with a motion picture studio background. David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir. Edwin L. Marin. Rel. Dec. 25. Rev. Jan. 3.

Drum Taps. A Boy Scout troup to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 29. Rev. May 2.

Dynamite Ranch. Ranch manager fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

False Faces. Doctor makes a racket of his profession. Lowell Lee, Peggy Shannon. Dir. Sherman. Time, 83 mins. Rel. Nov. 29.

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20. Rev. Mar. 7.

Hypnotized. Jam following a big sweepstakes win. Moran and Mack. Dir. Mack Sennett. Rel. Dec. 25. Rev. Jan. 17.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 61 mins. Rel. May 14.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, Junior Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14.

Race Track. Original. Turf story. Leo Carillo, Kay Hammond, Junior Coghlan. Dir. Jas. Cruze. 78 mins. Rev. Feb. 25.

Texas Buddies. Cowboy, veteran of the AEF, turns aviator to balk the villains. Bob Steele, Nancy Drexel. Dir. R. N. Bradbury. Time, 57 mins. Rel. Aug. 28. Rev. Nov. 15.

Tombstone Canyon. Western, in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 25. Rev. April 11.

Trailing the Killer. Epic of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 4. Rev. Dec. 6.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Grey. Dir. Victor Schertzinger. Time, 74 mins. Rel. Dec. 4. Rev. Nov. 20.

Miscellaneous Releases

Bachelor Mother, The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evalyn Knapp, Jas. Murra, Margaret Seddon. Dir. Chas. Hutchinson. 69 mins. Rel. Jan. 3. Rev. Feb. 21.

Town, The. (Invincible.) Vice crusade story. Lester Frances Dade. Dir. Arthur Hoerle. 57 mins. Rev. Dec. 27.

Daring Daughters. (Tower.) Two girls in the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 28.

Face on the Bar Room Floor, The. (Invincible.) Temperance discussion. Dulcie Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. Rev. Oct. 18.

Footsteps in the Night. (Auten.) Mystery drama. Dir. Maurice Elvery. Time, 59 mins. Rel. Dec. 1.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Hotel Variety. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Cannon. 71 mins. Rev. Jan. 10.

India Speaks. (Walter Futter.) Travelogue with interpolated dramatic episode. Talk by Rich. Halliburton. 80 mins. Rev. May 9.

Jungle Killer. (Century.) Expose of wild game bunting in Africa. With lecture. Rel. Nov. 25. Rev. Nov. 29.

Manhattan Tower. (Remington.) Suggestive of 'Skyscraper Souls.' Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Ir. Frank Strayer. 62 mins. Rel. Dec. 1. Rev. Dec. 20.

Pride of the Legion. (Released also as 'The Big Payoff.') (Mascot.) From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. Dir. Ford Beebe. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

Racing Strain, The. (Irving-Maxim.) Original of the auto races with air stuff. Wally Reid, Jr. Dir. Jerome Storm. 58 mins.

Red-Haired Alibi, The. (Tower.) Gangster story. Merna Kennedy, Theo. Von Eltz. Dir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Rev. Oct. 25.

Scarlet Week End. (Irving.) Murder at a house party. Dorothy Revier, Theo. Von Eltz. Dir. Willis Kent. Time, 58 mins. Rel. Oct. Rev. Nov. 1.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Woman in Chains. (Auten.) Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Basil Dean. Time, 68 mins. Rel. Nov. 13. Rev. Nov. 22.

Foreign Language Films

ecause of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Brand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow, The. (Capital) (Polish). From a novel. Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Coiffeur Pour Dames (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 1. Rev. Nov. 8.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe Von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Ir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Ir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Falsche Feldmarschal. (Capital) (German). Military musical. Vlasta Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Herr Burovorsteher. (Capital) (Ger). Felix Bressart, Herman Thimig. Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

Der Schwartze Hussar (Protex) (Ger.), Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

lary of a Revolutionist (Russ.) (Amkino). Dir. Urinov. 80 mins. Rel. June 8. Rev. June 14.

le Blumenfrau von Lindenau (German) (Protex). Comedy. Renate Mueller, Hansi Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

le Lustigen Weiber von Wien. (Capital) (Ger). Willy Forst, Irene Elsinger. Dir. Geza von Bolvary. Time, 97 mins. Rel. July 1.

lenst is Dienst. (New Era) (Ger). Musical. Ralph Roberts, Lucie Englische. Dir. Carl Bosse. Time, 84 mins. Rel. June 8.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

runter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

ine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

ine Tuer Geht Auf (Protex) (Ger.). Mystery thriller. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Nov. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

itta Entdeckt ihr Herz. (Capital) (Ger). Musical comedy. itta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct.

loria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 85 mins. Rel. March 10. Rev. March 14.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Ir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Ir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

House of Death (Russ.) (Amkino). Based on Dostoievsky's life. Dir. Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hurrah, Ein Junge. (Capital) (Ger), Farce. Max Adalbert, Ida Wuest, Lucie English. Dir. Geo. Jacoby. 91 mins. Rel. June 24.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. an. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger), Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

La Couturiere de Luneville (Par) (French). Musical of woman's love. Madeleine Renaud, Pierre Blanchar. 90 mins. Rel. July 1. Rev. Oct. 22.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Le Roi Des Resquilleurs (French) (Protex). Comedy with music. Milton. Dir. Georges Colombier. 90 mins. Rel. June 1. Rev. June 14.

Liebe ist Liebe (German) (Protex). Musical comedy. Kaethe von Nagy, Hans Albers. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 7.

Ljubav I Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakei Davidovic. Dir. Frank Meiford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. lexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Miche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Dranem. 80 mins. Rel. July 1. Rev. Dec. 6.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. Oswald. Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Loos. Dir. Karl Anton. Time, 79 mins. Rel. Aug.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Potemkin (Russ) (Kinematrade).—Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, ise Elster. Dir. Max Neufield. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen. Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schubert's Fruehlingstraum. (Capital) (Ger). Musical of Schubert's life. Carl Joeken. Dir. Rich. Oswald. Time, 71 mins. Rel. June 28.

Schutzenkoenig, Der (Ger.) (Germania). Max Adalbert, Gretl Theimer. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Ir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Siberian Patrol (Russ.) (Amkino). Dir. Protozanov. 50 mins. Rel. May 13. Rev. May 31.

Sniper (Russ.) (Amkino). The war terrors. Ir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda. Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, ister, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to address—Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th St.
Capital Film Exchange, 630 Ninth Ave.
Embassy Pictures, 729 Seventh Ave.
European Film Corp., 154 West 55th St.
Filmchoice, 33 West 42d St.
Foreign American Films, 111 W. 57th St.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales Corp., 729 Seventh Ave.
Germania Films, 22-23 19th St., Astor.
George Schneider, 575 Riverside Dr.
Harold Auten, 1560 Broadway.
International Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg Co., 729 Seventh Ave.
J. H. Whitney, 350 East 72d St.
Kinematrade, 723 Seventh Ave.
Madison Pictures, 111 West 57th St.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th St.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film Corp., 274 Madison Ave.

Some Up, Some Down

Los Angeles, May 22.

Second week of the Fox West Coast Dollars and Sense biz drive brought a turnover among the seven districts competing. Aside from Dick Spier, of the 'Frisco city division, who maintained top position, most of the district managers participated in the shuffle.

Al Hanson, L. A. city div., moved from seventh to third spot; George Bowser's beach div. jumped a peg from third to second, while Nick Turner's Northern California houses dropped from sixth to last place.

EXHIB'S ESTATE SUED

Tacoma, May 22.

Suit to recover $73,800 alleged due on a joint partnership venture from the estate of Dominic Constanti, independent chain theatre operator who died about a year ago, has been filed here by Michael Barovic, of Puyallup, a nearby town. Barovic charges he and deceased purchased site for theatre at Aberdeen; that structure was completed and under agreement was to receive one-third of net profits.

Plaintiff alleges theatre property was sold to Warners for $215,000 and he demands an accounting. He claims he invested $5,800 in cash and turned over the franchise and rights in certain picture contracts.

W. C. JR. CHAIN BKPT. IN L. A.

Los Angeles, May 22.

With debts of $260,130 and assets of $21,270, plus an estimated equipment valuation of $20,809, schedule in bankruptcy of West Coast Junior Circuit, Inc., was filed in U. S. District court May 18. Of the liabilities, $244,788 is owed to Fox West Coast Service Corp., for money advanced.

W. C. Jr. controlled the Crystal, Royal and Jewel, A. nabes subleased to Harry Popkin; Granada, Ontario, Calif.; and Redlands, Redlands. Three local houses' equipment was valued at $5,000 each, Granada at $14,027 and the Redlands at nothing. Other assets included two-thirds of the stock of Golden Gate Theatre Co., placed at $20,000 and 5,000 shares of Redlands-West Coast, valued at $1. ight insurance policies, a $1,500 pipe organ, $175 in petty cash, $343 due on notes and $751 in rentals due are the remainder of the assets.

What is Owed

Debts listed include $1,736 taxes for San Bernardino county; $1,910 in payments coming to ERPI, secured by mortgages on equipment; Fox Film, $229; Metro, $203; Par., $356; RKO, $120; Universal $98; U. A., $85, A. G. Allen, Pasadena, has $12,-038 due on a theatre purchase contract.

Last week's creditors meeting in the Fox West Coast bankruptcy, was continued a week because of the absence in San Francisco of Charles P. Skouras and Charles Buckley, who are to be examined by attorneys for certain creditors.

Referee Samuel W. McNabb, presiding over hearings, will decide whether F-WC, Fox Colorado Theatre Co. or Fox Rocky Mountain Theatre Co., latter two subsids, shall get the $16,000 insurance money received as a result of a fire that destroyed the Queen, Denver.

L. A. Press Has Its Peeve at Chas. Skouras

Los Angeles, May 22.

Los Angeles newspaper advertising execs are burned at Charles P. Skouras. Peeve is based on a statement attributed to the Fox-West Coast trustee condemning the alleged discriminatory theatrical advertising rates of the dailies. So far the newspapers have taken no action toward eliminating theatrical publicity, if, as Skouras suggested, such matter warrants 'the high space rates.'

Skouras' alleged statement was carried in a trade paper symposium, in which he is credited with saying that if newspapers continue to show discrimination against motion picture advertising, he would launch a campaign of advertising via radio and billboard, eliminating the dailies entirely.

Principal burn of the ad chiefs is based on that part of the statement in which the F-WC head is credited with saying, 'discriminatory theatre advertising rates should be abolished. If the publishers feel that the excess rate is due to publicity, then that should be eliminated, but exhibitors should not be made to pay through the nose.'

It is known that several adv. departments have carried their resentment up to the publishers, and that they are indulging in some wire-pulling to force the issue.

So. Exhibs Chary

New Orleans, May 22.

Many southern theatres, where non-union operators are employed, are asking and insisting that patrons check all packages at the door. Idea is to eliminate as far as possible any stench-bombing.

Seery Plans Comeback In State Right Field

Los Angeles, May 22.

Roy C. Seery, for years identified with independent film distribution in Chicago and the middle west, prior to coming here in retirement three years ago, plans to stage a comeback in the state rights field.

He is negotiating to take over one of several indie exchanges in Chicago, and plans to leave for that city at once.

Union Controls Fate of Sponsored Programs From Fair Grounds

Chicago, May 22.

Jimmy president of the musicians' union, is commonly admitted to control the destiny of commercial broadcasting on the World's Fair grounds. And he has yet to commit himself with the definiteness the networks deem necessary. If such commercial broadcasts are classified as remote control programs, requiring standby musicians, the added expense will automatically squash them.

Up to now, five advertisers have indicated a desire to broadcast from the Exposition grounds. Three NBC accounts, Carnation Milk, Sinclair Oil, and Great Northern Trust Co., have expressed this wish while for Columbia the interested parties are General Cigar and Barbasol.

Because the advertisers wish to broadcast from the Fair, the networks will install equipment and do everything to oblige. But Petrillo can upset everything with a remote control ruling. In that case only sustaining programs will originate at the Exposition.

Networks have agreed to compromise with the Exposition regarding the charging of admissions to which, in principle, radio interests are hostile. Two large radio studios being built within the so-called Hollywood area are included in a flat admission to the whole sector. In exchange it is understood that such programs as the Sinclair Minstrels, or others that have made a practice of inviting audiences and have counted this as a good-will asset, may still issue free ducats. Out of 2,000 seats in the largest of the radio studios the ratio agreed upon is two-thirds of the seats for free company distribution, the balance to be filled by regular paid patrons of the Hollywood group. Such invitations, however, would in no sense release the guests of the advertiser from paying the 50 cent general admission charge to the Exposition grounds.

Diplomatic Attaches

NBC has Ben Pratt and Judith Waller as liason officers with the Expo, while CBS sends Steve Trumbull. They will have office space and spend a good deal of time on the grounds. Station WGN will have Frank Schreiber and Francis Coughlin. WGN will cover the Exposition in conjunction with the Chicago 'Tribune' as a straight news event. Other individual stations, notably KYW, will probably have a permanent representative the Fair.

Morton A. Milman



Circle 7-2525-2580

BARBARA BLAIR
"SNOONEY"
Tues., 10 p. m.
WABC-CBS Network
FIVE STAR THEATRE
Direction MORTON A. MILMAN

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. MILMAN

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

JAN and BETTE
Piano Duo with Xylophone Specialties
Formerly on Lucky Strike, Regal Shoe, Capitol Theatre and other radio dates. Will consider summer spot with band or can supply own men.
WINS, FRIDAYS, 4:15 P. M.

PHIL BAKER
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
The Big Basso
on Wed.-Fri., 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., WLS
CHICAGO

MARTHA and HAL
The Little Southern Girl
and
er Good Natured Boy Friend
Mon-Wed-Fri, 8 A.M., WJZ
A BEN ROCKE PRODUCTION

Cantor Answers Howard's Accusation of 'Lifting'

Minneapolis, May 22.

Willie Howard's recent outburst regarding misappropriation of material by radio performers in an interview here, and mentioning Eddie Cantor, has drawn a retort from Cantor. Cantor declares he doesn't need any advice regarding his radio performances, and sent a copy of his Howard letter to Harry Remington, the local 'Tribune's' films and vaude critic who wrote the Howard interview. Cantor's missive reads:

'Say it isn't so. I am enclosing a clipping from 'Variety.' I'd rather believe that you were misquoted in the 'Tribune' interview. First of all, I have never consciously taken as much as a line from anybody during my 20 years as an entertainer. What I have not created I have paid a great deal of money for.

'That Eugene does not like the President Roosevelt stuff I have been doing is O.K. with me. He claims it gets in his hair. What hair? It would be too late for me now to take advice from Eugene as to what to do on the air. Maybe he doesn't know it, but I have been a success on the radio.

'Don't let envy make you boys venomous. It's not funny. It's too late in life for you birds to act that way.'

Northwest Serial on 10 Wks. Stage Tour

Portland, ., May 22.

KGW's sustaining feature, 'Covered Wagon Days,' will tour Fox houses in this district. Has a cast of 15.

First time a northwest radio production has clicked sufficiently to attract such attention. Act will play Fox houses in three states and tour will be for 10 weeks. Robert Redd, program director for KGW, has authored this series of half hour programs for the past three years.

WB's 2 on Air

Warners' bid for attention via the air route has resulted in plans to spot Dick Powell and Joan Blondell on the ether. They'll be spotted on the Fleischman hour this Thursday (25).

Another WB arrangement for radio aid was the spotting of all five songs from 'Golddiggers' on the Columbia Revue program of CBS Sunday night (21). Up to that time only two songs from the unreleased musical picture had been available on the air.

Personal Direction
of Ed Fox
EARL HINES
AND HIS N.B.C. ORCHESTRA
NOW PLAYING GRAND TERRACE CAFE, CHICAGO.

Air Line News

By Nellie Revell

Any sponsor spending $400 per week with WMCA has the benefit of the services of that station's unusual promotion plan—five men with cars contacting and arranging counter or window displays and merchandise tie-ups.

An Anniversary

toopnagle and Budd mark their second anniversary on Columbia's sponsored broadcast this Thursday. When they first went on, after coming from Buffalo, their material was considered so slipshod that station officials sought to take them from the air waves—despite the fact they were on for a commercial.

House Organ

President Roosevelt uses the networks to get his messages over like some firms publish a house organ for employees. It won't be long now before some statesman stands up in the Senate to observe that Roosevelt is making radio the (White) House organ.

Deny Additions

Despite rumors that Harry Richman and Milton Berle have been signed for Old Gold, sponsors deny considering additions to the present talent.

Still Squawking

Aw, keep still! I really don't care a rap who is the King Kong of air organists, but just to keep the records straight Lew White has 12 NBC spots. P. S. Needn't bother to have your PA phone.

Serial's Return

Beggar's Bowl, an Oriental mystery serial, which WOR discontinued some time ago, returns this Saturday. Scripts are parented by Basil Ruysdael, who also acts as the narrator.

Femmes Resent

Radio editors of inland dailies who like legs in their art report a growing grievance against gams on the part of women readers. The common squawk is that station songbirds and other ether femmes don't appear before the mike in backless bathing suits and running shorts, and shouldn't be pictured in the public prints that way.

Si ificant Accordion

The musicians' union has a new worry. Since economy hit the stations the once lowly accordion is coming into greater favor. This instrument provides music body to a program without the necessity of hiring a group of pinochle players.

efore Radio

F. Chase Taylor, former v.p. of a Buffalo, N. Y., brokerage house, and Wilbur Budd Hulick, night manager of a Buffalo soda and candy shop, came to WABC as Col. Lemuel Q. Stoopnagle and Budd...Vincent Lopez once tapped a typewriter for a Brooklyn dairy company...Tony Wons was a chair slat maker...The Four Eton Boys were acrobats before they took to nip-up syncopation...Ida Bailey Allen was a hospital dietician...Robert Trout, CBS presidential announcer, was a struggling author and playwright...Robert Ward, of the Four Southern Singers, was in cloaks and suits...Leon Belasco (real name Leonid Seminovitch Berladsky) was violinist and singer with the S. S. Leviathan band... Phil Carlin, NBC exec, sold cattle and rock salt...Albert Bartlett was a traveling salesman...Tom Howard, on the Musical Grocery Store program, actually was a grocery clerk in Philly...Ted Husing was an enlisted man with the U. S. Army...Ben Pollack was in the wholesale fur business...Jay Dennis was a stoker and a welterweight boxer...Bert (Fur Trappers) Hirsch was a grocer's errand boy...Ward Silloway, Joe Haymes' soloist, was a reporter on the Grand Rapids 'Press'...Frances Williams used to do pyramids with the acrobatic Four Eton Boys...Milton J. Cross was soloist in a New York funeral chapel... Lanny Ross emerged from Columbia U an LL. B. but took to lyrics instead of law...Dan Roberts, of the Three Roberts, was an artist...David Ross was secretary to a Russian Baroness...Mort Downey was a train butcher...Andre Kostelanetz was coach at the Petrograd Grand Opera ...Wayne King sold insurance...George Frame Brown was an architect ...Harold Stokes, Chicago NBC conductor, has led orks since his H.S. days...Ben Bernie started out to be an electrical engineer...Lily Pons was an ingenue in a Paris theatre...The Voice of Experience was a surgeon before an accident prevented use of his hands, so he turned to lecturing on psychological and physiological subjects...William Paley, Columbia prexy, was a cigar manufacturer.

Short Shots

Barbara Blair, 'Snooney,' comes back June 15 with her own sponsored program...The Phil Cooks have a new daughter. (I suppose she's the second cook)...Chase and Sanborn offered Julius Tannen $500 to m.c. its program. Tannen held out for $750 and lost it...Chesterfield is still looking for a half hour program...Before his broadcast Irvin Cobb tells his studio audience: 'If you feel a laugh coming on, don't force it, but for Heaven's sake, don't stifle it'...The Boswell Sisters really sail for London June 15...Elsie Hitz has a new cream-colored car with blue wire wheels ...Earl Ferris and George Lottman have separated, and they have divided their scissors, paste pot and carbon paper...'Chandu' finishes on WOR June 3, and the McCann Hour leaves there June 15...Footlight Echoes features members of the Players' Club in its broadcast tonight on WOR ...George Dilworth has resigned from NBC musical staff, preferring to free lance...Don Higgins, night p.a. for CBS, is a ringer for James Roosevelt, son of the President...'Wee Willie' Robyn will be heard in recitals on WOR beginning next Monday (29)...The Ed Scheuings have put the stork on a sustaining...Freddie Berrens has taken over many of Freddie Rich's programs...Edwin C. Hill has been signed by King Features for a daily column and will report the Senate Banking Investigation at Washington...Freddie Martin, CBS bandmaster, was a saxophone salesman in Cleveland...Hugh O'Connell, of stage souse fame, will play a boob role similar to that he created in 'Once In a Lifetime'...Lulu Vollmer has written a new serial for radio ...Ted Lewis' trademark, the battered high hat, is almost old enough to retire to a museum. According to legend, Lewis won it in a crap game from Old Mississippi, a famous Broadway cabby, 17 years ago...Frederic William Wile missed his last Saturday's (20) broadcast because of illness.

Scrambled Notes

Phil Spitalny and the entire Nestle Chocolate program will play the Capitol theatre week June 9...Arthur Tracy has withdrawn from the airwaves temporarily to concentrate on vaude engagements...Al and Lee Reiser have a play or pay contract with WOR that provides paying them just the same if someone happens to pre-empt one of their weekly spots...Will Cuppy, author and chief relaxer of NBC's Just Relax sketch, does his writing in an isolated shack on Jones' Island off the Long Island shore...Mere-maids, a vocal and instrumental trio on WRNY, is composed of ex-vaudevillians. Betty Washington arranges and directs... The Beau Balladeer on WOR is Leonard Lewis, who sang operatic roles in Montreal...Gene and Glenn, alias 'Jake and Lena,' favs with midwestern dialists, play eastern vaude soon...H. V. Kaltenborn is a real German baron whose family traces back to the 12th century...Jack Pearl returns to New York June 1 for three broadcasts before going to the Coast.

DOUBT G-M RENEWING ON CHEV OR PONTIAC

Chances of General Motors renewing the Chevrolet-Jack Benny show on NBC and the Pontiac-Stoopnagle and Budd whirl on Columbia are slim. In such an event it will be the first time that G-M has been off the air since the summer of 1929.

Chevrolet is due to call it quits for the season with Benny's June 27 show. Pontiac program expires June 22.

Robt. Burns Renews, But for New Brand

The Guy Lombardo-Burns and Allen combination has had its contract extended from June 21 to the end of the current year.

Robert Burns tag comes off with the June 21 broadcast. The cigar session will thenceforth plug the White Owl brand. Both makes rolled by the same company.

Renew on Brice

Fannie Brice and the George Olsen combo have had their stay on the Chase & Sanborn turn extended for another 16 weeks. New contracts effective June 14.

Altogether it will make 29 weeks for the twin attraction.

The International Pi ists
FRAY
and
BRAGGIOTTI
WABC Three Times Weekly
Management
Columbia Broadcasting System

'TSA LOVELY NIGHT
Every TUESDAY at 10 P.M.
When THE FIVE STAR THEATRE
resents
SOLLY WARD
"DOTS EGGSAKTLY VOT I SZED"
COLUMBIA BROADCASTING SYSTEM



GUS VAN
NOW APPEARING
Week May 5
Palace, Chicago
May 12-15
Orpheum, Davenport
Week May 19
Orpheum, New Orleans

DON HALL TRIO
WJZ WEAF
Daily 7:30 A.M. Sunday 11:15 P.M.
VERNA BURKE
Park Central Cocoanut Grove
NBC Network
SOUTHERN SINGERS
NBC Network
Management
M. GALE, 151 West 46th Street

ART COOGAN
and his Riviera Orchestra
with DICK DIXON
and FRANCES HUNT
being featured at the
Show Place of the World
THE RIVIERA
FORT LEE, N. J.
Direction Edwin W. Schcuing
Associate, Kenneth Dolan
PARK CENTRAL HOTEL
Circle 7-3835

ANA Doesn't Like Four A's Intention Of Establishing Indie Survey Bureau

Adoption by the American Association of Advertising Agencies of a plan favoring development of an indie bureau for radio surveys has the Association of National Advertisers puzzled and disturbed. Members of the ANA say they cannot understand why the agencies should want to set up a survey organization of their own while there is available the services of the Crossley outfit. ANA represents the sources whence comes the coin that makes the agencies go round.

Heads of the ANA are inclined to interpret the Four A move as a gesture of dissatisfaction with the partnership that the agencies now maintain with the national advertisers in the Crossley event. These ANA'ers also anticipate that as soon as the agencies have set up their own bureau they will withdraw their support from the Comprehensive Analysis of Broadcasting put out by the Crossley firm. And the national advertisers admit that by themselves they could not carry the expense load of the Crossley project which, among other things, turns out both a monthly and quarterly survey of program popularity ratings.

Four A Intent

Plank adopted at the recent Four A convention called for the development of an independent bureau, supported by stations, advertisers and agencies, to study radio station coverage through signal strength measurements, program popularity and listening habits through field surveys. Latter two functions, say heads of the ANA, are now being comprehensively filled by the Crossley setup while the study of station coverage through the signal masurement method had already been announced by the ANA as an additional service that would soon be launched through the Crossley outfit. Advertiser and agency subscribers to the Crossley service, aver the ANA spokesmen, were informed several months ago of the system that Crossley proposes using in this field.

The Four A's may organize its own survey bureau but as long as the national advertisers continue supporting the Crossley checkup they'll stick to its findings and program ratings, regardless of any agency bureau's similar activities, declare ANA men.

2 Stations Upped

Washington, May 22.

Despite rumors that the Federal Radio Commission was going after reductions in station power to conform with quota plan, two Arkansas stations were granted increases last week. While Arkansas is under quota, the third zone is 17% over.

KGHI, Little Rock, Loyd Judd Co., was upped from 100 to 250 watts for daytime operation. Station works on 1,200 kc unlimited time. FRC also granted KLRA, Little Rock, Arkansas Broadcasting Co., increase from specified hours to unlimited operation KLRA operates on 1,390 kc. with 1,000-watts.

Commission has also authorized construction of a new 500-watt station in San Juan, Porto Rico. Application was made by Juan Piza. Will operate on 1,290 kc.

FRC Examiner Hyde recommended granting of petition of Copper Electric Co., Lowell, Arizona, for new daytime station to operate on 1,200 kc. with 100 watts.

Gillette Testing

Gillette Razor is doing some air response testing in New England prior to working out something in the way of a network connection. Blade maker has a sports-caster on a daily stint over WBZ, Boston, and WBZA, Springfield.

If the expenditure perks up sales for the areas involved, the account will consider going NBC with a weekly half-hour in the fall. The New England thing is Gillette's first radio try.

KFWB'S REMOTE OCTET

Hollywood, May 22.

KFWB adds Ted Dahl's orchestra from Leighton's Cafeteria, and Don Cave's combo from the Hotel Knickerbocker, to its remote list.

This makes eight bands currently on this station from remotes.

Radio Exploitation

Radio is coming more and more to the exploitation idea, and the radio press agent has to know his exploitation book. And he has not only to sell stunts to the public, but sell radio to the account.

Lester Edwards of WRNY reports a stunt he worked lately for a hairdresser on that station's program. The man was dissatisfied with the response to his program and wanted some definite test. Edwards gave him the idea of offering to suggest the coiffure to be worn by any woman who would send in her photo. That turned the trick and the hair handler was flooded with pictures ranging from snapshots to posed portraits. Each was returned with advice as to how to dress the hair and with an offer to give a first dressing for half the regular rates. It made a contented customer out of a discontented hairdresser.

Edwards suggests that a local theatre could tie in to a star with an offer from a local beauty shop in duplicate the coiffure of some screen star.

ALL FOR ONE NOW ME 'N' MYSELF

Los Angeles, May 22.

Los Angeles Broadcasters' Association is further disintegrating with KMPC, Beverly Hills station, making a separate deal with Local 47 on the hiring of musicians to meet union demands on remote programs.

This follows the separate agreement made by KFI, after the broadcasters had agreed to stick and fight the union on its issue that each station must engage a set number of musicians to hold its remotes.

KMPC attitude, as well as that of other stations, is that so long as the broadcasters can't agree it's a case of 'every man for himself.'

KMPC, up to April 1, had an orchestra of 26 men, but since then has been using remotes but no staff combination. With other stations it is reported that KMPC agreed to throw off all remotes if the union adhered to its stand to regulate the number of staff men employed. But with KFI making a separate deal the gentleman's agreement was considered cold.

KMPC has agreed with the union to engage four men for two hours a day, starting June 1, on an understanding the station can immediately bring back remotes which were dropped when the issue came to a head several weeks ago. This leaves KGFJ the only local station deprived by the union of remotes.

TOM HOWARD'S $1,500

Renewal with Best Foods Ups Salary $500

Best Foods has taken up its option on Tom Howard and the comic stays with the 'Musical Grocery Store' on NBC-WEAF for another 13 weeks beyond June 2. Time contract with the network has been renewed until December.

Food packer has straightened out its script difficulties with Howard and from now on he will be assigned the major comedy role in the program. Renewal for his services brought with it a raise from $1,000 to $1,500 a broadcast.

Royal Eliminations Widen Breach for NBC Booking Men

Sudden dropping by John Royal of three NBC sustaining artists so intensified the friction between the program department and the artists service that Richard C. Patterson, Jr., the chain's executive v.p., has stepped into this breach for the first time. Patterson is trying to work out a system of joint authority to relieve the situation.

One of the acts Royal ordered off, Welcome Lewis, was returned last week to her spot on the sustaining schedule following an appeal to Patterson. Artists bureau backed up its argument for this return with evidence that theatres were interested in booking Miss Lewis, and that a commercial was also considering her. Day after Royal dropped Miss Lewis from the schedule, Warner Bros. came through with a booking that set her into the Earle, Washington, week of May 26.

The other two Royal excisions that burned the bureau were those of Ann Butler and Bernice Claire.

Royal's Side

In all three instances Royal contended that these women have had ample time to prove their value as commercial or theatre attractions, and that he was justified in removing them to make way for a waiting list of candidates who, in his opinion, also rated a chance. As program chief he has further maintained that final word on who goes or stays on the sustaining schedule can only come from him.

Royal has announced the policy that if an act cannot create enough interest to garner a commercial or theatre dates after eight or 12 weeks on the air it is time to give the next in line an opportunity. Artists service's comeback on this is that the Royal attitude is too arbitrary. While the rush-em-in-and-rush-em-out method prevails, argues the booking end, an act cannot get from the program and production departments the attention to bring out its best qualities. Neither is there time to steer the turn into popularity.

O'KEEFE'S VINCE, MEBBE

Vince, antiseptic, is auditioning for an evening show on NBC.

Among those already given a hearing is Walter O'Keefe.

Foods 'Way in Front as Top Air Spender for '33 to Date; Tobaccos Drop to 3d Position

Standard Brands came through April in the lead position, for the first time, as regards ranking of the 10 tops network advertisers. And this outfit looks set to hold the spot for the balance of the current broadcast season which ends, according to trade reckoning, Aug. 31. In addition to the food combine taking the leadership, the first four months of 1933 has observed a general reshuffling of the big expenditure lineup in radio as compared to the alignment which prevailed at the close of last year.

With Lucky Strike now down to a single weekly hour American Tobacco has moved from No. 1, which it held for three consecutive years, to No. 3. Pepsodent, since the first of the year, has emerged from fourth to runner-up to Standard Brands.

Lucky Strike's completo withdrawal June 29 and the return of Chesterfield to CBS June 2 with a lone weekly half-hour, will also bring about a shift in the rankings of air advertisers by industry. For years the rating has run foods, tobaccos, and automobiles in that order. Revision anticipated will retain foods as pacemaker but by a wider margin than ever. Oil and gasoline, tobacco, and automobiles now figure to follow respectively.

S. O. and Philco Up

Standard Oil of New Jersey, bankroller of the Five Star Theatre idea, and Philco radio (Boake Carter) have places for the first time among the leading network advertisers. But Standard Brands, which takes in Chase & Sanborn coffee and tea, Fleischmann yeast and Royal gelatine, and now has four weekly programs on NBC, easily figures as the biggest spender for air time.

Of the coin represented period from Jan. 1 to May 1, with the following figures based on those received over by the networks to National Advertising Records, NBC received 65% and CBS, 35%: Figures are as follows:—

Standard Brands (NBC)....	$601,829
Pepsodent (NBC).....	587,686
American Tobacco (NBC)...	455,876
General Motors (NBC & CBS).....	423,315
Liggett & Myers (CBS)....	416,443
Wrigley Gum (CBS).....	333,234
General Foods (NBC).....	270,602
General Mills (NBC & CBS).	233,273
Standard Oil of N. J. (NBC & CBS).....	
Philco Radio (CBS).....	

As Info Bureau

Birmingham, May 22.

Newspapers have always been bothered with telephone calls asking goofy questions. Now the radio station is taking it. George D. Hay, of WSM, Nashville, has compiled a list of questions the public has used in telephoning the station. Taken at random from Hay's list:

'Did Andrew Jackson (ex-president) practice law on the site now occupied by WSM?'

'Will you tell me how fast radio travels?'

'Just exactly when did Washington cross the Delaware?'

'We've a big argument on and will you settle it? We understand Baron Munchhausen was born Siberia. How about it?'

'Who won the World War and how long is that soprano you've got on now going to sing?'

'Who Barn Dance?'

CHARLESWORTH AS CAN. CZAR FOR YEAR

Ottawa, May 22.

After days of wrangling in Canadian Parliament over Hec. Charlesworth and his Canadian Radio Commish, it has been decided to place Canada's new radio czar on trial for one year.

Charlesworth has been told to cut out his speechmaking and get down to work for his 10 grand per annum. Meantime, Canadian radio set owners are respectfully declining to pay their 1932 license fee of $2 on the ground that the radio tribunal is meaningless and the present radio service is rotten.

Radio in Canada has been nationalized and the taxpayers are footing the bill for programs that are poorer than when they were being paid for by private interests. However, Canadians can still tune in on U. S. stations.

In political circles there is talk of sending out a questionnaire to find out what the public wants from radio. Out in Winnipeg and the wild open spaces all they'll probably want is Charlesworth's scalp because of the order cutting off the broadcast of the Winnipeg Symphony in the middle of a number. That incident had its echo in Parliament here.

A Blind Buy

Hollywood, May 22.

First Coast case of an advertiser buying an unheard program is deal Saturday (20) by O'Keefe and Merritt, stove and refrigerator concern, for a new historical serial by Kay Van Riper.

Success of Miss Van Riper's 'English Coronets,' which have several local imitators, prompted the blind buy. Series will be a weekly based on the life of Louis XVI and Marie Antoinette. Starts May 25.

Hill's Series Off

Socony-Vacuum will call it a run June 9 for 'The Inside Story' series (CBS), written and m.c.'d by Edwin C. Hill. Cancellation comes as a retrenchment move on the part of the oil refiner.

Quitting date will have given the show a consecutive stretch of 20 weeks.

WEEKS' AIR SPOT

Los Angeles, May 22.

Anson Weeks' orchestra replaces the Ted Florito combo on the M.J.B. air revue, Coast NBC, starting June 5.

Florito ba

JAMBOREE GOES FOR PERSONALS ON COAST

Los Angeles, May 22.

Blue Monday Jamboree, one of the Coast's fav air revues, from KFRC, San Francisco, will do one-night stands at Seattle and Portland. Combination will play the Civic Auditorium in the former city May 26 and also Portland's Civic Aud the following night.

Air acts booked by the Thomas Lee Artists' bureau. Those on the bill include Yahbutt and Reginal Cheerily, Bill Wright, Jennison Parler, Mac, Pedro, Doakes and Doakes, Ronald Graham, Edna O'Keefe, Madeline de Michel, Consuela Gonzales and the Three Yeomanettes.

Air Dicks for Pix?

Chicago, May 22.

Comedy detective serial, 'Milligan and Mulligan,' sponsored locally by Phillips Gasoline all winter, is being considered for picture adaptation by Universal.

Bob White originated the Mulligan dumbbell character and authored the scripts.

Gov't Educational Programs

Short Wave Periods Proposed by Commissioner—Estimates 25,000 Non-Comm. Hrs.

Washington, May 22.

A plan to put the government directly into broadcasting was voiced by Federal Radio Commissioner LaFount before the National Advisory Council of Radio in Education last Friday (19). Idea would set up short-wave stations to transmit educational programs on a wholesale basis for rebroadcasting by any commercial station.

LaFount declared this would not in any sense be a step toward government operation or control, but would be a service to help stations by making available sustaining programs if they wanted them. RFC estimates 25,000 hours per week are now used for non-commercial features.

Chicago Thinks Strotz Slated for Bigger Job

icago, May 22.

A future change of personnel at NBC here is reported to be the expansion of the authority of Sidney Strotz to include the program department. This is in addition to his present duties as head of the Artists' Service. Report has been heard for some time.

If combining both departments under one head, the executive in charge automatically would become one of the most important in the NBC set-up. Strotz, former head of the Chicago Stadium, has been with NBC about four months.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

A Proven Audience Builder
A Proven Sales Builder

THE WEST'S GREATEST RADIO HIT!!

•

FRANK WATANABE

The Japanese Houseboy
And His English Employer

THE HONORABLE ARCHIE

•

A Humorous Dialogue Comedy With Outstanding General Appeal—Entering Their Fourth Year on the Air

AVAILABLE JUNE 1st., 1933

IN PERSON

And On Electrical Transcriptions

FROM 'VARIETY'
"The boys have swell possibilities nationally, as they have an original style of comedy cross-fire."
Abel.

Transcribed Audition Recordings On Request

Now Broadcasting Over KNX Hollywood 25,000 Watts

MANAGEMENT
EDWARD SMALL CO.
414 GUARANTY BLDG.
HOLLYWOOD

RADIO CHATTER

East

Donald Daley is now ass't announcer on WCAX, Burlington, Vt.

WDEV, Waterbury, Vt., running far ahead of all stations in the state on paid-in-advance accounts.

Carmelo Cascia, blind pianist, now on a Sunday night broadcast over WGY.

Tony Wons has a new car, Caused him plenty of worry on recent one-night tour because he couldn't drive it fast.

Milt Gross' latest leanings are toward radio. NBC program board has given a serial idea of his hearing.

WFBE, Cincy, has a weekly meet the artist stunt with George Case, staff spieler, doing the m.c. Thing is on Monday nights 10.30 EST.

Stoopnagle and Budd's 'Stoopnocracy' gag has developed ones of those societies, with 'charter stoops' and 'honorary stoops' and everything. C. F. Stevens is the executive seck.

Around New York last week talking things over with both the network and film ends was John Swallow, in charge of NBC on the Radio Pictures lot in Hollywood.

Cecil Morrison, director of dance bands for the Australian Broadcasting Commission, is making the rounds of New York radio circles as part of his eight-months' world tour studying the industry.

Midwest

Louis Mason is teaming up with Annabelle Jackson for WTAM, Cleveland.

Lum and Abner, dialect comics, starting three a week via WTAM appnsored by Ford dealers.

Jimmy Church to write radio and book reviews for newly formed Cleveland 'Weekly News.' Formerly production manager at WTAM.

Phil Selznick has been dropped from WHK's announcing staff.

'Old Song of the Churches' sio s on WMAQ for 52 weeks to help sell cei.etery lots.

Household Finance program expects to broadcast from the World's Fair studio June to October. Several other Chicago commercials may do likewise.

Jack Brooks and Norm Sherr, WBBM team, add a clothing house, Richards Bros., to their other sponsors.

Local studio of WOC-WHO closed last week and staff transferred to WHO in Des Moines. Executive offices of Central Broadcasting will be maintained in Davenport.

Floyd Gibbons gathering dope for his radio broadcasts couldn't crash the Chicago World's Fair. Guards didn't care who or what he was. Explanation was that 150 guards had been fired the day before for laxity in enforcing regulations and the survivors were plenty tough.

Ray Lee Jackson, NBC staff photographer, in Chicago adding talent and execs to the official gallery of company fame.

Sinclair Minstrels may play for Balaban & Katz.

Art Kahn as pianist and Vic Buell, vocalist, conduct 'Health Club' for Witter Water, a new thrice-weekly commercial over WBBM, Chicago.

KYW, Chicago, will take the Lewisohn Stadium concerts July 1.

West

KGHI, Little Rock, Ark., is after an increase from 100 to 250 watts daytime power.

Herbert L. Coburn, Yakima, Wash., seeking a new station license with 500 watts power.

KOCW wants to change its location from Chickasha to Tulsa, Okla.

Instead of sharing its time with WCAJ, Lincoln, Neb., WOW, Omaha, is after unlimited time and WCAJ's facilities.

Howard A. Shuman, licensee of KFOR, Lincoln, Neb., has withdrawn his objection to the assignment of the station's license to the Cornbelt Broadcasting Corp.

Radio commission has granted a new air license for police broadcasting at Asheville, N. C. Station, WPFS, is the official mouthpiece of Buncombe county.

KGGC, San Francisco, was denied its petition to add two hours time to its evening broadcasting.

During school vacation, May 26-Sept. 12, KBPS, Benson Polytechnic school, Portland, Ore., will be silent.

KFAC, Los Angeles, increases its hours of operation from sharing with KGEF, which has been deleted, to unlimited time.

Hoyt Brown, known as Harry Hoyt when in Los Angeles stock, has joined KFAC.

KNX, Hollywood, in the tourist business as a sideline, will conduct a sightseeing romp to Panama in June. Last month station handled a trip to Mexico City.

What Will Farmers Do Without That Catalog?

Los Angeles, May 22.

Sears, Roebuck will go on the air for four 15-minute programs weekly over the Don Lee-CBS chain. It's the first attempt on the Pacific Coast by a mail order concern to replace or augment catalog selling by radio.

Company will use a popular musical program starting tomorrow (23) emanating from KHJ.

Grocers Add Another Free Vaude-Air Show

Hollywood, May 22.

With town already overboard on free vaude-air shows, Southern California Retail Grocers' Association launches another over KNX, May 24.

Shows will be put on weekly at the sound stages of the Freeman Lang studio with provision to accommodate 700 free auditors. Bills are being written by Dick Creedon, with acts to work in front of Wilbur Hatch's orchestra.

CBS CLOSES CHI BUREAU

Chicago, May 22.

With the departure of Howard Osborn as manager last Saturday (20), the Chicago branch of the CBS Artists Bureau has folded for the summer.

Osborn stepped into the post last December when Neil Conklin was transferred back to the home office. While on the job, Osborn had principally concerned himself with finding spots for dance bands represented on the CBS list.

L. A. Store Sugars Paper in Air Bill

Los Angeles, May 22.

Walkers, pioneer department store, bought a full page in the L. A. 'Record' to announce a letter-writing contest it is staging in connection with its 'Lone Indian' broadcasts over KFWB. Some 31 prizes will be awarded June 10 for the best letters stating why writers enjoy the program.

'Lone Indian' broadcasts are authored by Robert E. Callahan, who has written many frontier books.

WEBS' BIG NEWS JOB IS SPORTS REPORT

Chicago, May 22.

Hal Totten (NBC) and Pat Flannagan (CBS), have Western Union baseball tickers in lieu of the A.P. flashes which they formerly got from the 'News' and 'Times,' respectively. Totten broadcasts the Teaberry Gum Sports Review over WMAQ, and Flannagan does a similar stunt for Hamlin's Wizard Oil over WBBM.

Ban on the use of news wire services is easily overcome in the case of baseball, but is more difficult with other sports. Racetracks in this area are handled by telephonic arrangements but golf, tennis, water sports, present a news gathering problem.

Both networks are also doing some straight non-sports reporting, generally on inquiry from New York. Although the facts they seek are usually in the newspapers at the time networks make their own contacts, they ask their own questions to avoid possible charges of lifting.

Air Best Ad Medium With Newspapers Mostly for Women, Says Dr. Gallup

Merchandisers have found that of all mediums the easiest one by which to reach the man consumer is radio, declares George Gallup, director of research for the Young & Rubicam agency. Gallup told this to a gathering of the trade at the N. Y. Advertising Club last week.

Fan and inquiry mail, remarked Dr. Gallup, may give the impression that radio makes its appeal preponderantly to women and children, but the sustained success of air advertisers selling an exclusively male product has proved that the men also listen and are influenced when it comes to buying.

As a couple of examples the research expert cited such consistent air users as Blackstone and La Palina cigars and also called attention to the consistently high radio expenditures made by auto and auto accessories manufacturers and oil refiners. One big advantage that these advertisers have found in radio, said Dr. Gallup, is that when it comes to getting consumer coverage on a cost basis per single male adult, the air has it all over the other mediums. His intention was that newspapers are handicapped by the fact that newsprint advertising is overwhelmingly directed at women with the result that those newsprint ads seeking male attention are lost in the heap.

Before joining Young & Rubicam Dr. Gallup taught at Northwestern University. While there he published a series of surveys on radio in which he put the networks on the pan for making what he termed extravagant claims as to daily listener percentages. It was Dr. Gallup who first scouted around to find out how many radio sets were turned on daily and what was the percentage of listeners and listening hours.

WCKY's 2 Half Hours For NBC Start May 31

Cincinnati, May 22.

WCKY, Covington, Ky., one minute from Cincy, will contribute two half hour programs weekly to the NBC network commencing May 31.

First program, styled 'Happy Days in Dixie,' will feature southern ditties and instrumental music. Among the talent participating will be the Sundodgers, instrumental sextet; James Boys, novelty blues quartet; Bradley Kincaid, guitarist; Dixie Dale, indigo warbler; Murdock Williams, piano, and the Kentucky Jubilee Singers. All are of the WCKY staff.

This Wednesday afternoon program will be followed by a half hour concert of pop music by Theodore Hahn, Jr., and his Liberty theatre orchestra of Covington. Hahn formerly was heard over NBC as conductor of 'Southern Symphonies.'

Chi.'s 5 Beer Shows

Chicago, May 22.

Five beer accounts are broadcasting from Chicago. They are Pabst Blue Ribbon, Atlas, Prima, Miller High Life, and Edelweiss. Only Blue Ribbon is network and only the last two have gone radio since 3.2 was legalized.

Schlitz is a warm possibility for NBC and Anheuser-Busch is everybody's ambition.

Inside Stuff—Radio

If and when Ed Wynn's third radio chain, the Amalgamated Broadcasting System, starts operating, it will have to put on its opening programs without the inclusion of contract artists from NBC and Columbia.

George M. King, representing himself as a spokesman for Wynn, had asked several NBC and CBS artists to come over for a bit of broadcasting when ABS unveils. But these artists took the precaution to find out how their respective artists services felt about the proposition, and the answer was 'no' under any and all circumstances from both webs. King had explained that there wouldn't be any remuneration. All talent, he added, for the opening programs would have to be contributed gratis.

So far the Wynn network hasn't approached the musicians' union about the matter of a working agreement. Nor has it asked for any preliminary info along these lines. With the latest starting date of the project given by Wynn as June 2, AT&T, which has a monopoly on furnishing the lines connecting one station with another, says it also has not yet heard from anyone officially connected with ABS.

Spot announcement stunt in experiment on WJSV, Washington, D. C. Local department store has quit a 15-minute show in favor of five spots daily but specifies that the spots must have an unusual angle.

Station has hired an actor for the job and scatters the plugs through day and night hours without definite schedule so far as the public knows. Actor, Ronald Dawson, reads in cockney dialect and is causing talk. Queries coming in asking 'Who's the guy who keeps popping up on WJSV with announcements for Palais Royal.

Dawson is paid a regular fee on a time basis. He is handed his schedule a day ahead, showing exact times he is to be at station.

Palmer House, Chicago, is undoubtedly the first hotel in America to spend real money on radio. Heretofore hotels have generally confined their expenditures to wire charges and other purely engineering expenses for their dance bands. Palmer House, in going for network time, and Floyd Gibbons' salary over a period of five weeks to sell itself to tourists over the summer, is pioneering a new form of radio advertising.

Same hotel recently electrified the Loop tavern world by adopting sex appeal and abandoning its super-strict house detective patrols.

Several major national advertisers on the air make it a practice of having their blurb copy given an analytical scrutiny by authorities outside the ad agency. These outsiders are the firm's publicity counsellors who study the plug for its probable psychological effect and to ascertain whether it embraces the right slant on public service.

American Tobacco, ever since it's been on the air, has practically had all the Lucky Strike spiels given the once over by the E. L. Bernays p. a. firm.

Ulmer Turner, radio editor of the Chicago 'Herald-Examiner', is a trifle miffed because other stations have bobbed up with programs billed 'Stardust' and use that song thematically. This is the name Ulmer has given for many months to his radio gossip program over KYW.

While recognizing that he can assert no property rights for either the title or the use of the song as a theme, Turner wonders at the scarcity of titles for programs which leads to such duplication.

Indicative of the air mindedness of southern California is the crowded 'supper show' at the Los Angeles Paramount theatre five nights a week for the KFI broadcasts by Al Pearce and his gang. Program is sent from the stage in view of the audience (6:45 and 7:15) nightly except Saturday and Sunday.

Matinee price of 25c. up to 6 p. m. adds to the draw of the Pearce gang.

Iowa is now one of three states in the Union to have a state police broadcasting system. Went into effect May 15. The other two states are Massachusetts and Michigan.

Each county sheriff's office, police headquarters in the larger cities and towns, and eventually in the smaller towns, will be equipped with specially constructed and tuned radio receivers.

CBS cut off the Hitler broadcast Wednesday (17) while the Nazi poobah was in the midst of his speech. It was to make way for Wasey Product's 'Voice of Experience.' Those tuned in on the Columbia release lost about five minutes of the German relay.

Isham Jones
MAY 19
CENTURY
BALTIMORE
Direction
Columbia Broadcasting System

RALPH KIRBERY
"THE DREAM SINGER"
J. B. WILLIAMS
PROGRAM
SUNDAY NITE
7:30 WEAF
WEAF Midnite Daily Except Sunday
"Pages of Romance"
WJZ
Sunday 5.30 P.M.
MGT.—NBC ARTISTS BUREAU

Vic Irwin
AND HIS BAND
FROM CARTOONLAND
THE NBC NETWORK
"BETTY BOOP" FEATURE
Wed. 9:15 P. M.
WEAF
Friday 6:30 P. M.

LEON BELASCO
N.B.C.
Wed. 9:30, E.D.T. Woodbury Hour
C.B.S.
Mon.: 12-12:30 P.M.
Tues.: 12:30-1 A.M.
Sat.: 8:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
Sole Directi
Herman Bernie
1619 Broadway, New York

SOCIETY'S CHOICE
EMIL COLEMAN
AND HIS ORCHESTRA
WJZ
Tues. and Sat.
7:45 P. M.
National Broadcasting System

"Lady o' the Radi
JANE FROMAN
IN SONGS
Direction, Morrison & Winkler, Park Central Hotel, New York City

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

Radio Reports

RANCH BOYS
Instrumental, Si ing, Comedy
COMMERCIAL
KTM, Los Angeles

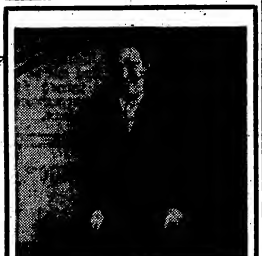
For those who get a kick out of the Texas cowboy or hill-billy type of entertainment this nightly program, commercialed by Crazy Water Crystal Dealers of So. Calif., serves the purpose. It's a combination of instrumentation (mostly accordions and guitars), harmony, a bit of mystery drama and some hoke. Much of the latter is of the off-stage variety, with the average listener-in kept in the dark as to what's transpiring.

Vocalizing is mostly of airs typical of the range, although spirituals and comedy numbers are added. Night caught (14) the second 30 mins. of the program was devoted to a mystery sketch of the plains that was worthwhile entertainment. Broadcast cannot rate as big-time calibre but is above the average of the one-lunger stations along the Coast. *Edwa.*

WANDERING MINSTRELS
Instrumental and Vocal
Sustaining
KMPC, Beverly Hills

Pleasing half hour every Wednesday night at 10 comes as somewhat of a relief after an evening of jazz, variety programs and chatter. This is a combo of violin and vocal numbers, the latter comprising soprano and bass ballads of the old-time type. Entire program, devoid of any announcement interruptions, is given in a soft tempo, which leaves the listener refreshed.

Numbers are well done, which may account for the heavy listener draw program has in the Pacific northwest. *Edwa.*



HARRY BREUER
RADIO'S FOREMOST XYLOPHONE SOLOIST
N.B.C. WOR

"The Human Side of the News"
Mon.-Tues.-Wed., 10:30 P. M.
WABC
EDWIN C. HILL
WABC
"THE INSIDE STORY"
Friday, 9:30 P. M.
CAPITOL, NEW YORK
(This Week April 28)

RAMONA
SINGS and PLAYS PIANO "AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

PHIL REGAN
"Melody Headlines" SATURDAY 7:45 P.M.
WABC
Columbia Broadcasting System
Featured in Columbia Revue
THURSDAY 11:15 P.M.

'CATHERINE THE GREAT'
Serial
Mora Martin, Lucille LaPointe, Zella King, Blanche Kay, Malcolm Meecham
Sustaining
KHJ, Los Angeles

Serialization of the life of the Russian Empress, noted for her numerous lovers, is along the lines of 'English Coronets,' an NBC chain serial, but staged and presented over the Don Lee-CBS coast chain with considerably more finesse. Edward Lynn, the author, rates high on the coast as a producer of ether serializations, and in 'Catherine' he has a subject that affords unlimited opportunities.

Story is being given in weekly half-hour episodes, with the first two installments devoted largely to the childhood of Catherine, title role is ably portrayed by Mora Martin, who displays an exceptionally good bit of acting in her speedy transformation from a child into the bethroned Grand Duchess of all the Russians.

Air story is strictly historical, with the necessary embellishments to lend color. Tragedy and romance prevail, with an occasional bit of comedy relief. Zella King is the Princess Johann, and the Empress Elizabeth is made an outstanding part by Lucille LaPointe. The difficult role of Peter, a driveling nincompoop in the early chapters, is ably handled by Malcolm Meecham, and Freeman Ambrose makes the most of the Count Alexis part.

Although only two episodes old, 'Catherine the Great' already has a strong Coast following, which should grow if subsequent installments maintain the standard of the first two. *Edwa.*

KING ARTHUR and ARABIAN KNIGHTS
With Don Voorhees
Comedy, Band
COMMERCIAL
WOR, Newark

This one makes a try at travesty and is miles wide of the mark. Spotlight ads in the New York dailies heralding its debut (19) described it as the 'world's craziest radio show' and the 'goofiest burlesque ever heard.' What came out of the loudspeaker fulfilled the billing to the letter. It was goofy enough, but not the sort that has some kinship to comedy.

It's an idea with possibilities, but what eventuated was just a crazy hodgepodge of misplaced and timeworn gags. Two of the comics referred to each other as Sir Omelet and Sir Gallophard, and the script further offered such nuggets as the question about 'What is your vocation?' with 'Two weeks in July' as the tag.

Cast, with the exception of the lad as King Arthur, was to the level of the material. The exception gave indication of crossfire experience, but the lines were against him. When after some 20 minutes of hapless persiflage, King Arthur, reading from his script, remarked, 'Let's have some music, I'm disgusted,' the sentiment may have been unanimous.

Don Voorhees put his dance combo through a couple of tunes whose arrangements gave vent to the usual Voorhees penchant for over-brassiness, and the plug spieler dished out the virtues of Horton's ice cream without any attempt at economy on words. *Odec.*

MARIE GERARD
Songs, Band
Sustaining
WOR, Newark

Marie Gerard is a skillfully trained soprano who makes an exceptionally pleasant 15-min. interlude Friday evenings. Deft phrasing she gives her lyrics and her general deportment shows lots of experience.

In the way of repertoire she specializes in standard and pop tunes of romantic genre. On the occasion caught (19) her program evidenced a nice bit of mixing and balancing with a string group according flawless support. *Odec.*

BILLY JONES and ERNIE HARE
Songs, Patter
Sustaining
WJZ, New York

Jones and Hare rate as the oldest team on the networks. They date 'way back as the Happiness Boys and the Interwoven Pair.

After an absence of over a year from the air, the boys sold NBC the idea that they had framed something original for broadcasting, and the network has accorded them a couple of weekly spots to try it out. On performance the only new twist revealed was the adaptation of old stage blackout bits to the mike.

A weak assortment of tomfoolery, most of it not only mildewed by previous servitude, but by the method of presentation. These essentially remain mixers of harmony in a manner which seems a bit old-fashioned. But regardless of this Ernie Hare, as a single, has everything that it takes to sell a song. His is a rich, sturdy baritone with a register in either direction that settles impressively on the ears. For pure essence of tone and quality there are few voices like it on the chains. *Odec.*

Renewals

Borden Ice Cream. Renewed with NBC, Chicago, for 26 weeks starting May 19, but dropped its Wednesday broadcast to confine plug to Friday. Sponsoring 'Mr. Twister' (Jim Jordan) program over WMAQ.

Lindlahr Publishing Co. renews its health talk series over WBBM, Chicago, four mornings a week on behalf of their publication, 'Modern Living.' Sponsson has completed a year on air.

Cleveland Goes to Bat with Musicians Over Wage Scales

Cleveland, May 22.

Studio orchestra was pulled out of WTAM, and all its remote control orchestras prohibited by union from broadcasting, when the musicians' local and Webster Smith, of that station, failed to come to an agreement on a new wage scale for the staff band.

Virtual strike at WTAM was declared Saturday (20) after musicians' contract expired there and also at WHK and WGAR. All three stations originally planned to discontinue regular staff bands, due to a heavy drop in local profitable commercials, with the intention of hiring them for single appearances when necessary.

Demand that stations must keep regular studio musicians on, at old rate of $6 per hour plus $3 for one rehearsal, was made by Otto Kapl, prez of local. If stations insist on engaging orchestras on single appearance basis, Kapl threatens to make spots of 5,000-watts or over pay triple the present scale. Smith, WTAM, manager, offered to compromise by guaranteeing to spend a minimum sum annually on musicians, or to buy single appearances at the old rates, but both proposals were turned down.

Harry Howlett, manager WHK, made an agreement with the union to have that outlet's contract extended another week. WGAR's manager, John F. Patt, also is temporarily continuing staff band at old rate pending negotiations. George F. McClelland, NBC vice-prez, and Fred Zook, of national musicians' union are here to help settle the wage squabble.

Current situation marks the second time this season that the musicians' union has gone to bat over wage problems. Theatre musicians, at Kapl's instigation, refused to take a 25% cut, although stagehands and boothmen conceded to it, and closed all of the town's theatres.

EXERCISE ON MITZI

Option on Mitzi Green by the Ward Baking Co., sponsoring her on a disk serial, has been exercised for another 13 weeks at two broadcasts a week. Ward holds two additional options for 13-week periods.

Along with the Ward option exercised, Bauer & Black people of Chicago have taken the Pacific end, which adds 10 more stations to Miss Green's circulation.

PAT BARNES BANKROLLED

Chicago, May 22.

Pat Barnes is sponsored by Tasty Yeast under a new three-a-week deal for NBC networking. It's a characteristic Barnes man hodge-podge of poetry, sentiment, philosophy, etc. Mondays, Wednesdays and Fridays.

Meanwhile, Barnes' Bar Z Ranch kid show continues on NBC sustaining.

KFRC's 2 Locals

San Francisco, May 22.

O'Connor Moffatt department store has bought another weekly program on KFRC, making two a week for the store.

National Oil Products also going for air time, buying two five-minute transcripts a week.

These two programs are local but KFRC also takes the new Sears, Roebuck series which starts tomorrow (23) from KHJ, Los Angeles.

Ether Slants

It was old-timers' night on the Thursday (18) Fleischmann hour, the visiting talent being culled from the stage vets' department, and it made an interesting program. It was a welcome pace-changer for the weekly affair and more 'ideas' shows along similar lines, if mixed in with the regular variety policy would doubtlessly build up interest.

In the parade of vets were Irene Franklin, DeWolf Hopper, Taylor Holmes and William Brady, Sr. With them were the Giersdorf Sisters, a male quartet, a singing chorus and the program's standbys—Vallee, Alice Faye and the Vallee orchestra.

Miss Franklin could easily have picked a better selection, although from the announcement and billing accorded here, it appeared she sang what the program stager ordered. After Vallee introduced her as a singer who starred back in 1916, or thereabouts, Miss Franklin proceeded with 'Redhead,' her best kid song and great when the spot is right, but this was not the spot. Jerry Jarnegan at the piano.

Holmes was introduced as Phillips Holmes' father. He asked whether the big reception hand was for himself or for the boy. That made it perfect for his two comedy yarns in character. Hopper, of course, gave 'em 'Casey,' and in a style that's as foreign to radio as crooning was to the vaudeville of Hopper's time. Bill Brady, who is better known to this generation as a producer than an actor, did a bit of 'Svengali,' and the way Bill did it no gestures were needed.

The vocal work of and around the visiting acts was first rate.

Dorothy James, former vaude single, showed enough in her one number of the Ted Lewis program over WABC, New York, to indicate bright possibilities in the ether field. The fine diction for which Miss James was noted on the two and more a day promises to prove an even bigger asset on the air.

Miss James plays her own accompaniment, her piano soloing being important.

Charles Barnett's orchestra is now playing in the Rainbow Room of the New Kenmore hotel, Albany. Broadcasts local programs over WGY and NBC network through the Schenectady station. Unit does not appear to be as versatile or as strong vocally as one or two others recently heard at the same stand. Sticks to straight dance music which it plays well. Shows to best advantage in fast numbers, blues and rumbas. The vocalist (unannounced) can go indigo, too. Reeds and brasses okay, while piano work is good. At times the instrumentation and arrangements combine to produce a heavy, draggy effect, a fault should be protected. A few novelty bits would help.

Columbo Wavers

Hollywood, May 22.

With an offer to go to Chicago during the World's Fair, Russ Columbo is still sticking here to await the outcome of picture negotiations.

Crooner has had bids from Fox and Metro.

Both Sides Score in Savino-CBS Lawsuit

Dominico Savino's move for examination before trial, on his $28,000 breach of contract suit against CBS, met with Justice Valente's approval in the New York Supreme Court last week. Court also granted the chain's motion for a bill of particulars.

Savino alleges he was wrongfully discharged from the CBS conducting staff while his contract had a year to go. In his complaint the concert leader further claims that the network first tried to induce him to settle his contract and when this failed he was given two weeks' notice. The maestro had a weekly sustaining series, 'Savino's Tone Pictures.'

Sudden Withdrawal

With the sudden retirement of the Louis Philippe lipstick and Jo-Cur Wave Set stanzas from CBS last Sunday (21) the Affiliated Products, drug and cosmetic combine, has called a halt on its air connections for the summer. Affiliated was considering giving these programs an additional run of six weeks but decided against the appropriation.

Jo-Cur had used Jack Osterman and a unit under Victor Arden, while an adventure serial, 'Marie, the French Princess,' carried the lipstick tag.

MJB's Changes

San Francisco, May 22.

MJB Coffee has taken Anson Weeks' band for the once weekly 'Demi Tasse Revue.' Account will weave a series of terror yarns between the Weeks' dansapation.

Weeks starts for the coffee company June 5, replacing Ted FioRito. Tonight (Monday) Peter Kyne, on for 13 weeks, will be succeeded by 'Tropic Terrors,' South Sea thrillers spun and written by William Paterson and Ralph Leon, both radio newcomers.

O. G. Extends Link

Old Gold starting with tomorrow (Wednesday) night's broadcast assumes the largest commercial link on the airlines. It's adding 20 stations to its original batch of 55 on the CBS list.

Lucky Strike is paying for 56 outlets on NBC.

JOE PARSONS AND BEER

Chicago, May 22.

Joe Parsons will be known as 'Edelweiss Joe, the big basso' on a new commercial for the beer of that name. It's a Monday, Wednesday, Friday evening routine over WMAQ, with Larry Larsen adding organ music.

It's the first beer account signed by NBC here since 3.2 came in.

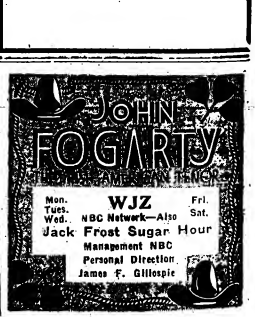
Lowry's NBC Dates

Chicago, May 22.

Ed Lowry starts a regular schedule of build-up radio broadcasts for NBC over WMAQ. He also continues as producer-m.c. of the Avalon theatre.

Will be heard Mondays and Thursdays.

COMPOSER OF
'Stormy Weather'
"SINGS as sensationally as he WRITES"
HAROLD ARLEN
IN PERSON
Radio City Music Hall
NOW (Week May 18)
Represented by
R. A. WACHSMAN
353 W. 56th Street
Phone LO



VAUDEVILLE'S '34 OUTLOOK

Pay Pact Fight Over B&K Deal For Tex Guinan

Chicago, May 22.

Balaban & Katz handed the Orpheum circuit a return burn last week by booking Texas Guinan and her Gang for about four weeks of local picture house time at $3,300 and percentage. Nate Blumberg, who was in New York when the booking was consummated, is expected back in town this week. He entered a complaint about the Guinan booking with the four-circuit salary-setting committee before leaving for home.

It is expected that as a result of recent events, climaxed by the Guinan case, the agreement will be off as far as B&K and Orpheum are concerned. Both being in receivership and accountable to the bondholders, they're anxious to make a showing and are said to smarting under the booking limitations enforced on them by the salary agreement.

Under the agreement any act submitted for bookings on any circuit must be jointly submitted to all the circuits before it can be booked. B&K and Orpheum have been charging each other with booking shows on the q.t., in violation of the agreement.

It's generally known here that both would like to be rid of the salary agreement obligations, in order to operate independently, but the Chicago understanding is that neither wants to be the first to walk out. Either would be more than willing to follow the other out.

Chaney and Fox's Return White House Engagement

Chaney and Fox for the second time in a month are invited to dance at a garden party at the White House.

The dancers are friends of the First Family, and because of this Loew's acceded to the 'command' performance by letting the team out of their last day at Loew's, Newark, this Thursday (26).

Broke Leg in Prattfall, 'Amateur' Skater Sues

Kansas City, May 22.

Suit for $10,000 damages for injuries suffered while working in a vaudeville act, has been filed here against the Kansas City Junior Orpheum company, the Radio-Keith-Orpheum company and Johnnie Mason and Mary Mason. Suit was brought by Mrs. Dollie Morris, an amateur performer.

Petition states that last January Mrs. Morris was employed in a roller skating act at the Mainstreet with the Masons. She fell during the act and another performer fell on her, breaking her right leg.

All for Thin Dime

Hartford, May 22.

A new low for value in entertainment hereabouts is now being offered by the Cameo theatre.

House gives five acts of vaudeville, with 25 to 30 people, a concert, two feature pictures and prize contests for a top of 15 cents and a low of 10 cents.

Austin Set for N. O.

New Orleans, May 22.

Gene Austin and troupe all set to open at Suburban Gardens, night club on Jefferson Highway, Saturday (27).

Capt. Maines ahead and has billed the town like a circus. Austin engagement for two weeks, although he has leased the club for a month with an option for a year.

Still on Free List

Baltimore, May 22.

'Yeah, it's sure tough,' admitted usher at a local house after being notified of the fourth salary cut.

'But it could be tougher,' he added, after a moment. 'They haven't asked us to pay admission yet.'

ALMOST $30,000 FOR 'NUTS,' CHI

Chicago, May 22.

An opening week's gross of close to $30,000 at $1.50 top and two-a-day is indicated for the William Morris office's 'Nuts to You' variety show at Balaban & Katz' Oriental. It opened with a night show Friday (19) and on the five performances over the week-end grossed $13,000.

To the show's Whiteman-Pearl-Boswell-Sisters road lineup, Burns and Allen were added for the local engagement. Booking is for two weeks, with chances it will hold for a third if business stands up.

According to the early box office pace, both the show and theatre will get through the first week comfortably. The terms give the show the first $20,000, the theatre the next $12,000, and they split after that.

For Chicago, which hasn't seen a $20,000 gross for a legit attraction in months, the $30,000 in prospect is big business. Although running in legit fashion, the show isn't under Equity jurisdiction.

B&K, with the Morris office booking, plans on a similar two-a-day policy for the Oriental for the balance of the summer. Nothing yet set to follow 'Nuts,' but expected to be this week.

One Good Tab Deserves Another in Des Moines

Des Moines, May 22.

Following the draw of George White's 'Scandals' at the RKO Orpheum for four days last week, the following have been booked in for the house: Bill Robinson's 'Hot From Harlem,' four days, starting May 27; Howard Thurston, four days, starting June 3, and Cab Calloway, four days, starting June 10.

Manager Hale Cavanagh said the 'Scandals' show did better than $8,000 in their four days at three shows a day. Well over 2,000 persons were turned away.

Hollander's Inspiration

Chicago, May 22.

'We've got to have a name!'

This question agitated the entire Balaban & Katz and William Morris organizations last week. The needed name was a designation for the Paul Whiteman, Jack Pearl, Boswell Sisters, Burns and Allen show at the Oriental. A nameless conglomerate of stars may be okay in Peoria but Chicago needed a name. Especially for $1.65.

In this emergency the man of the hour proved to be Bill Hollander, head publicist of B&K. He baptized the show 'Nuts to You.' With this saucy salute the show was launched.

Magicians' Pow-Wow

Cleveland, May 23.

Fourth annual convention of International Magic Circle, composed of amateur and pro magicians, to be held at Cedar Point, O., for three days opening July 7. Harry Blackstone will preside, with Dr. J. V. Gentilly of Cleveland as convention manager and Harlowe R. Hoyt, magazine editor 'Cleveland Plain Dealer,' in charge of amateur contest.

International Brotherhood of Magicians will stage annual convention June 7 to 9 in Beaver Falls, Pa.

UPTURN AFTER TOUGH SUMMER

Changed Picture Situation Brightens Stage Shows' Chances—Indies Expected to Bring Variety Back, on Percentage or Otherwise—But Little Hope from Circuits—Straight Films No Longer Sure Draw

NEW KIND OF VAUDE?

For those who can stand off the terrors of what probably will be the toughest summer the business has ever known, the reward may be a chance to participate in a long-expected comeback of vaudeville in the fall.

For vaudeville's outlook for next season is, from this early vantage point, encouraging to those who still have hopes for rejuvenation of variety entertainment in the vaudeville and picture theatres.

The 'vaudeville is coming back' prediction, made every year at this time for the past five years or so with clocklike regularity, has become an annual mirage on the vaudeville desert; but this time the reasons presented with the prediction are more practical. In the past they have been based mostly on sentiment, and made cheifly by minority hopefuls who believed in the comeback without having a sound argument why it should happen.

There are facts and figures behind the argument now. Circumstances have changed a great deal this past year in the picture exhibiting field, with all exhibs, circuit and independent, searching desperately for a solution. Vaudeville's boosters, whose one-time cheers have lately been reduced to whispers by the strain of unfilled promise, now have renewed hopes that vaudeville will be that solution.

Hope in Indi

If the comeback happens—and the still rates capital letters—the indies, not the circuits, will be the source. The overhead angle continues to preclude vaudeville's circuit chances, but the indies, free of heavy financial entanglements, are also considered free to play vaudeville as well as talk it, after a meagre year with straight picture policies.

The indie prospects for stage shows have recently taken on considerable weight through the addition of numerous former circuit theatres to the indie field. That the ex-circuit stands now on their own have become thoroughly stage show-minded, directly opposite their former circuit attitude, is clearly illustrated by the fact that they are the first to try spring stage entertainment, or the first to

(Continued on page 38)

Kayoing Shorts?

Touted return of stage shows to picture house will k. o. the shorts next season, aver theatre managers. The Hollywood producers are planning otherwise, as many are going overboard on their shorts' schedule. Idea from the studio end is that the featurettes will round out the film shows, especially where double bills have been ruled out; also that the canned variety talent will take up the void for vaude talent.

Some circuits planning to reinstate vaude in their theatres next fall are planning to throw out all shorts and use only a newsreel, picture and four or five acts. The sole dispensation may be a cartoon short.

12 Acts for $15,000?—Try and Get 'Em, Sez RKO-NBC; R.C.'s Vaude Cold; Roxy So Far Lost 200G

After the RKO booking office and NBC's artist bureau, combined, spent two weeks in an attempt to line up a couple of 12-act shows in advance for the RKO Roxy in Radio City, the boys gave it up as a bad job and forced abandonment of a straight vaudeville grind policy for the house. Instead, the 3,700-seater in Sixth avenue goes straight films, second run, at 40c top on or about May 27. With the new policy it will be known as the Radio theatre.

The announcement to effect that the bookers couldn't find enough worthy talent to carry the policy beyond two weeks was astonishing, especially in view of the fact that they had $15,000 a week to spend on the show alone. It was cleared up by the explanation that they could lay out some swell shows, but couldn't guarantee the acts would be obtainable.

Roxy's idea of a straight variety policy for the house involved the headlining of radio names mostly. By assignment of part of the booking job to NBC, the source of ether talent was confined to that one network. When the Whitemans, Amos 'n' Andy and a few others had been discarded, little in the way of headline radio talent for a vaude theatre could be mentioned. When they attempted to fill in the gaps with stage names, it was even tougher.

On the surface the claim that 12 good acts a week for $15,000 couldn't be had sounded incredible, but the booking office boys said, 'Try and find 'em.' It's supposed to give an idea of what would happen in the way of material shortage should the ex-vaude theatres decide to go vaude in wholesale fashion.

ore Ritz

In straight films at 40c the RKO Roxy will lose its ritzy status that went automatically with the Radio City location and becomes just another film grinder like RKO's 81st St., 58th St., etc. It was reported the RKO theatre department met opposition from the Rockefeller end over the 40c scale, the Rockefellers insisting on a 75c minimum admish with any policy. But, from accounts, they acquiesced when darkening the theatre was described as the only alternative.

Under the 12-act policy the house would have had a weekly overhead of around $42,000, inclusive of the $15,000 for the vaude. On the subsequent-run straight sound policy the house will have a weekly nut of something like $11,000, before rent. Altogether the weekly budget may run to around $18,000 or more. Films to be on a flat rental basis.

Every policy that has been tried and there have been five, have been called experiments.

Five 'Experiments'

It is known to have been H. B. Franklin's idea that maybe the house should try another kind of experiment. Namely, shutting down for the summer or part of the summer. To go even further, Max Reinhardt was considered as a possible supervisor for the spot, turning the theatre into a spectacle house. Martin Beck was supposed to have gone over to Europe to bring back Reinhardt. Since he returned Beck

(Continued on page 38)

BOREO UNDER BOND

Emil's ittle Mouse' Gets Arrest Order—Bond Set

Emil Boreo, playing the Paramount, New York, this week, was arrested at the stage door yesterday (Monday) an order obtained by Constance Claxton, who is suing the single for $50,000 on a breach of promise charge. The sheriff permitted Boreo to go on for the matinee, afte. which he was taken to jail and later released.

Supreme Court Justice Sheintag set a $5,000 bond to insure Boreo's appearance. The woman said she heard Boreo is booked for Europe and applied for the arrest order and bond on that contention. Julius Kendler represented Boreo.

Miss Klaxton says Boreo promised to marry her and wants the $50,000 because he didn't. In some of his letters, which she proposes to offer in evidence, Boreo called her 'my little mouse,' she alleges.

VAUDE AND HEIDT BACK INTO HILLSTREET, L. A.

Los Angeles, May 22.

Hillstreet, local RKO spot, goes back to vaude with Horace Heidt returning to the theatre June 17, following the completion of an engagement at the RKO Albee, Brooklyn. House has been going straight sound and Heidt's coming back makes it look like J. J. Franklin, presently in charge of Cleveland operation for RKO, may also head back about that time.

In that event, it is probable that Nat Holt, presently in Cincinnati, may take over the Cleveland territory additionally and Richard Moss, present manager of the Hillstreet, may shift east for a position around New York.

Tink Humphreys on Mend

Hollywood, May 22.

Tink Humphreys will leave the Hollywood hospital Wednesday (24) and will spend a month at some resort recuperating before resuming business activities.

Pro Tennis Opposish

Lynchburg, May 22.

This town, which has witnessed several barnstorming golf stars in action, will see its first traveling tennis troupe tomorrow (23). Company, putting on one performance only at Oakwood Club courts, will consist of Big Bill Tilden, Vincent Richards, Hans Nusslein and Bruce Barnes.

Third appearance [illegible] in Lynchburg. Company will be battling Waring's Pennsylvanians for patronage. Ciggie band is booked into the Paramount the same day.

F-WC Options Fiorito

Los Angeles, May 22.

Ted Fiorito has reconsidered his decision to go into the local Paramount with his band June 15, and instead will open at Loew's State (F-WC) for two weeks, starting June 22.

Circuit is taking an additional four weeks' option on the band if the initialer clicks.

Beer Ousts Bridge

A show headed by Helena Justa's band opened at the new beer garden in the Stanley hotel, New York, last week.

Space formerly used for a bridge club was converted into a garden by the hotel's owner, Jack Marcus.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

Vaudeville's '34 Outlook

(Continued from page 37)

make definite plans stage shows in the fall.

The new picture situation, which is principally responsible for the brighter vaudeville outlook, is the result of a general breakdown of the once formidable straight film machine, whose merit, both economically and as a box office attraction, towered over the vaud-film policy or straight vaude. Things are different now. Straight pictures as a 52-week policy every year have lost power. Which gives stage aid for frail films a new and convincing argume...

Screen weakness in certain spots has been vaudeville's only reason for existence in the past few years. In theatres whose straight film product has been able to take care of itself, or where there was no opposition, stage shows were consistently absent. Vaude or presentations have been played only where and when the pictures were uniformly bad, or where stage shows were needed to place the house an equal plane with the opposition. This applied to the downtown theatre districts chiefly.

Main Street's Need

Through the past year's changes the downtown situation has changed. Even where downtown opposition for downtown theatres has been nil, there has appeared a new form of there has appeared a new form of competition—the neighborhood. Forced reductions in downtown admission prices has consistently failed to bring 'em downtown, despite that the downtown scale is nearer to the neighb level. This tends to temper the former anti-stage show attitude of the straight film downtowners, with vaudeville now setting itself up as the answer to their problem.

Realizing the necessity of a substitute for failing straight pictures, and figuring stage show may turn the trick, the four major circuits recently entered into a pact by which they counted on bringing down the cost of stage talent to a point where it could be economically played. These were the circuits that, in the past, were wholly responsible for the boosting of salaries to an unplayable and unpayable height.

While the theory behind the salary pact is regarded everywhere as just under the circumstances, the pact itself has not been much of a success to date, insofar as a general reduction in stage show costs are concerned. The agreement, when made, was aimed chiefly at correcting the problem of acts whose salaries, through the circuits' competetive boosting, jumped to suicidal levels, but thus far that goal has not been attained. Instead of playing the big ones on cuts, the circuits suddenly stopped playing them at all. The cuts apply mainly for the moderate salaried turns whose salaries were already so low they could not be cut much, for these acts, the circuits resorted to the old railroad fare and 'expenses' subterfuge. The big ones remain uncut. They're not working, but as far as official records are concerned, they have not yet accepted the cuts.

The circuits declare the cuts, if enforced, will result in vaudeville's comeback. The indies, who have enjoyed a lower salary rate for actors than the circuits right along, declare that the cutting of stage salaries alone will not bring vaude back on the circuits.

ircuit Overhead a Brake

It is held that as long as the circuits remain circuits with the home offices, etc., the overhead will still be present. And as long as the overhead's present, there can't be much vaude in circuit theatres.

Hence, the brighter outlook for stage shows in the independent field than on the circuits. Running themselves and dictating their own expenditures, the indies are in a position to take on stage shows last season. They have been making union deals that the circuits do not seem able to make, and they are cutting down from every angle, all in preparation for the stage show, if needed.

Another influence toward stage shows in which the indies are ahead of the circuits lies in their attitude to percentage playing of high salaried names and attractions. The circuits, under their agreement, have gone on record as opposed to the percentage system. The indies, meanwhile, contending the percentage system is the only way to standardization of stage costs, are playing attractions on percentage—and the indies are the only theatres having any success with stage shows today.

In barring percentage as a general policy, the circuits are confining themselves to such names as are available at the cut figures, and, cuts or no cuts, the circuits are paying them whether they draw or not. The indies have captured the whole name field, and when paying an act in accordance with what is drawn, and no more, they are taking small chances.

The percentage idea has been tried with especially good results on two indie theatre groups that recently severed circuit attachments—the Orpheum circuit in the middle west and the Interstate-O'Donnel group in the south. The Orpheums, under Nate Blumberg's operation, will continue to play attractions on percentage through the summer. The southern time goes into a summer lull this week, but has opened a New York booking office under Charlie Freeman's direction preparatory to resuming in August.

Chains Handicapped

In contrast to the indie interest in stage shows, the circuits appear to be doomed to a straight film diet by their overheads. The only possible exception is Loew, which is now the circuit leader with 14½ weeks of playing time. The former leader, RKO, is down to nine weeks and no hopes for an RKO vaude revival are held out under the present booking and operating heads. Warners' is now a minor book with but two and a half weeks, while Paramount-Publix has three regular weeks and an occasional stage show assignment for the outlying picture theatres around Chicago.

With a stage show comeback now appearing more probable than previously, the current speculation is not so much concerned with whether the comeback will be realized, but what form variety entertainment will take when it does come back. It's conceded the old-fashioned form of vaudeville will never again attain popularity for several reasons.

Development of the regulation type of act has been at a complete standstill for two years. For this reason there would not be enough good material to go around, if the circuits did miraculously decide to suddenly bring formal vaudeville back.

The popular belief is that vaudeville in its fall comeback will take the form of organized shows under productional supervision. They'll have to look different in the future, the vaude-minded managers say, and these are the managers upon whom the stage show business' future chances rest. It's expected that difference can be provided by extension of variety bo king to take in production and staging, the result to be a finished product rather than a slapped-together, hit-or-miss vaudeville bill.

Estimates of the amount of playing time likely to result from the changed attitude go from 50 to 100 weeks. This, if the hopes come true, will be new time, either virgin territory for stage shows or time that hasn't played stage shows for three or more years.

Seattle, May 22.

Two more towns added to Keighley & Roscoe circuit, Liberty, Olympia, and Fox, Centralia, for five acts vaude, one-day stands.

Columbus, O., May 22.

Success of vaude at the Hartman, plus the present Loew arrangement to bring back stage shows, is turning the old Broad theatre into a stage policy again after many years of straight films.

Change in policy will take place within a week. Ohio, which played stage shows for Loew in the past five years, is to remain on regular film policy, augmented by the organ.

Prices at the Broad are to remain as is.

Birmingham, May 22.

Vaudeville last week returned to Birmingham after an absence of nearly three years, and if business is satisfactory, the Temple will continue to book acts independently.

In bringing vaudeville into the house, John Callman, manager, shifted the policy from second runs to first runs.

Seattle, May 22.

Six acts of vaude now at the Embassy (Joe Danz) makes this the only Seattle spot with reg vaude, and replaces the Rex (Hamrick).

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12 Acts—15 G's?

(Continued from page 37)

won't talk about the trip, but Reinhardt isn't coming to Radio City.

Big angle is in the money. The Reinhardt shows with the producer in person would cost plenty weekly and the cost, when the RKO people finally started figuring, began to take on hazardous angles for profitable operating results. They've got enough of those kind of angles already at the Music Hall.

When the 12-act vaude plan was finally kicked out, Franklin was said to have talked other 'experiments' to the Rockefellers. He presented a plan whereby the Rockefeller reps might put in $100,000 to finance the importation of 'White Horse Inn,' spectacle from Europe.

If the Rockefeller reps went for that, and they didn't, from last accounts, the house might have shut down for several weeks this summer and reopened with 'White Horse Inn' for a long run and some de luxe b. o. scale, at two-a-day. Bringing over 'Inn' or any other such spectacle from Europe would cost around $200,000, it is believed. That's outside of assembling costs and rehearsing budgets on this side, once the production is over.

Outside of the opening week, the house has gone red pretty consistently, winding up for around a $200,000 throwback in less than five months, from accounts.

One of its biggest losses was incurred with 'Melody,' the George White musical which was in for the R. C. showing at a $10,000. The house went under slightly over $20,000 or thereabouts that week.

Inside Stuff-Vaude

Coast advices have RKO committed to a 16-week contract to Horace Heidt, made by J. J. Franklin, which the RKO people are finding hard to fulfill. Franklin, brother of H. B., is district manager for RKO at Cleveland and an enthusiastic Heidt fan. Heidt is presently at the Albee, Brooklyn, on his 7th or 8th week of that contract, and it is to be shoved to the Coast upon the end of his Brooklyn engagement to finish the contract. J. J. Franklin probably going back to the Coast to handle Heidt's return showing at the Hillstreet, Los Angeles.

Ritz brothers appearing at the Riveria (Jersey end of George Washington bridge) introduce well-knowns to the customers nightly. At the finale of the stunt a Ritz grabs a flower pot and announces: 'And this is Jay C. Flippen'.

It's a big bunch of ferns, suggesting Flip's mop of hair.

Jack Linder and Arthur Fisher, indie vaude bookers, have joined the Theatrical Democratic League, of which Fally Markus is a vice-president.

Organization is co-operating with the New York district attorney' office in cleaning up indie vaude practices.

Union Rule Hampering Syracuse Stage Shows

Syracuse, May 22.

Return of stage shows to the Syracuse Main Stem, via Paramount and RKO Keith's, has met an obstacle in demands of local theatrical crafts.

Keith's, after adding stage shows to its screen fare for several weeks, is back to straight films and if acts are offered in the future, they will be restricted to a 'names' appearing in 'one,' thus eliminating orchestra and fullstage crew. As an example of what the house plans for the summer, Arthur Tracy, the Street Singer, is set to open next Friday.

Paramount, required to add two more stage hands this week—house has been playing stage shows with four—contemplates a return to straight canned entertainment, although there may be one more week of 'flesh.' House desires to play Evelyn Brent, capitalizing her Syracuse childhood.

Loew's State still uncertain as to return of vaudeville, although house will play Sanabria Television act week of June 9.

F. & M.'S SIDELINE STEPS

Hollywood, May 22.

Fanchon & Marco is opening a commercial dancing school in its Sunset blvd. studios, to specialize in all types of stage and ballroom steps.

Local school will be followed by similar enterprises in other key centers.

Varin Booking Vaude For Legion Convention

Los Angeles, May 22.

Fred Varin, of the WVMA office here, will book the vaude talent for the national convention of the American Legion, to be held in Pasadena in August.

Between 30 and 40 standard acts will be used.

WEEK-END ADDED DRAW

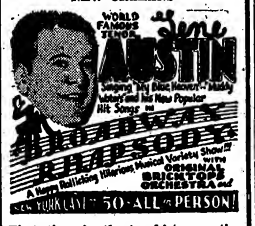
Los Angeles, May 22.

Week-end vaude is being given a tryout in El Centro and Calexico by Fox-West Coast, with shows playing two nights in the former town and one night in Calexico.

Ruth Varin band headed the opening unit, booked by Sidney Schallman.

Vinet's orchestra playing at the Crescent Casino on the Albany-Saratoga (N. Y.) Road. Floor show with Sally Myers, June McCrea and Madge Seeley.

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THE
INGENUES
RKO PALACE, CHICAGO (WEEK MAY 19)

HEADLINING
SAMMY KREVOFF
RKO PALACE, NEW YORK, NOW
(WEEK MAY 20)



ART FRANK
"Old Man Whoopee"
with
VIVIEN PETERSON
Loew's State, New York. This Week (May 19)
etropolitan, Bklyn. (May 26).
Personal Management JOE FLAUM
MEYER NORTH OFFICE

CLIFFORD AND MARION
STILL WORKING
"THAT'S WHAT ELMER SEZ"
RKO PALACE, NEW YORK, NOW
(WEEK MAY 20)

HOPE VERNON
with WILLIAM DEMAREST
LOEW'S STATE, NEW YORK, This Week (May 19)
Direction CHAS. YATES

STAGE SHOWS' MILD B.O. MAKES SHOWMEN PAUSE

Minneapolis, May 22.

With business proving disappointing, enthusiasm among Publix and RKO officials here for stage shows and name acts is waning and may lead to an alteration of plans along these lines.

Trade drawn by the last two stage shows at the Orpheum has been unsatisfactory. Publix officials, figuring to bring in name acts and some shows to the State here, are disposed to drop such plans after observing Orpheum results.

The Orpheum has Cab Calloway and Thurston, the magician, underlined. While the move to bring in stage shows to augment films was prompted by the failure of some even so-called outstanding pictures to stand up at the box office recently, the additional 'nut' imposed by stage shows puts houses that much further in the red if the business isn't there.

Mack Raymond Opens Office

Chicago, May 22.

Mack Raymond of Blondell and Mack has opened a booking agency here under the name of Associated Amusements of America.

Several local men will be in the office with the New Yorker.

RAIN OR SHINE
HOT OR COLD
SHE'S
BOX-OFFICE



GENE DENNIS
A REAL PSYCHIC
NOW RKO KEITH'S
WASHINGTON, D. C.
MILES INGALLS, REP.
Curtis & Allen Office
Palace Theatre Bldg., New York

Goin' Big

Los Angeles, May 22.

Eight former line girls and boys at a local presentation house organized into a flash act.

On their first week's engagement at a local vaude theatre, the act got $175 for the eight people. So they went out and hired a manager.

Fox, Detroit, Back in Vaude With 5 Acts, N. Y.-Booked

Detroit, May 22.

Settlement of the stage hands difficulties is sending the Fox back into stage shows. The Fox, in receivership is managed by Dave Idzal, who has arranged with Ben Kuchuk to book the house independently.

First stage show goes into the house Friday (26) with a local band under the baton of Sam Jack Kaufman, and a five-act vaude support.

Kuchuk will book from New York.

The Michigan, which dropped its stage shows over musician trouble, is still out.

No Oriental Oakleys To Bee-and-Kay Employes

Chicago, May 22.

All Balaban and Katz executives and employes must pay cash for ducats to attend the Whiteman-Pearl-Boswell-Burns-& Allen show at the Oriental. That applied to the opening last Friday (19), and throughout the two weeks engagement.

Not only that but besides having to pay to see their own attraction, employes were 'requested' to wear full dress if attending the opening.

'Memory Lane' as Tab

Joe Laurie, Jr., has received several offers for his 'Memory Lane' sketch, which was the closing interlude in the recent Friars Frolic. Turn is figured okay for the major picture houses, bringing in a flock o' oldtimers. It was a club sensation prior to the public showing.

One offer, too, concerns filming 'Lane' as a two-reeler.

Ingenues Lose Props

Chicago, May 15.

Ingenues girl band had to buy a new set of chimes and other paraphernalia when arriving her to play the Palace.

Props were trucked in from Cedar Rapids, with an accident causing the damage.

Saranac Lake

By HAPPY BENWAY

Who's who in Saranac!

Andrew Molony (10 years at the cure). Created the part of 'Smithers' in 'Emperor Jones,' was with the original company of 'The Bat' and 'The Spider'. Four years in vaudeville. Originally a newspaper man on the New York 'World'. An all up patient and doing well.

Lillian Ziegler (two years). Formerly of the Zeiglers, sensational perch act, noted in vaudeville and the circus field. An up patient who is doing fairly well.

John Dempsey (two years). I. A. T. S. E. boy from the Boston local. All up patient who has staged a wonderful comeback.

Ruth Hatch (one year). Was with 'Present Arms' and 'Connecticut Yankee' companies. A feature with the Chester Hale girls and also did ballet work in Paris and at the Yiddish theatre with the Kosloff ballet. A bed patient, at times only and doing well.

Marya Blake (two years). One of the original Blake Sisters, her last venture was with 'Just A Minute' with Joe E. Howard and Murray Anderson for three seasons and in vaude for four seasons. A little bed patient who has staged a wonderful comeback.

Mike McMamee (three years). I. A. T. S. E. member from the New York local. Strictly a bed patient for three years, doing fairly well.

Jack Nicoll (four years). M. C. and dancer of note who saw years of service in the musical comedy field. New arrival at the lodge and under observation.

Katherine Joines (two months). One of the original Elliott Sisters of vaudeville and musical comedy. New comer, taking the cure okay.

Joe Reilly (three years). I. A. T. S. E. member from the New York local, also a veteran of the world's war. Holding his own, but expected to leave for the Vet's hospital in the near future.

Lee LaMar (four years). Well known piano player and orchestra leader. Has staged a wonderful comeback that has enabled her to lead her own orchestra here and do a little work between curing periods.

Hyman Marcus (two months). Worked in the projection rooms of many New York theatres. Strictly a bed patient who is showing up to the cure on the oke side.

Marion Greene (five years). A dancer who saw much service in vaudeville and musical comedy field. Now ozoning at the Alavaista lodge, progressing nicely.

Ben Shaffer (five years). Doing very well and receiving extra good reports. Considered the beau brummel of the lodge.

Bernie Sues RKO Under Switched-Date Clause

Ben Bernie is suing the RKO Vaudeville Exchange for $576, the alleged difference in expenses incurred when his two weeks at the Palace, New York, June 18 and 25, 1932, were switched to Rochester and Providence.

Bernie is proceeding on specific clause in all RKO Vaude Exchange booking contracts that if a switch in date occurs the booking office will defray the difference in cost incurred. Having failed so to do, J. T. Abeles is proceeding on behalf of the maestro.

Dunn Personaling at Chi, Maybe Other Spots

Hollywood, May 22.

Another personal appearance tour for James Dunn starts at the Palace, Chicago, May 26. He'll do a single with a pianist and if the date pans out, Cleveland and New York RKO spottings will follow.

Will be away from the Fox lot for six weeks, spending part of that time at his home in New Rochelle.

Indie's Air Acts

Pittsburgh, May 22.

Enright, second-run, split-week house in East Liberty, giving local radio names a try on the stage in an effort to find some business solution. First to get a break is Paul Gannon, WCAE tenor, local ether favorite.

If there's any b. o. reaction, local air stars may be able to pick up some change this summer.

One Seven-Act Vaude Try at Capitol, N. Y., $8,000 Budget; Sticks If It Clicks

Loew's New York theatre goes back into vaude with a seven-act vaudeville policy the week of June 9, displacing its regular staged presentation bills. It is the policy may stick for the summer, at least.

Opening bill will cost around $8,000 in salaries, including the line of girls which will work , and a band on the stage. The budget, should the policy last, will be elastic, but remain moderate unless a high salaried name is available.

On the first bill will be Roscoe Ates, Phil Spitalny's band, the Chester Hale girls, Sid Gary, Arnaut Bros., Bryant, Green and Young, and the Notre Dame Glee club. They'll work separately, in regular vaude fashion.

For the past year the Capitol's stage policy has veered away from orthodox presentations to variety, but gradually. Loew's former production department, which built a unit a week for the circuit, was cut down by degrees to a skeleton staff serving the Capitol only, while the amount of production work in the Capitol's shows lessened. With the June 9 bill the change to regulation vaude presentment with but slight dressing up and mounting will be complete.

Music Pay Cut Brings Shows to Fox, Detroit

Detroit, May 22.

The Fox theatre goes back into stage shows Friday (26) in a new deal with the unions here cutting the scale at that house. The Michigan after much negotiating stays straight pictures. This is a continuation of policy established when the orchestra was called out six weeks ago for failure to pay back salaries amounting to around $10,000.

The Michigan deal was called off when the union insisted on a new contract with a 12-week minimum clause. N. M. Platt, division manager, asked for the continuation of the old contract with a scale cut but the union refused, ending the negotiations. The old contract had 12 weeks to run, but had a two weeks' cancellation clause. Scale offered was $70 weekly against the previous $85.

The Fox theatre returns to stage shows under the old contract with a new scale of $65 and other concessions including longer playing time and an extra rehearsal.

Michigan agreed to pay back salaries due and payment is to be made, regardless, immediately.

165 Jobs on Cruises

Five ocean liners will sail from New York Friday (26) on four and five-day cruises over Memorial Day next Tuesday (30). All will carry professional shows and special orchestras, number of professionals to be used totaling 165 persons.

Boats making the trips: Britannic, Kosciosko, St. Louis, Columbus and Roma. Bermuda is the destination of four boats. The Polish liner going to Halifax.

6 ACTS FOR BRIGHTON

Brighton theatre, Coney Island, opens for summer May 26, with pictures and vaude policy of six acts. Max Jacobson and brother, indie operators of five theatres around N. Y. leased the house.

Vaude changes three times weekly, Tuesday, Friday and Sunday. Harry Lorraine booking.

Roxy, New York
This Week (May 19)
• BARNEY GRANT •
IND. DIR
MEYER NORTH
JOE FLAUM
BUDDY LEE
and RKO
PHIL BLOOM

ALWAYS WORKING
"WHITEY" ROBERTS
Week of May 12
Ambassador, St. Louis
Week of May 19, Tivoli, Chicago

MANAGERS AND BOOKERS ATTENTION
DON'T FAIL TO CAST A VOTE FOR
NORMAN THOMAS
Sextette
at LOEW'S STATE, New York, This Week (May 19)
A "Name" act that always stands out
THEATRICALLY and SOCIALLY
We're still in the running, and believe in
INFLATION—It's Two Pianos Now
CAMPAIGN MANAGERS:
LEDDY & SMITH, 226 West 47th St., New York

THE DEGUCHIS
Formerly of the Sensational Kikuta's
LOEW'S METROPOLITAN, B'KLYN, This Week (May 19)
'Variety' said:—
"Opener is the DeGuchis, troupe of four Jap acrobats, who mingle some swell ground tumbling with interesting risley work for a good score."
Chic.
RKO: RUSSELL DECKER; WEBER-SIMON AGENCY
Direction: LEDDY & SMITH

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FLOYD CHRISTY
IS PRESENTING HIS COMEDY KNOCKABOUT ACT
"THE REHEARSAL"
at the ACADEMY OF MUSIC, New York (Week May 20)
RKO—Harry Romm LOEW—Harry Pincus

NEW ACTS

DICK POWELL
Songs, Talk, Instrumental
13 Mins.; One
Capitol, N. Y.

Dick Powell, a former picture house m. c. who's now in films (Warners), is the exception to the film star personal appearance rule, under which the audience usually gets a peek and little more. For Powell, without going back very far to his m. c.'ing days, was a stage actor before a picture name, and in his current week at the Capitol, New York, he's still a good stage actor.

Powell is young fellow with looks, charm and talent. He has about everything. He sings well, talks well, hoofs a little and plays three or four instruments. He's legit in everything he does, being an extraordinary picture player, in that he doesn't have to fake it or kid it or dog it when slumming in vaudeville.

At the Capitol he's doing a 13-minute single and 15 more as straight for Joan Blondell. The audience was a pushover for him all the way, and most of the response seemed to emanate from the femmes. Powell should be as easy to book as he is to take on the stage. *Bige.*

MILES and KOVER REVUE (7)
Interpretative Dancing
15 Mins.; Full
Grand O. H., N. Y.

Modernistic dancing has never been especially suitable to vaudeville tastes. The ordinary vaude mob doesn't understand what the various movements are supposed to mean and doesn't feel like puzzling it out. This group is even less acceptable than Von Grona and some of the others, but not as good.

The five girls seem to have learned their lessons well and go through all their movements correctly. But they also seem to be watching a blackboard all the time, and can almost be heard to mentally count 'one-two-three-four' as their hands turn one way or another. They're too self-conscious and too mechanical. Interpretative dancing is good only when free and unforced.

Miles and Kover are presumably the man and woman soloists. They're a capable team. The girl is pliable and active, the man completely acceptable except that he gives somewhat the appearance of over-acting. Their jazz number is well thought out and interesting, though too dull for ordinary vaude taste. Last number is a peach. *Kauf.*

BOB ROLTNER
Songs, Impersonations
23 Mins.; One
G.O.H.

An act of impersonations of screen and stage stars, done through monolog and talk. Well enough executed to warrant No. 2 spots, at least, in intermediate houses.

What strikes best aside from a couple of the impressions, notably of Durante and Groucho Marx, is the material Roltner uses, but try for laughs in the dual impression of Greta Garbo and Bert Lahr is not so successful.

Changing from wig as Garbo to cop's hat for Lahr, Roltner gets wig mixed up in figures of being comical. As Lahr he does the cop stuff Lahr used to do in vaude with Mercedes. *Char.*

HACKETT and CARTHAY (3)
Dance Flash
14 Mins.; Full (Special)
State, N. Y.

Jeannette Hacket, Dan Carthay and a singer in a nice dance act. Pretty much the same turn Miss Hackett has been doing for a long time, featuring and climaxing in the roll down a flight of stairs. It's a bit more restrained than in the past, nicely handled, staged and routined.

Only fault lies in the special lyrics, which are none too well written. They're too obvious, but ought to be easy to fix.

Deuced here, but worthy of a better spot. *Kauf.*

BROOKINS and VAN
Comedy, Singing, Danci
16 Mins.; One
G. O. H., N. Y.

Colored team, of which one (probably Van) looks familiar. Without making much effort, combination succeeds in unloading a very good little turn of its kind. Now and then it reminds of the work of other colored performers in some respects, notably Buck and Bubbles, Bill Robinson and Glenn and Jenkins. It's got what it takes to satisfy the masses.

Men alternate at the piano, but one who shoulders the bulk of the comedy merely clowns at that post while partner is doing a song solo. Talk mostly figures at the opening, with act getting under way strong at the outset.

Couple dance singles, by comedian, need have no fear of scoring anywhere. One closes team's efforts and smacks very potently of Bill Robinson, but includes no stair stuff. *Char.*

'RUSSIANA' (6)
Flash
11 Mins.; Full (Special)
G. O. H., N. Y.

Just another Russian flash, staged in the usual manner and including the usual song and dance material. That takes in all the hock dancing, pirouetting and other hoofery of Muscovite flavor well known to vaude, not expected to more than about get by in the 'B' combination theatres.

A prima donna carried. Hers is a clear and impressive voice, but set as she is in a flash that has little more than a good single acrobatic dance to recommend, prima is at a disadvantage. Poor and clumsy routining of numbers also figures against the act.

It'll be novel when some producer of Russian flashes forgets the habitual noise whoopee of peasantry for the finale as builder-upper for whirlwind dancing. Producer of this one remembered too well. *Char.*

BUD GILBERT REVUE (3)
Dancing
8 Mins.; Full (Special)
Downtown, Los Angeles

Mild dance revue. Gilbert and Aileen Schofield are paired for several numbers, including a graceful ballroom waltz and a hot jazz finish. In between, a blonde billed as Lady Cynthia gets across some corkscrew acrobatics and contortion work that teases a hand.

Costumes fresh and pleasing, and draped set makes a class background. Team could use some flashier footwork and improve the act from nice to socko. *Leny.*

NUTS TO YOU

(VAUDE REVUE)

Chicago, May 20.

William Morris special touring unit headed by Paul Whiteman Orchestra, Jack Pearl and Cliff Hall, Boswell Sisters, with fourth headliner, Burns and Allen added for Chicago engagement at Oriental; $1.65 top. Paul Whiteman, Ramona, Goldie, 4 Rythm Boys, Peggy Healy, Sunny O'Dea, Bobby Bixley, George Henri, Jack Pearl, Burns and Allen, Boswell Sisters, Jack Fulton, Cliff Hall, Evans Ballet.

'Nuts to You' changed its character considerably when arriving at the Oriental, Chicago, to inaugurate a two-a-day unit vaudeville policy that is expected to be continued after the present booking. In the first place it acquired that title. On the road and minus Burns and Allen, it was sold as a combination of stellar names without any designation. For Chicago the tag was added to strengthen the impression of a musical revue.

Unit made money on the road and should do okay for two weeks at the Oriental. Superiority of its talent overshadows the undeniable skimpiness of its production, and, while in a sense it's a wearer-outer kind of entertainment, too much of the same thing, the probabilities are that the average layman will not mind the flaws.

Division of opinion will be immediately heard regarding the Christmas tree trimmings added by the Balaban & Katz production department. This is a question of what the Evans Ballet meant. Headliners didn't want a chorus party because everything added to B&K's overhead cuts in on the sharing terms. Fear of a slowing down of tempo was also expressed.

Evans Ballet can be complimented without equivocal intent as a good picture house group that doesn't meet the more exacting pictorial standards of musical revue. That fan-waving tableau behind the Whiteman orchestra was a slice of salami off an old loaf. It was so typically Balaban & Katz that it intensified what is unquestionably the one thing 'Nuts to You,' or any similar entertainment must seek to eradicate. Namely, the impression that these shows are simply bigger and more extended picture house presentations without pictures.

Production is practically nil. A scrim and a couple of house drops for comedy scenes. Indeed, it is reported that there was criticism on the road that the scenic element was so neglected. In consequence, while Whiteman's orchestra listened as fine as ever, it didn't look as good for lack of a more opulent Whiteman setting. Band was on the stage throughout, playing behind the drapes on various occasions when those out in 'one' needed music. As the house was required to have 14 musicians, Whiteman smartly selected fiddles and augmented his own orchestra.

Whiteman opens the show and his various orchestral and specialty numbers, all excellent, were a tower of strength, variety, and color throughout the performance. He officiates with becoming simplicity as ringmaster of the show. His proteges, Ramona, Jack Fulton, Peggy Healy, Goldie, Roy Bargy, Mike Pingatore, gave their usual good accountings of themselves.

Jack Pearl and his hard-working straight, Cliff Hall, made the laughs roll in with expert technique. Some of the gags were unbelievably ancient or threadbare, but it did not matter. Pearl and Hall could win with a milking contest at a county fair.

After an extended session in 'one' Pearl, Hall and Georges Henri did that venerable skit, 'The Interpreter' in something like 20 minutes flat. Pearl was ever a generous comedian in his labors, and brevity is an art he doesn't cultivate. In Act 2 he revived the lemon bit and again ran to great length but tempestuous merriment withal. With masterly acumen Pearl gets the ultimate final giggle out of any and all situations and he leaves his audience limp from exhaustion. Other comedians would like to suffer from the same indictment.

To their velvety harmonizing the Boswell Sisters have added comedy. Martha at the piano tells two gags. She tells them very badly but therein reposes the humor. But because she detours so frequently in getting to the point one of the stories would be sufficient for the purpose of getting the novelty and cuteness across where the repeat becomes a tax on the nervous system.

Gowned in at least $500 worth of satin and lace, Gracie Allen was both a beauty and a comedienne at the same time, and that without further comment should make any actress happy. Burns and Allen, however, provided themselves with special chatter as well as deluxe fabrics for the important Oriental engagement. Their classy efforts before the drapes were delightful.

Sunny O'Dea, a dancer with a carload of personality, has a wow tap routine that made her a solid hit, but she was badly advised to repeat later in the same costume and the same dance. Another load of boy-writing grief is carried by a boy dancer of unusual style, Bobby Bixler. His relaxed, easy, poised manner is a pleasure in itself. Miss O'Dea and Bixler separately should do okay.

Couthoui's is reported taking 300 seats nightly for 'Nuts to You' and the prospects for two profitable weeks are encouraging. Ben Bloomfield is managing the house, Lou Epstein the company for William Morris, Gertrude Bromberg is contacting the press. Balaban & Katz is in the background but self-effacing as part of the idea to detach the house from its cinematic history and persuade John Public it's really musical comedy.

Undoubtedly many valuable lessons will be learned from the two weeks of 'Nuts to You' to the future benefit of any further vaude units that come in. Incidentally, as a postscript, Equity is not asserting any jurisdiction. *Land.*

GRAND O. H., N. Y.

There's one thing to say about the good old Grand Opera House: you never know what to expect. This week the big flash turns out to be interpretative dancing. It's very interpretative and very modern and, from the standpoint of the Chelsea mob, very astonishing.

But they were in a generous mood Saturday afternoon. The first number, they figured, might have been a gag. They were astonished at the second number, and there were a couple mild snickers here and there. But the third number fooled 'em completely. Five gals marched out with no more clothes on than that; so the lads sat back and watched and forgot about what was going on.

Anyway, it was the last act on a very big bill, and the lads may have been tired. There are two feature-length films this week, 'The Eleventh Commandment' (Ind) and 'Hallelujah, I'm a Bum' (UA); a short, a newsreel, and four acts. Not much business, either, but it is not so good because at the two-bit take this house has to pack 'em in.

The Trojans are the first act. Not in the files, but they must have been around a long time. Seven Arabs in a tumbling and pyramid affair. Along usual lines, but okay.

King and Burnett deuced. They're a duet of girls that can go far. The tallish slender girls, handsomely gowned and in high yellow makeup for straight singing. Both have nice voices and know how to sell their numbers. They need a better collection of songs and just a bit more pep, which ought to be easy, and they can hit the high spots. They stopped the show here and were easily the best act on the bill.

Dave Mallen and Co. is number three. Mallen is doing Bert Wheeler's old vaude act, and badly. He has a boy and girl with him and they plough through more than 10 minutes of Wheeler's stuff line for line, without getting even a smile. The first bit of entertainment that comes out is towards the end, when the girl goes into a fast dance. She's a good dancer, even if she doesn't know how to feed lines.

And that over, comes the Miles and Kover Revue (New Acts), which is seven people in that interpretative business. They're not bad, either, but in the wrong pew. *Kauf.*

PALACE, N. Y.

Bill isn't so hot at the Palace this week, neither is the booking, which brings two dancing turns on a bill of five acts with both of them of the ballet school. One is comedy and the other a flash, but it does not make for variety on the limited program. It might get over with a longer list of turns, but not when the time limit's down to a flat 60 minutes. The flash is a last-minute addition to replace the band number still carried on the printed program, but there should be a sufficient number of idle acts within yelling distance of the booker to avoid practical duplication. Not only hurts the show, but it crabs the closing act, coming on with only a comedy turn in between.

Opener is Loyal's Stallions, supposed to be a surprise, with the stallions really poodles with head masks, but it's been an open secret for a long time and no surprise except to the very occasional stranger. It's a good pup act, with the pooches helping the effect with their evident lack of fear of the trainer, though they mind well. Something must have been wrong at the second show opening day, for Mrs. Loyal was muttering all the time she was on the stage, though not to the audience. It didn't help any.

Jerome Mann spotted second, opening with an apparently original song about 'The Choo-Choo Headed for Better Times' or something like that. It's only purpose is to make his other stuff sound better when he gets into the radio imitations. He does nicely with the voices and to a degree with the facial imitations, and he doesn't use enough of any one act to come under the suspicion of borrowing material in the guise of an imitation, and that was to his credit. He got off to a good hand a couple of times and came back for bows without cheating. In New Acts.

Loew, Bernoff and Wensley in the midsection came close to being the moppers-up. The crowd did not seem to get the big idea at first, but the repeated mishaps in the adagio work soon gave them the tumble, and several of the bits got a small hand, and there was a big one for the final trick, with several callbacks. They are working more smoothly than they were six months ago, and it rates a good act for any body's theatre.

Clifford and Marion offer very little change in their turn. They got it going right and keep hands off, though there are some jokes, mostly blue, which might advantageously be replaced. The woman is an odd combination of the late Eddie Foy and ZaSu Pitts, with Leon Erroll's legs, and with better material to work with she could wow them. The man wisely contents himself with feeding, except for a song during a costume change. The finish, in which she reveals herself in her proper person, is an effective touch to get added bows. Next to closing might be dangerous spotting in some houses, but they get over here.

Closer is Sammy Krevoff in his ballet dancing, backgrounded by four girls who were picked more for their feet than their faces. Still using the imitations of famous dancers for the girls, but he's still the star of the act with some unusually good ballet work, and later a fair Russian section without the hock steps, and gaining from the lack. Hurt by the earlier hit of the adagioists, but able to collect applause.

Film section offers 'Story of Temple Drake' (Par), a Tombs' short, 'The Poor Fish'; a Ball travelog and Pathe news. There's a very brief overture to fill out to five minutes short of three hours. Business light on a sunny Saturday. *Chic.*

DOWNTOWN, L. A.

Los Angeles, May 18.

Prof. Lamberti's xylophony antics top this week's bill, closely followed by the Will and Gladys Ahearn rope twirling and hoofing. Other three acts balance the fare with straight singing, acrobatics and dancing.

Lamberti's clowning is strong enough to keep him on for several class selections. The theatre's turn has changed little, except to add a couple none too clean gags. Miss Ahearn's Mex terp work clix as usual. Roping is still good for substantial hands.

Bud Gilbert Revue (New Acts), which gets across acceptably, opens. The deucer is White and Noir, good vet vaude singers who waste a lot of time in the man's attempted comedy and his partner's assumed kittenish pose.

Lester and Irwin, acrobats of contrasting sizes, close with okay control hand-to-hand work, winding up with a swell sideways pullup.

Business almost capacity downstairs first show. Feature is 'Working Man' (WB). *Leny.*

Block's Chore Done

Hollywood, May 22.

Having finished 'Prelude to Love' for Ann Harding, Ralph Block went off the Radio payroll.

LONDON PAVILION

London, May 8.

House is celebrating its first anniversary as a continuous variety stand, with nothing outstanding in the way of celebrations visible. This is due to John Southern's fortnight's absence, through illness.

Program has entertainment value, although nothing outstanding. Only troubles are the two bands—pit and stage—both not up to West End standard, especially the stage band. Southern has given them two weeks' notice and is looking around for something else.

Fisher's Pavilion Beauties are still here, having outstayed most of the aggregations, and make an effective opener. Girls are really a bunch of fair lookers.

Les Athenas, French posing acrobats, give show slow start, with Dudley Dale and His Gang, who follow, lifting it out of the rut. Dale has personality, opening act with a few comedy cartoons, some singing by the Gang, four kids, and concluding with long boot dance a la the late Little Tich.

Donald Peers, newcomer to the West-End, bubbles over with personality, and can croon with the best of them. Boy will make a name for himself before long, and looks like legitimate successor to Randolph Sutton. Arthur Prince, replete with dummy and man and woman, puts over a lot of chatter about liquor and New York, with most of it falling on deaf ears.

Noni and Partner, in musical clown offering as created by Grock, still gets his quota of laughs, probably due to fact he has been out of England for a long while. Noni's partner is about the worst he has had in years and lets the act down badly.

Second part of show is devoted to the cabaret section, and the return of Naunton Wayne as compere. Wayne still has the most suave personality of them all, and now that he has taken up filming, the West-End has lost the best m. c.

Lillian Gunns, a newcomer, has a nice sense of comedy, with mostly specialty written numbers. Trouble is that she tries to emulate Lily Morris' mannerisms instead of developing her own. Sidell Sisters, assisted by Daphne Lloyd, do one number, their Apache, and, incidently, their best. The Lloyd girl is brought in for no reason, as there is no fill-in necessary. Act is getting big money.

Russell, Marconi and Jerry, making first appearance here were the hit of the bill. Vine, More and Nevard, three warblers at the piano, are over outfit, with cleverly written numbers. *Eger.*

ACADEMY, N. Y.

To the 14th streeters, who knew the boy when, the manner and routine with which Georgie Price greeted them at the first Saturday matinee seemed much too uptownish. Down here they like their old faves their simple own selves. And so when Price came out with that personal appearance air and talked about his career on the radio and apologized for not looking like the big stalwart, handsome guy his air personality must have pictured to them, they just looked around at one another and wondered what it was all about.

Mild was the reception they gave his opening patter and song, and mild was their general attitude until the fellow dropped the personal appearance manner and, slipping out of the awkwardly assumed character, got down to cases and gave them what he was booked in for. Price went into the old mimic routine and fed them a couple tunes with the old hoke vigor and synthesized picked-from-here-and-there style and everything again was hotsy-totsy. When forced back for a bow Price made another inept speech in which he told the customers his time had been limited to so many minutes, and with five shows to do, the management wanted a quick turnover of customers. The house at the time was about 50% filled.

Otherwise it was one of those typical Academy bills. This week the show has four women and only one of them of caucasian hue, against 20 men. 'The Case of Temple Drake' (Par) heads the screen offerings.

Togo in his slide from the balcony and a pretty Jap lass in some nifty stepping started the stage excitement and garnered heftily on the send off. For the next dish there was Floyd Christy and Jack Whitney in a comedy acrobatic routine and collecting frequently for their strenuous efforts. Act could stand lots of snappier framing in general as far as the hoke acrobatics are concerned, while Christy could cull from somewhere a few more gags of less ancient vintage.

Lee, Porte and Dotty, who followed, showered them with more hokes of the long-'emup level, registering strong at the start but mildly on the farewell. Lots of comic possibilities in Pinky Lee and a lad likely to be heard from when and if he gets into his right metier and gets the material accoutrement that it takes. His straight is okay, and makes a fitting contrast to the

(Continued on page 41)

Variety Bills

NEXT WEEK (May 25)
THIS WEEK (May 18)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (27).
Britt Wood
Diamond Boys (Three to fill) (20)
Al Loyal's Dogs
Jerome Mann
Geo. Sternoff & W Clifford & Marion
Sammy Krevoff Co.
Academy
1st half (27-30)
George Beatty (19)
4 Queens
Keller Sis & L
James Barton
Stuart & Lash
V & B Epsen
Ingenues
DAVENPORT
Keith's
1st half (27-30)
Thurston
2nd half (22-23)
Samuels Bros Rev
MONTREAL
Loew's (26).
3 St. John Bros
May Joyce Co
Cookie Bowers
Larry Rich Co
Irene Vermillion Co
NEWARK
State (26)
Connie's Rev
PALISADES PARK
Loew's (27)
Janet May
(To fill)
PROVIDENCE
Loew's (26)
Carr Bros & B
Zingoni
Radio Rubes
Sid Marion Co
Ruth Sonita Co
WASHINGTON
Fox (26)
George Mattiee
Aunt Jemima
Herb Williams
(Two to fill)

AT THE
LOEW'S METROPOLITAN
THIS WEEK
THE DEBUCHIS
Pinch
LEDDY & SMITH

Joe Wong
Walter Powell Or (Three to fill)
2nd half (31-2)
Paddy Cliff Orch (Two fill)
2nd half (24-26)
Crystal 3
Tom Gemini
Frances Langford
Mills, Gold & Ray
Bob Larri Orch
BROOKLYN
Albee (27)
Horace Heidt Orch
John Blondell (Two to fill) (20)
Horace Heidt Orch
Walter Walters
4 Flash Devils
Bobb Jr
Nell Kelly
Prospect
1st half (27-30)
Syd Freed Unit
2nd half (24-26)
Jack Hedley Co
Paddy Cliff Co
Marjorie Hines
Johnny Woods
Lee Twins Co
ALBANY
Palace
1st half (27-30)
Marie & Pals
Nellie Lamb
Demarest & Sibley
Isham Jones Orch (One to fill)
2nd half (31-2)
Pastine & Clair
Ed Foy & V Marsh
Ralph Kirbery
Great Lester (One to fill)
2nd half (24-26)
Robbins Fam
Robbins Sis
Morton Downey
Harry Savoy Co
Mazzone & Keane
BOSTON
Keith's (26)
Bob Ripa
Margot & Robbin
Bob Hope
Raymond Baird
Gomez Winona
F & J Hubert (19)
Arthur Petley Co
Honey Boys
Johnny Perkins
Friedland's Rev
CEDAR RAPIDS
Keith's
2nd half (31-2)
Thurston
2nd half (24-26)
Cab Calloway Bd
CHICAGO
Palace (26)
Mangean Int
Vox & Walters
Venita Gould
James Dunn
Adler & Bradford
Cab Calloway Bd
DES MOINES
Keith's
1st half (27-30)
Bill Robinson Rev
Rivoli
1st half (20-23)
4 Ortons
Francis & Lloyd
Don Lee & Trudina
Rae & Harrison
Great Huber
MINNEAPOLIS
Orpheum (21 only)
Cab Calloway Bd
NEWARK
State (26)
Don Redman's Rev (19)
4 Trojans
Sugar Cane
Paula tone Co
Heller & Riley
Irene Vermilion Co
NEW ORLEANS
Orpheum (25)
Szita & Anis
Jack Peppers Co
Ann Seymour
Roscoe Ates Co
Chug Yee Wah Tr (18)
Grace Edler Co
Vox & Walters
Carl Shaw Co
Gus Van
Mangean Int
OMAHA
Keith's (27-28)
Amos 'n' Andy
PROVIDENCE
Albee (27)
Canine Actors
El Cota
Billy & Elsa Newell
A Friedland's Rev (20)
Homer Romaine
J & C McKenna
Neville Fleeson Co
Chas Melson & I
Roxy Theatre Ens
SIOUX CITY
Keith's
2nd half (31-2)
Bill Robinson Rev
ST. PAUL
Keith's (20)
Bill Robinson Rev
SYRACUSE
Keith's (26)
Street Singer (Others to fill)
TORONTO
Hippodrome (26)
Seiler & Wills Co
Medley & Dupree
Nick Lucas
Watson Sis
Honey Fam
TRENTON
Capitol
1st half (20-23)
Sensational Vardells
Collette Lyons
Johnny Woods
Lee 2 Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Madeline Hodge; Chas. McDonald

Loew

NEW YORK CITY
Capitol (26)
Cotton Club Rev
Ethel Waters
Duke Ellington
Buck & Bubbles
Boulevard
1st half (26-29)
Martin & Martin
Anna Chandler
Frank Dobson Co
Sid Page
Whiteside, A & B
2nd half (30-1)
6 Buccaneers
Bert Walton
Marie Paris Rev
(Two to fill)
Orpheum
1st half (26-29)
3 Vardell Bros
Millard & Maril
Lillian Shade
Reiss, Irving & R
Aguinaldo Ens
2nd half (30-1)
Mickey King Co
Lee Fort & Dotty
Abe Reynolds Co
Lester Allen
Ralph Cooper Orch
Paradise (26)
George Jessel
Fay Hamilton
Kanrey Noyes & L
3 Calif Red Heads
Paul Remos Co
State (26)
Stetson
C & J Preisser
Aileen Stanley
Benny Rubin
Don Bestor Orch
(One to fill)
BROOKLYN
Gates Ave.
1st half (27-30)
6 Buccaneers
Richardson & DeL
Ray & Harrison
Brems, Fitz Co
Stanley & Harris 2
1st half (31-2)
Martin & Martin
Bigelow & Leo
Frank Dobson Co
Milton Douglas
Aguinaldo Ens
Metropolitan (26)
Wells & 4 Fays
Stratford & Mayby
Stoopnagel & Bud
Art Frank
(One to fill)
Valencia (26)
Hale Girls
D & E Barstow
Dick Powell
Gowan McGivney
Milton Berle
BALTIMORE
Century (26)
Whoopee
BOSTON
Orpheum (26)
Rhapsody in Silk
Johnny Hyman
Frances White
Harry Burns Co
Chanay & Fox
JERSEY CITY
Loew's (26)
Gruhers Oddities
Shaver Co
Harry Seamon Co
Bob Murphy

WARNER

ELIZABETH
Rits
1st half (19-22)
Justa Good 4
Jos May & Dotty
Doyle & Donnelly
Willie Solar
Babe Egan
2nd half (23-25)
Broadway Night
PHILADELPHIA
Keith (26)
Ann Greenway
Lewis & Moore
Vic Oliver
(One to fill)
(19)
4 Rensed Girls
Don Zelaya
Bert Gordon
Living Jewelry
Diamonds
WASHINGTON
Earle (26)
Ben Dova
Hal & Dennison
Chester Fredericks
Welcome Lewis
Kalvin Keech
(19)
12 Aristocrats
Forsythe, S & F
Nancy Garner
Walter Powell Or

Fanchon & Marco

NEW YORK CITY
Roxy (26)
Donald Novis
3 Bell Sis
King Bros & C
Renoff & Renova
BROOKLYN
Fox (26)
Mullen Sis
Molasses & January
Barney Grant
Vivian Fay
Geo Dormonde
ATLANTA
Fox (26)
Zelda Santley
Monroe Bros
Billy & Babs
Carrs
BOSTON
Boston (26)
Gregory Co
Zelaya
The Lee Galls
Waterson & Ellis
Casting Campbells
Pursell & John
Metropolitan (26)
Willis West & M
Jay Mills
2 Daveys
Geo Givot
Geraldine
Costello & Lee
3 Bucs Sis
Margie Green
3 X Sis
INDIANAPOLIS
Lyric (26)
Mills Shea
Benny Ross
Gregory & Raymon
Eddie Stanley
Art Ward
LOUISVILLE
Rialto (26)
Al Belasco
Lucille Page
Herrell & Fawcett
Hal Menken
PHILADELPHIA
Fox (26)
Ted Claire
Red Donahue
Arren & Broderick
9-10-J & Q
Geo Andre 4
ST. LOUIS
Fox (26)
Ingenues
(To fill)

LONDON

Week of May 22

Canterbury, M. H.
1st half (22-24)
Co as booked
2nd half (25-27)
Sammy Shields
Co as booked
Dominion
David & Evans
Masterson Sis
Kit Kat Rest
Max Wall
Co as booked
Palladium
Crazy Show
BRIXTON
Astoria
Morris & Cowley
Diana Clare
Van Dock
EDGEWARE RD.
Grand
Younkman Bd
FINSBURY PK.
Astoria
Morris & Cowley
Diana Clare
Van Dock
Empire
Touring Crazy Show
HAMMERSMITH
Palace
Krakajax
Loraine Bd
ISLINGTON
Blue Hall.
1st half (22-24)
Sammy Shields
Co as booked
2d half (25-
Mounsey & Clark
Co as booked
KILBURN
Grange
Younkman Bd
LEWISHAM
Palace
Alfredo Orch
LEYTON
Savoy
Mexano Bd
NEW CROSS
Kinema
Kelly & Grundy
Co as booked
OLD KENT RD.
Astoria
3 Aberdonians
Dan Lipton 3
Keyes & O'Liet
SHEPH'RDS BUSH
Pavilion
Krakajax
Loraine Bd
STRATFORD
Broadway
Mexano Bd
STREATHAM
Astoria
Dan Lipton 3
3 Aberdonians
Palace
Parsons Bd
SUTTON
County Cinema
Parsons Bd
WOOLWICH
Hippodrome
Kelly & Grundy

Provincial

Week of May 22

BIRMINGHAM
Hippodrome
Layton & Johnstone
Co as booked
CARDIFF
Empire
Gertie Gitana
G H Elliott
Beryl Beresford
Art Frank
(One to fill)
Metropolitan (26)
Wells & 4 Fays
Stratford & Mayby
Stoopnagel & Bud
Art Frank
(One to fill)
Valencia (26)
Hale Girls
D & E Barstow
Dick Powell
Gowan McGivney
Milton Berle
BALTIMORE
Century (26)
Whoopee
BOSTON
Orpheum (26)
Rhapsody in Silk
Johnny Hyman
Frances White
Harry Burns Co
Chanay & Fox
JERSEY CITY
Loew's (26)
Gruhers Oddities
Shaver Co
Harry Seamon Co
Bob Murphy
Wilma & Banks
Jill Hoff
Elsie Sterndale
Beautiful Angels
Ford & Aldous
Aleo Hardy
Moss-Vernon Co
Can-Can Dancers
LEEDS
Paramount
4 Musketeers
Hale & Costa
Tom Handley
MANCHESTER
Paramount
Anna Neayle
Scott Courtney
Plaza-Tiller Gls
NEWCASTLE
Paramount
Empire Co
Linga Singh Co
Christine & Duroy
Lassiter Bros
Peter Fannan
HULL
Palace
"The Saucy Nineties"
Moran & Elof
Rex Rodgers

Picture Theatres

NEW YORK CITY
Paramount (19)
Emil Boreo
James Melton
3 Calif Redheads
Gomez & Winona
Gloria Gilbert
Jules Lande
3 Swifts
Weber & Winters
Roberts Bros.
'Girl in 419'
RKO Roxy (19)
Harriet Hoctor
Hal Sherman
'Hold Me Tight'
Roxy (19)
George Givot
G & J Dormonde
4 Mullen Sis
Vivian Fay
Barney Grant
Dave Schooler
'Cheating Blondes'
BALTIMORE
Hippodrome (19)
Vaughn De Leath
Tommy Monohan
Flo Lewis
Nash & Fately
6 Hussars
BOSTON
Metropolitan (19)
Mosconi Bros
Little Jack Little
'Earls & Pearls'
PHILADELPHIA
Keith's (19)
Senator Murphy
'Cheating Blondes'
PROVIDENCE
Faye (19)
Duncan Sis
Dalton & Craig
Wilbur Trio
Marie Palmer
'Big Cage'

Cabarets

NEW YORK CITY

Barritz
Mary Alice Rice
Sonny Throwbridge
4 Admirals
Pancho's Orc
Biltmore otel
Harold Stern Orch
Ann Greenway
Central P'k Casino
Eddy Duchin Orch
Carleton Club
Irene Bordoni
Fitzgibbons
Emil Coleman Orc
Chateau Internat'l
Joe Moss Orch
Will Oakland
Buddy Kennedy
Mayfair
Millard & Anita
Oscar Davis
Margie Landy
Madlyn Cates
Beth Cannon
Lee
Al Crawford Orch
9 Mayfair Beauties
Connie's Inn
Cora Green
Bobby Evans
Jazzlips Richardson
P & D Reeves
Emma Smith
Bessie Dudley
Lillian Cowan
Red & Struggle
Simms & Bowie
Louise Cook
Willie Jackson
Lucky Seven 3
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Aleha Hill
Elmer Turner
4 Flash Devils
Necedenah
Alma Smith
Little Bits
Bobby Sawyer
Jimmy Baskette
Norman Astwood
Duke Ellington Or
Club Lido
Tom Manahan Orch
Van Sisters
Gracie Woods
McCarthy & Payton
Club Richman
Jerry Freedman Or
Al B White
Gilda Gray
Francis Faye
El Chico's
Duran & Moreno
Lorenzo Herrera
Embassy Club
Helen Morgan
Jane Vance
Alice Fay
Henry King Orch
Godey's Bd
Gypsy Trail
Baroness Erzsi
Louis Hegedush
Ethel Pastor
Kokosch Gypsy Or
Ha-Ha Club
Dan Healy
Jack White
Roth-Andrews Or
Lillian Fitzgerald
H'iyw'd R'staurant
Collette Sis
Frank Hazzard
Blanche Bow
Marguerite & Leroy
Ted Lewis Orch
Hotel Lexington
Don Bestor Orch
Hotel Montclair
Charley Eckels Or
Hotel Pennsylvania
Johnny Johnson Or
Marden's Riviera
Joey Ray
3 Ritz Bros
Dario & Diane
Martha Raye
Art Cogan Orch
Frances Hunt
onte Carlo
Stan Meyer's Orch
B B B
Beth Chalis
Sanford Rev
Loretta Sayres
Jones & Linton
3 Nightingales
Jimmy Hadreas
Great Maurice
Nat Club
Joe Haymes Orch
Paradise
N T G Rev
Canter's Beauts
Abe Lyman Orch
Park Central Hotel
Bert Lown
Rachel Carlez
4 Sizzlers
Vernia Burke
Place Pigalle
Peggy de Albrew
Veloz & Yolanda
E Madrequera Orch
D Alberto Tangolets
Royal Box
Gloria Grofton
Alice Lee
Ruth Denning
Louise Lynch
Jane Vance
Ben Carter Orch
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Bira
Misha Usanoff
Simplon Club
Yacht Club Boys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Trio
St. Regis otel
Vincent Lopez Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
The Cearda
Karoly Beneze
Zsiga Bela
Mme Ilona deThury
Karoly Nyaray
Villa Eugene
Felix Ferdinando O
Village Barn
Will Osborne Orch
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Blackhawk
Ruth Fryor
Diana & De
Deane Janis
Hal Kemp Orch
Ismarck
Bobby Meeker Or
Ruth Fryor
Merrill
Doris Lenihan
Vaughn Sis
Blue Grotto
Tina Tweedle
Marjorie Tate
Marke & Marie
Honey Sis
Cafe DeAlex
Alfredo & Dolores
Marie de la Vega
Leola Lackman
Enrico Clausl
Dennis O'Neil
E Hoffman Orch
Chez Paree
Harry Richman
Florence & Alvarez
Frances Faye
Doris Robbins
Ben Pollack Orch
Club Royale
Jack Waldron
Nancy Kelly
Nellie Nelson-
Mayfield Trio
Mickey Mac
Bennett & Green
Bernice Marshall
Kilian & Dupree
Club Shallmar
Ann Hammond
Helen Nafe
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Frank Libuse
Phil LeVant
Congress Hotel
(Joe Urban Room)
Harry Sosnick Or
Latova & Duvell
Club Lido
Eliz Kelly
Gaines & Bell
Jimmie Noonan Orc
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Don Pedro Orch
Folies Bergere
Sally Rand
'Dude' Kane
Wynne Wayne
Irv. Rothschild Orc
Frolic's
Meryda
Connie Bee
Loma Ruth
Lola Bartram
Phil Sax
Dades
Billy Severn
Murry Brown-Ens
Eddie Nebauer Orc
Charlie Crafts
Granada
Sally Osman
Girard & Peggy 'Charisse'
Herby Mintz Orch
Hangar
(Hotel LaSalle)
Chas. Kaley
Joresco & Lydia
Aber Twins
Nina Laughlin
Billy Severin
June MacCloy
Johnny Hamp Orch
Jeffery Tavern
Sammy Clark
Billy Tracy
Babe Payne
Ray Fenton Orch
Inuet Club
Frank Sherman
Art Buckley
Margaret Lawrence
Joe Buckley Orch
Palmer House
Veloz & Yolonda
Ella Logan
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Lola Bartram
Francetta Malloy
Lillian Reynolds
Billy Carr
Sid Lang Orch
Playground
Mary Nevels
Betty Burnett
Benny Strong
Carl Lorraine Orch
Igh Club
Joe Lewis
Junior Small
Edwina Mershon
Francetta Mally
Morgan & Lee
Leo Wolf Orch
Vanity Fair
Roma Vincent
Rose & Ray Lite
Myrah Lang
Frieda Sullivan
Howard LeRoy Or
Via Lago
Jackie Hamlin
K & H Brenda
Wiki Bird
Marjorie Lewis
Al Handler Bd
100 Club
Ahl
Ethel Norris
Yvonne Morrow
Mildred Toole
Earl Richard
Dan Alvin Orch
225 Club
G & C Herbert
Walter O'Keefe
Dora Maughn
Georgie Taps
Jules Stein Orch

BOSTON

Cascades Roof
Walters Rev
Carlos & Chita ev
Diane LaMar
Lou Ashe
Billy Dougal
Herb Marsh Orch
Gary Webb
Everglades
3 White Sis
Virginia Stewart
Keough & Fay
Carl Moore
Alice O'Leary
Billy Dooley Orch
Show Boat
Jimmy McHale Or

Vaude House Reviews

ACADEMY, N. Y.

(Continued from page 40)

Lee manner and personality, while girl in the act has enough looks to ease things for the eye.

For the final pat to the bill came the Sam Wooding dance combo, augmented by five specialty workers. Wooding's is a colored unit that's been playing the less expensive taxi emporiums, and their brand of Harlemesque syncopation went well with the 14th street attendees. Even Wooding's attempt with Gershwin's 'Rhapsody in Blue.' Dance specialists with him consisted of a damsel that swings them around and from the hips, and a young couple who mix the latest fashions of the dusky ballroom belt in whirlwind fashion. Girl who carries the act's warbling load ground out her Harlem laments loudly enough and also scored acceptably. *Odec.*

IMPERIAL, TORONTO

Toronto, May 19.

Press and patrons don't know it, but the current Imperial bill is the swan song of presentations in this city. Knevels deluxer, ace house in FP's trans-Canada chain, goes vaude starting next week. Policy will be five RKO acts under supervision of Bill Howard, with local house suggesting. It's the first time presentations have been out since FP-Can took over this old Pan stand four years ago. Local line has been dropped, but full house band is being kept on. Pit boys are still a draw here.

Future Imperial policy will cater to the local preference for names. Nick Lucas and the Watson Sisters, latter a home-town pair, will battle for marquee honors next week. Week after comes Will Mahoney. With Shea's Hipp, former vaude house, going double feature, Imperial becomes solo stage spot.

Free cancellation goes out in a blaze of glory. The comical George Beatty is the first show-stopper seen here in some time. Peggy Taylor and Gary Leon and Co., adagio quartet of one girl and three men, are close behind on audience reception. Traveler puts on a side-board idea with 12-girl line emerging from fruit bowls. Ballet in pink scanties does a hot-cha routine with Berry Bros., colored hoofers, filling the deuce spot in one, bit stressing acrobatic hoofing. Bellit and Lamb, in a reverse-make routine, interspersed with chatter and acrobatic comedy, get over very nicely. Second half opens on a lake and garden set in full stage with ballet on for classic number in slow tempo that gives the girls an opportunity for some clever pointwork. Then the adagio quartet for a series of throws and triple spins, speed of offering and spectacular tossing proving a real socko. Then Beatty, out before a thoroughly warmed-up audience for gags and depression parodies that brought consistent palm-pounding.

Box office draw was the stage introduction of the officers and crew of the 'Bluenose,' champion of the Atlantic schooner fleet, the 120-foot craft arriving here enroute to the World's Fair at Chicago, where the trophy-winning fishing vessel will be an exhibit. Tieup has 'Breezing Along,' latest release in the Canadian 'Sport Chat' series, dragging in the members of the nautical clubs. Overture is a medley of Empire numbers to commemorate the queen's birthday.

Feature is 'King of the Jungle' (Par). Stage bill goes 45 minutes and flicker 72 minutes. *McStay.*

HOLLYWOOD, L. A.

Hollywood, May 19.

After two weeks of topnotch vaude, there's a slight setback this week, with house spotting its organist, Gaylord Carter, in a behind-the-scrim piano solo to build the program up to its advertised six acts. A 'Workers of the World' topical and the Max Fisher overture separate Carter from the regular vaude.

Walter Nilsson and his clowning on trick bikes prove a good opener, dragging in the laughs, if only slight applause. Necessity of trimming his act under the combo policy here robs Nilsson of some of his effectiveness.

New material would aid Hooper and Gatchett in the deuce spot. Only highlight of their rookie stuff is the vocal imitation of a banjo and guitar.

O'Connor Family on next presents the only dance relief on the bill. Routine is lively and prompts the first enthusiastic reception. Calif's law barring youngsters from the stage trims this act to four people and probably robs it of several encores.

In top spot is Hal Jerome and his foil, Gloria Grey. On afternoon caught (second day) Jerome moved slowly, nipping the tempo set by the O'Connors. Gags slow, with Miss Grey frequently at a loss on response.

Closing has the All Ben Hassen's Six Streaks, who top easily with their usual fast tumbling.

Gaylord Carter's piano single, working behind scrim on which is thrown a motion picture of Niagara Falls with the musician's head in a baby spot showing through the flowing water, clicks solidly.

On screen: 'Working Man' (WB) and 'Workers of the World' topical. Biz fair.

STATE, N. Y.

Difference between smart showmanship and just running a theatre is nicely illustrated at the State this week. It's gotten to be a pretty commonly accepted platitude in show circles that a big stage show means a sloughо picture and visa versa. With '42d St.' (WB) on the silver sheet, one of the strongest b.o. lures in many moons, it would be taken for granted that the stage end doesn't matter much. But the State reverses all the tricks by playing it the safe way. The show is one of the best, from the straight vaude standpoint, that the house has had in months.

Maybe no terrific names in the lineup and no noticeable b.o. draws. But the layout is a healthy one from an entertainment standpoint. There's real amusement practically along the entire route. And that's something.

Proceedings get started on the stage with Paul Remos' midgets. This is one of the smoothest opening turns making the rounds. Remos and his little fellers have things down so pat that it's annoying after seeing them half a dozen times. Fortunately most of the mob that pays to get in hasn't seen them more than once or twice. Which makes it oke.

Jeannette Hackett and Dan Carthay are—and this is the one real fault of the bill—in the deuce, Miss Hackett (New Acts) is too fine an artist and her turn is too well planned to be given a letdown like that. She should be up towards the end somewhere, number four preferably. A switch between her spot and Lillian Shade's, as a matter of fact, is the move called for. Beyond the personal angle, however, it slows up the bill too much as things are. The midgets are slow, Miss Delmar's turn also slow, and Art Frank, following, has never been known for speed. Some snappy singing or hoofing in the deuce would have straightened this out.

Frank has an easy time with his chatter and hoofing. He knows his vaudeville and applies it. Lillian Shade, next, is one of the best acts of its type around; has a pleasant voice, a nice personality. Four numbers and over.

Bill Demarest has the next to shut and uses it, if anything, too well. His is a simple, hokey, clap-trap turn, with plenty of laughs and sufficient entertainment. They liked him at the State. With Demarest is Hope Vernon, who's been doing a single since about 1915. She's a lady with a trick voice. Her singing is not so good, but she does a violin imitation which is just about perfect and which fools the customers every time. She ought to give up the straight singing bit.

(Continued on page 44)

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15 YEARS AGO

(From 'Variety' and 'Clipper')

many school children were buying War Savings stamps instead of tickets in Los Angeles 23 theatres were shut. Purely local condition due to school teachers' urge.

Geraldine Farrar looking for a Broadway theatre to be named after her husband, Lou Tellegen. He was making money in 'Blind Youth,' which she had backed.

Mae West was preparing to jump from vaude into Arthur Hammerstein's 'Sometime.'

Shuberts barred Chicago 'Post' from its theatres. 'Post' retaliated by tossing out Shubert ads and going gunning for Shubert ticket scalping.

First Congressional film investigation asked. Governor of Michigan objected to the way U. S. war films were being distributed in his state. State had been promised distribution, he claimed.

Hiram Abrams bought W. L. Sherry's $100,000 stock holdings in Famous Players. Sherry had just quit the company.

Telegraph companies barred 'code' messages for the duration of the war. Bothered managers who were accustomed to getting daily receipts in code.

War measure designed to prevent shirking at a time when labor was in demand, raised the question whether chorus boys and film extras were workmen within the meaning of the statute. Answer was no, and some had to go into munitions plants.

Billy 'Beef Trust' Watson bought the Lyceum, Patterson. Still has it.

U. S. Mint finally got a million pennies ahead of the demand. Had been short ever since the war tax.

50 YEARS AGO

(From 'Clipper')

John L. Sullivan met Chas. Mitchell, the English champ, with medium weight soft gloves in a bout at Mad. Sq. Garden. Place was packed though it was not a title match. There was a barrier around the ring and the space was filled with cops to prevent a rush. Sullivan wore salmon colored knee tights, stockings and gaiters, but no shirt. Mitchell wore a shirt too. Sullivan got the decision.

Buffalo Bill opened his show in Omaha May 17. Full title was 'The Wild West. Buffalo Bill and Dr. Carver's Rocky Mountain and Prairie Exhibition.' Carver was a champion wing shot.

English actress, temporarily maimed, played Juliet for several nights with her arm in a sling.

Harrigan and Hart were touring following the closing of their comique, but using 'McSorley's Inflation' instead of 'Muddy Day.' Playing safe for the road.

George R. Simms, who chiefly wrote melodramas, tried his hand at opera with Frederick Clay on 'The Merry Duchess.' Sporting story with Fred Archer, then the leading jockey, satirized. Did pretty well in London, but not brought over.

Frank Lester took space to advertise that Eva Lester 'is not my wife and never was.' Seemed peeved about it.

Advertising man for the Hibernica announced his re-engagement and signed himself 'advertising agent of the best advertised Irish show in the world.'

Woods museum, Philadelphia, had been sold and was to be converted into a dime museum. Woods previously had a place in New York which was converted into Daly's theatre after a fire.

Inside Stuff—Pictures

When C. ichardson, newly elected Par trustee, takes office, he is known to be entirely unsympathetic to company politicians and as a banker-business man with a particular knowledge of the biz, he is more apt to demand the fullest consideration for the company's best interests. In banking circle he holds a high reputation as an organizer and he demonstrated this, while at Fox, coming in when the firm was hot with political situations, but which have been calmed during his tenure there, both before S. R. Kent, under Kent, with few shifts having been necessary among the personnel.

His original idea was to leave , as soon as the company could spare him, to undertake certain business plans in Philadelphia, of which he had been thinking about for some time. Before reaching for Richardson, creditors of Par who were interested are known to have consulted S. R. Kent about him and the possibility of Richardson being permitted to come over. Originally, it is understood, Richardson was sought for an executive post.

However, as the inquiry on him grew, the creditors began to look to him for a trustee's post. He is known to have made the conditions, when finally approached, that he only would accept if all creditor-parties were satisfied and agreeable on him.

Paul Yawitz who does a Sunday gossip column for the 'N. Y. Mirror', is reported having made a squawk against one of the RKO house managers which brought the manager a reprimand although he wasn't fired as Yawitz is credited to have threatened. According to the RKO home office the manager in question inquired of Yawitz how come his RKO pass was being used so frequently at the particular house. The h.o. story is that Yawitz's pass showed up almost daily at the theatre. It was discovered later that the pass was left with a hotel clerk, from whom its users could obtain it.

The manager suggested to Yawitz that maybe folks were using his pass unbeknown to him. That day Yawitz showed at the theatre bringing in four people, including himself, on the same pass. That pass, according to home office rules, limits admissions to two. Yawitz's squawk came after the manager granted him the courtesy for four. Yawitz formerly was a press agent for a dance school.

The part fan mail can play in the engagement of a star was recently evidenced by a feminine picture player. Generally identified with musicals, she suddenly found herself with mostly time on her hands, but the picturization of an old operetta was up for discussion at a major lot, everyone conceding she was the most logical for the title role. That is, everybody but the production heads charged with making the choice.

However, the actress couldn't wait and went on a personal appearance trip. Meanwhile, she procured her personal fan list from her previous studio, despatched it to a friend and the latter sat down and wrote 960 letters in long hand, urging everybody on the list to write the company contemplating the operetta to advocate that this star play the part.

So between the diligent friend and the response to the request by the fans the actress will not only do this particular picture, but another one as well for the company.

Disaffirmation by Fox West Coast trustees of the sub-lease of the Alvarado, Los Angeles, naborhood subsequent run, puts Irving Carlin, who has been operating the house for several years, in a position to come into the open as opposition to the circuit's Westlake, and other theatres in the vicinity of Westlake Park. Due to F-WC being in on the house lease, Carlin, although the nominal operator, has had his hands tied more or less because of circuit interference. Under the new setup all restrictions have been eliminated and house is now on its own, in the matter of film buys, policy and physical operation.

Meetings to discuss an indie MPPDA are being continued every week. A dinner conferenc arranged by Keppler and Keppler, attorneys, who are the prime movers of the project, was held. Tobias A. Keppler has drawn up a prospectus outlining purposes of the organization, to be known as the Progressive Motion Picture Producers & Distributors Association.

Welcome extended by Will Hays to indie producers interested in joining the Hays' organization is seen as a move that may have as its principal motive the breaking up of a plan to form an M.P.P.D.A of the indies.

Universal's costliest feature, 'King of Jazz' (Paul Whiteman), which budgeted at $1,750,000, is being re-debuted because Universal heads feel everything was against the picture in 1929. It isn't quite the same picture it was in '29. Twice as many blackouts as were needed were made during its production. Only the milder of these were used originally because censorship was believed different then. These skits have been taken off the shelf and edited in.

After more than a year of trying Metro last week got 'Possessed' okayed for England. Company had the film about 30% re-shot in order to satisfy British censorship demands. In the original picture Joan Crawford just lived with a man, which England wouldn't stand for, so a sequence was written into the film whereby Miss Crawford was actually married, but kept the marriage a secret.

Same sort of censorship demands have decided Metro against even attempting to distribute 'Red Headed Woman' in Britain. Some talk, at first, of fixing it up, but believed it would take too much work and with the sets already torn down would be helpless.

Squabble over whether Constance Cummings will play the British picture Gilbert Miller will produce for Columbia reveals that Walter Wanger, Miss Cummings' chief booster when he was at Col, was responsible for her coming to Miller's attention. Before she left Hollywood for Great Britain, Wanger gave the actress a letter of introduction to Miller, with the suggestion that she be cast in his picture. Just to make sure that the two met, he sent a duplicate of the epistle to Miller.

Warren Doane's production and distribution contract for shorts with Universal, set last week, is good for a 10-year stretch if both parties are willing. Options come up yearly, and either Doane or U can terminate contract at that time. Such a deal was made to eliminate annual negotiations of terms.

Doane is paid back his negative cost when delivering the print to Universal, and gets one-third of any profits.

Samuel Goldwyn, who returned to Hollywood last week, is figuring out a statement that he hopes will be beneficial to stockholders and producers in enlightening them as to current picture conditions, and how, in his estimation, they may be rectified. Statement will probably hit the press throughout the country end of this week.

Columbia's plan to go forward on a picture, 'Eadie Was a Lady', name of the Ethel Merman song from 'Take a Chance', musical show, is not expected to be hampered by Warner Bros. having filed this title with the Hays office sometime ago. Col bought the title from Buddy de Sylva.

B&K advertising copy for Mother's Day caused some ironic chorties in the Loop. A special caption that included a silhouette of Whistler's famous 'Mother' painting read: 'This is Mother's Day—take the dear sweet little lady to one of the theatres listed below.' Directly beneath was listed 'The Story of Temple Drake,' a degeneracy theme, and 'Bondage,' a red light district background.

Coast indie exhibs are cashing in on repeat engagements of two of this year's outstanding b. o. draws—Warners '42nd St.' and Par's 'She Done Him Wrong.' Latter has clicked so solidly in most Southern California houses that a film row wag suggested all exhibs buy a print and run it each time biz showed a tendency to drop off.

Buddy DeSylva set Sid Silvers' two-year deal at Fox as a writer-actor. DeSylva, now a Fox associate producer, produced (with Laurence Schwab) the 'Take a Chance' musical wherein Silvers was featured. Latter also doctored the musical's dialog.

Revealing that it intends to pulmotor its Columbus, O., theatres with a double feature policy, Loew's during the past few days has been scouring New York independents for all available bookings.

Sunday shows in New Jersey mean to Newark exhibitors alone a saving estimated at $70,000. Of this, Warners figures it comes in for $42,000.

The new 370-seat Trans-Lux in Detroit, opening about June 1, will dictate to what extent, if any, Trans-Lux Corp. will expand into a circuit.

Inside Stuff—Music

That music men do know, more or less, the song values of a nascent manuscript is evidenced by 'Echo in the Valley', one of the few Harry Woods' imported tunes which he wrote with Campbell and Connelly in London. Woods is an American songwriter whose expenses were defrayed by C&C to write with them abroad. He fashioned 24 tunes, of which 'Echo' alone—under Robbins' American copyright—has sold noticeably.

The thought about music men knowing a song mss, comes from the litigation attendant to Kelt-Engel and Robbins' disputed claims to this number, with Robbins winning out on the injunction. All the other Woods-Campbell-Connelly tunes were placed in America sans difficulty or squabbling, none asserting themselves particularly.

When Johnny Johnson pulled out of the Hotel New Yorker last Thursday (18) for a tour of one-nighters he had gathered around him for the first time in eight weeks his own aggregation of musicians. In order to hold the job Johnson, shortly after his entry into the hotel spot, had to discharge his regular combination and put together a unit made up of members of the New York musicians' union.

Bandman had acted under orders from the board of governors of Local No. 802, after the latter conducted an inquiry into the salaries paid by Johnson to his regular crew for the New York engagement. Original unit was composed of non members of the New York local and as such were required to receive 30% above the local scale.

Delegates from the New York union (Local 802) to the convention of the American Federation of Musicians in Chicago June 21 will be under instructions to petition the international for local autonomy.

Officers of 802 are now subject to appointment by Pres. Joe Weber. This arrangement went into effect some 10 years ago when 802 was formed by Weber to combat the insurgent members of Local No. 1. With the old local now out of existence, 802 delegates will contend that members of the surviving local feel they are competent to govern their own affairs and that the selection of officers should be entirely invested in them.

Reason Walter Donaldson went with Warners instead of Metro was because of a long friendship with Buddy Morris of Witmarks and because he thought he would have better opportunities at WB.

Gus Kahn joined Donaldson at WB because he had previously told Metro that he wanted to write with his former partner rather than anyone else, and it was a case of 'I wanna go where you go.' Kahn was getting $500 at Metro with a raise to $750 promised when Donaldson joined him there. They are each getting that amount at Warners. In addition they split a 4c royalty on sheet music, a cent more than any other film songwriter is getting with the exception of Buddy DeSylva.

Click tunes from '42d Street' (WB) have lifted M. Witmark & Sons out of the red. To this firm, a member of the producer's publishing group, Warner had assigned that picture's entire score. 'Shuffle Off to Buffalo' and '42nd Street' are the biggest selling numbers of the lot.

Of the WB publishing combine Harms is also showing a profit, while Remick is just about operating on income. As regards Famous Music Corp., whose control is split between WB and Paramount, this publishing house last year turned in a net of over $17,000 and can still show a neat margin above operations cost.

Ted Weems has a considerable chunk sunk in the Frozen Custard concession at the Century of Progress Exposition. There will be 15 stands scattered through the grounds. Meanwhile, Weems will supply dance music at the Lincoln Tavern, near enough to Chicago to keep an eye on his investment.

Weems was one of the first concessionaires to sign with the Expo, although perhaps not generally known. 'Variety' first reported his interest nearly a year ago. At that time there were few deals actually closed.

A music publisher's desire to meet all his claims, and not resort to the bankruptcy courts for relief, continues the current topic of commendation in the business. All have co-operated save one recalcitrant songwriter, now on the Coast. All the other claimants who have been spread out over a couple of years are cognizant of this one holdout, but, regardless, are co-operating. The common attitude is that the pub has done much for the business in general and his recent reverses have solely been in line with the general trend.

Warners is not going to repeat the slip for 'Footlight Brigade', now in preparation, that it made on 'Gold Diggers of 1933'. For 'Diggers' the studio found, at the last moment, that it was without a title song to plug the pic. Only thing it could do was to print the legend, 'The Gold Diggers' Song' under the musical top-liner of the piece. 'We're in the Money', in the published songs.

Walter Donaldson and Gus Kahn, who are doing the music for ' light Parade', will write a title song first.

Harry Woods did the doctoring of the verse for his latest, ' ittle Locket of Long Ago', aboard ship and radiogrammed it to Joe Morris after the boat was three days out of New York. Woods had left the chorus with the publisher the day he sailed but decided to give the lead-in lines another going over while on the water.

'Little Locket' is the first number that Woods has collaborated on with Joe Burke.

Unless a songwriter sends a copy of each published ditty to the American Society he does not receive credit for it when classification is allotted.

An instance is the case of Dick Whiting, who found out several years ago that he was not credited with 'Japanese Sandman,' and about five other hits, because someone in the publishing house, who was to have sent copies of his songs to ASCAP, had forgotten.

Shakespeare Rep Lasts 28 Weeks In N.Y.; Permanent Troupe Forecast

An unique engagement on Broadway reaches its finale Saturday (27) when the Shakespeare Theater calls it a season, after playing 28 weeks. It portends the establishment of a permanent organization in New York, presenting the Bard's works exclusively.

Although commentators on the drama were inclined to pass up the Shakespearean bills, probably because spotted a bit out of the way in the house formerly known as Jolson's, the presentations have attracted the attention of many theatregoers. The range of the plays has been the largest ever given in one season, 16 different Shakespearean works being in the repertoire. The company opened November 17 last, with 'A Midsummer Night's Dream,' and is closing with the same attraction.

Shakespeare Theatre is a co-operative company of 20 players, using 15 extras in some plays. Long hours in the theatre, stipends instead of salaries, explains how the venture has spanned the season. Grosses have been between $3,200 to $4,000 weekly, the players sharing all alike on the net, which has given them between $20 and $30 weekly. Stage hands and musicians at regular scale have received double that of the actors' pay, with the latter doing all the hard work.

Volunteer Contribs

There have been any number of contributions to the cause, the amounts running from $20 upward. Largest such item was a cashier's check for $1,000 drawn on the Fifth Avenue Bank, donor being anonymous. Accompanying the remittance was the message: 'In appreciation and the hope that it will help toward the establishment of a permanent Shakespeare theatre in New York.' Such moneys have been divided among the players, house not participating.

All night rehearsals following a performance and through succeeding days, readying for the following week's bill, indicates the sincerity of the players who have virtually lived in the theatre. The fact that they were able to keep occupied throughout the meagre season, has been the main incentive.

The company was organized by Percival Vivian, who was originally of the Ben Greet Players, and who is managing director, and Julius Hopp, manager of the project. There are a number of rather well known players in the group including Curtis Cooksey, Margery Maude, Mary Hone, Leslie Austen, Ruth Vivian, Frederica Going, Richard Malbaum and Irving Morrow.

Top price is $1.10, but students' tickets and other reduced price coupons were available at 65 cents lower floor and 35 cents in the balcony. Understood that when the company resumes late in September, that type of admission will be curtailed.

The house was opened by the Shuberts as the Al Jolson theatre. It reverted to the Appleby estate, which owns the ground. Pictures were tried with small success and a liberal arrangement was made whereby the Shakespearean group took possession for little more than the cost of operation.

Drama on Side Feature Of Pittsb'g Dance Spot

Pittsburgh, May

Something new in legit planned here for the summer by Willows, Tony Conforti's outdoor dine-and-dance spot. Management has agreed to underwrite a group of local amateurs and professionals, known as the Stage Guild, who'll put on released plays two nights each week.

Willows has an indoor dance room as well as one outdoors and it's here that stage will be erected. Plays will be given Monday and Thursday nights, and paying customers are privileged to remain after for dancing. There'll be a new show every week.

Company includes Blanche Levy and Alexander Kuhn, both of whom have been on Broadway, and Harold Daniels, and first play is to be 'Another Language,' never before seen here.

Star's Coolness Wins Boston Mayor's Praise

Boston, May 22.

Katharine Cornell for a few minutes stepped out of her Elsa Brandt role in 'Alien Corn' during performance at Plymouth, Saturday evening (20). Happened during star's 6-minute speech revealing her past to James Rennie. Where Elsa is telling that her 'talent's a demon child that's got to be born' there came the clatter and clang of fire apparatus.

Audience seemed restless. The seated actress arose, walked front, and smiled.

'If you will wait just a moment, I'll go see what has happened and will come back and tell you what it is.'

She disappeared. In a moment she returned:

'There has been a fire in a building, next door. It's nothing, and it has nothing to do with this theatre.'

Another smile, and amid applause star walked off. Up curtain, show went on. And Miss Cornell took up the thread as if nothing had happened.

Later, Mayor Curley, who was in audience, said: 'Her act was one of marvelous self possession.'

PAL OF PHILLY'S MAYOR JUST A MUGG TO COPS

Philadelphia, May 22.

Tommy Labrum, p.a. for years for the Erlanger interests here and last year representing Sam Nirdlinger, left for a 3½ months' trip around the world last Thursday.

He made the boat, but not without plenty grief. Among various letters of introduction, etc., etc., to prominent people in the many countries and cities he will visit, Tommy had a letter signed by J. Hampton Moore, Philly's current mayor, declaring that Labrum is a distiguished citizen of Philly and asking that all possible courtesies be extended to him.

Tommy was showing the lettter to friends in his Broad Street theatre when the police started to tow his car away. Letter was shown, but made no impression. Car was too near a fire plug. So first lap of the around-the-world trip was made at the end of a towing car's rope. And Labrum had to pay the customary $6.

Pic Spots Call White

Hollywood, May 22.

Alice White will withdraw in two weeks from the cast of 'Dinner at Eight,' which opens tonight (Mon.) at the Curran, San Francisco, to fill picture engagements. She opened with the show at the Belasco here.

Inez Courtney will jump from her present part into the vacated one.

Summer Show Prospect

Daniel Kussell and Bert Robinson are working on a new intimate musical comedy for summer production.

Robinson from Hollywood, where he's been writing for Fox. Booking future of Kussell's self-produced play, 'The Party's Over,' is still indeterminate.

DUCAT MEN'S PLAY

Presentation 'The Ghost Writers' due on Broadway soon, will introduce Richard Hopkins and Walter Heyer, two box-office men, to the managerial field. Latter is at the Masque, the former being house manager of the Majestic.

Show was written by Martin Mooney, former press agent. Leads selected to date are Hal Skelly, William Frawley and Ara Gerald. Play will probably follow '$25 An Hour' into the Masque.

CARR DEBTS AIRED

Los Angeles, May 22.

Alexander and Nat Carr are the targets of two separate Municipal court suits filed last week. In one, Arthur and Lucille West are after the return of $125 alleged to have been loaned to Nat Carr.

Other action is by an assignee of the Hotel Edison New York, to collect $66 in back rent from Alexander Carr.

'Century' Sold for Coast

Coast rights to '20th Century,' which closed on Broadway last Saturday, have been secured by Henry (Terry) Duffy. Train comedy is due to debut in Hollywood about mid-June.

Duffy sought the services of six players in the original cast, but several refused. Among those reported engaged and due to leave this week for Holywood are Eugenie Leontovich, Matt Briggs, Etienne Girardot and Roy Roberts.

Hard Loser Charges Bainbridge Cheated, Calls Oakleys Bribe

Minneapolis, May 22.

That 'Buzz' Bainbridge, veteran local theatrical man, violated the Corrupt Practice act in his successful campaign for the mayoralty nomination by giving out two-for-one tickets for his Shubert theatre stock company, is the allegation of Dan Harding, who ran twelfth in the field of 14 candidates.

Claiming that the circulation of the two-for-one tickets constituted a virtual bribe in the form of free entertainment, Harding has filed a complaint in district court, asking for a writ of mandamus directing Bainbridge to show cause on May 31 why his name should not be stricken from the ballot.

Harding also charges that between January 13 and May 18, while the primary campaign was in progress, Bainbridge 'entertained thousands of people at the Shubert theatre to influence their votes.' Reference is had to the passes regularly given out by the house.

'The Shubert sent out 1,000 two-for-one tickets before the primary,' says Harding's complaint. 'At the bottom of them voters were urged to vote for Bainbridge. It said the statement was suggested by O. B. Erickson of the Bainbridge campaign committee, but it didn't give his address. They sent out other literature like that and didn't give Erickson's address.'

CLEVELAND POLITICIAN AS CIVIC THEATRE MGR.

Cleveland, May 22.

Joseph S. Silber, secretary to Mayor Ray T. Miller, is stepping into city's show business by becoming manager of Public Auditorium and also of outdoor stadium at a salary of $5,625. Never had any previous theatrical experience, but job was given to him frankly as a political plum.

Robert H. McLaughlin, who produced stock at his Ohio for years, was for a while considered leading candidate for the job. Until Silber's appointment he was acting-manager of both auditorium and stadium, but will return to former berth as booking manager for hall.

Agent's Lament

Toronto, May 22.

Closing a 39-weeks' trans-Canada tour, G. G. Garrette, agent for the 'Dumbells' Revue,' was asked about business on the road and fished from his pocket the following verse which he scribbled during an overnight jump:

'It's in the bag and very dead,
The smell is not so pleasin';
It's over now, last rites are said
—Poor old theatric season!
With tear in eye, we sadly sigh,
And hold the old post-mortem;
With vespers said, we're in the red,
Our hopes—It sure did thwart 'em.
But why bemoan in graveyard tone,
And cry how sick and sore I'm?
From politics we learned some tricks,
Let's call a moratorium.
Let actors, stage-hands clean the slate
To quit ourselves of treason;
So sign the contract, book the date
And face another season.'

Coast Tryout for N. Y.

Seattle, May 22.

'Funny Man,' premiered at Repertory Playhouse, in January, reported to be produced in N. Y. This is 3-act comedy by Albert M. Ottenheimer.

He is former Tacoma and Seattle newspaper man, and assistant director at Repertory Playhouse.

Blumey Angels Dipsy Treasure Hunt, Balks at Costly Film Side Gamble

Canton's 4,000 Capacity Munie Gets Attraction

, May 22.

First and perhaps the only legit attraction of the season is booked for the city auditorium Saturday, May 27, when the Marcus Show of 1933 will present three performances.

Show is doing one-nighters through Ohio, carrying a company of 70, including 35 femmes, and its own stage band. Prices range from a dime to 75 cents top, the latter for best seats for a midnight frolic, to be the last of three performances here.

Auditorium, city-owned, seats 4,000 and was equipped last season for the larger road shows.

COHAN WRITING REVUE, RETIRING TALE UNTRUE

'Pigeons and People,' George M. Cohan's intermissionless comedy, will end its season Saturday (27) in Chicago. The actor-author-manager figures on producing a revue in the fall and has other show plans. Report that he contemplates retiring, has brought odds-on bet offers that he won't by his friends.

Cohan who writes in long hand has two favored spots where he likes to work, the Blackstone hotel, Chicago, and the Willard, Washington. He will use one or the other to complete the revue score this summer.

'Pigeons' was originally slated for several Eastern key stands only, but business out of town was so much better than on Broadway that bookings were added. Worst spots on the road were Pittsburgh and the current Chicago date, expectation of sticking for the world's fair crowds being dropped.

Chicago, May 22.

George M. Cohan is pondering producing a musical comedy entitled 'The Little Feller' in Chicago for World's Fair sampling. He's winding up at the Grand in 'Pigeons and People.'

It will be the first Chicago premiere of a Cohan show since '45 Minutes From Broadway,' in 1905. 'Little Feller' may get going by late June.

'Supper' London Tangle All Straightened Out

The tangle over the affairs of Peggy Fears' 'Champagne Supper' which she and her husband, A. C. Blumenthal sent to London, where it lasted but three performances as 'The Day I Forgot,' was straightened out last week. Unconfirmed reports state that the company sailed from London for New York Friday (19).

The company did not strand, as some news reports indicated. Return transportation for the players was bought at the time the show left New York, with the exception of Dorothy Hall and the director, Josh Logan, who sailed earlier on a fast boat. Money for the pair's return voyage and expenses were cabled to London by Blumey last week after Miss Fears got in touch with him by telephone, although there has been little change in their domestic troubles.

Equity had refused to act in Miss Hall's behalf on the ground that the company was on foreign soil, that the players had signed an irregular agreement without its sanction and that Blumey had notified Equity that he would not be responsible for Miss Fears' theatrical obligations.

Delay in taking care of the fares of Miss Hall and Logan caused the reports that the show had stranded. Understood that Blumey's investment in the venture was no more than $5,000, while the total red on the show to date is over $45,000.

Production of 'Supper,' which entered England under bond, will also be returned. Rights to try it again are held by Arthur Beckhard, who may offer it on Broadway in the fall.

One report is that Miss Hall went to Paris instead of sailing for home.

lumey's in on a

Its one of his side issues, as were the shows which his wife Peggy Fears put on. His bit will be half of whatever comes up from the ocean floor, where in this particular spot there is supposed to be resting about $38,000,000 in gold coin, resting for 300 years.

William Fairchilds, a downtowner, Atkins, a copper broker, and A. Hiatt Verill, author of 70 books, sold Blumey the idea, because they needed a partner, also some more dough. About two weeks ago a craft shoved off from New London, pointed for Silver Shoals, 142 miles due north of Hayti.

It seems that in 1635, 16 Spanish galleons carrying $40,000,000 in gold and silver to the new land, were sunk in a typhoon. Forty years later William Phips retrieved $2,000,000 in silver from one of the vessels, found in five fathoms of water. He took the fortune to England and the then King George was so pleased that he knighted Phips and made him governor of Massachusetts.

Verrill took the story to Fairchilds and Atkins, and they scraped up $7,500. Estimated cost of the gold hunt was $15,000, and they looked and looked for somebody to angel the balance. The three adventurers were sitting in the Embassay Club not long ago, the occasion being an ultimatum from the author—that they dig up the rest of the coin or drop the whole matter.

A social registrite was present and as she is the editor of a magazine they figured she would be able to introduce them to some mogul. The girl did the next best thing and telephoned A. C. Blumenthal, all later foregathering in her apartment. lumey listened in amazement to the yarn and it was pointed out that the expedition would make a great picture—hauling up the loot from all those 15 sunken, gold-laden galleons.

Blumey finally spoke: 'If you fellows are screwy enough to believe there is money at the bottom of the ocean, I am willing to put up the rest of the coin.' He then became steamed up over the picture possibilities and instructed a newsreel crew to get ready.

The picture angle would have cost another three or four G's, but Blumey began to figure that if the ships were not found and no coin brought to the surface, there would be no picture. At the last minute he refused to come across with the picture money. So the newsreel people have about $900 in equipment that they don't know what to do with.

Anderson Leaves R. C. For Shubert-Cook Show

John Murray Anderson wound up with Radio City at the conclusion of his last staged show at the Music Hall, Wednesday (17). H. B. Franklin was desirous of keeping Anderson on but that the stager was anxious to get away to take on the new Joe Cook show under the Shubert wing.

Musical is stated to be the re-opening Shubert effort at the Winter Garden on Broadway. House has been in pictures under lease to the Warners, until recently. Presently it's dark.

Anderson's tenure at Radio City was for six weeks, during which he produced three stage items, each being presented two weeks apart.

ir Trade Down East

Burlington, , May 22.

Marie Pirie and her 'Follies of 1933' are playing one and two-night stands through Vermont to fair business.

The Midshipmen featured.

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FOR SUMMER
Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50
Mail remittance with name and summer address.

Plays Out of Town

FALLEN ANGEL

Toronto, May 18.

A drama of the life of Lord Byron in five acts and 12 scenes by Rudolph Ureni. Produced by Dickson Kenwin. Dance arrangements by Merle Nicols. Orchestra arrangements and direction under Vladimir Elfart. At the Margarret Eaton theatre. Scaled at $1.65.

The Boy Byron.....Beatrice Fair
May Grey.....Lorna Edwards
Mrs. Byron.....Nelly Brown
Lord Byron.....Dickson Kenwin
Hobhouse.....Jack Bell
Fletcher.....Bertram Cummings
Caroline Lamb.....Laurel Wood
Duke of Portland.....Leland Ainman
Duchess of Devonshire.....Luly Hall
Augusta Leigh.....Jean Irwin

ied here for a tour of the major points in the east, despite the lateness of the season, 'Fallen Angel' proves to be a moving psychopathic study of Lord Byron and the forces which, from his boyhood on, made the poet a veritable Jekyll and Hyde of English literature.

A fine piece of stagecraft in which the author reveals knowledge and understanding of the curious contradictions of Byron's mental makeup, 'Fallen Angel' owes much to Dickson Kenwin, who fully grasps an opportunity to display facile talents. Possibly the most pretentious legitimate production ever undertaken by any Canadian entrepreneur. Stage sets are elaborate and period costuming lavish. Bit roles are numerous.

But for the boyhood prolog, played by Beatrice Fair, Kenwin dominates the stage for nearly three hours, giving his best work in the last two-thirds of the play when the toast of English society topples from his pedestal under the burden of retribution that follows the degeneracy into which his egotism and the adulation of the crowd has hurled him. Dealing with fact rather than fiction, the author shows the profligate poet self-exiled to Italy, unable to find spiritual peace there, and later finding some surcease from remorse in fighting for Greek liberty, in the midst of which death takes him at the age of 36.

Kenwin is sincere throughout and creates an honest sympathy for the poet to whom success in love and literature came too easily. 'Angel' will have to be drastically pruned. Scenes and characters can be dropped without detracting from the power of this dramatic biography. Lengthy dances in two bacchanalian orgies could particularly be dropped. Incidentally, orchestral accompaniments to some of the Byronic monologs inject a false note and are unnecessary. With the exception of Beatrice Fair's boyhood of Byron, played with charm, and a fine act one curtain of heartbroken prayer for understanding and love, the play is Kenwin's, not only because the author has placed the entire focus on Byron with all other characters very subordinate, but also because of the passionate intensity which the star brings to the role. *McStay.*

JUSTIFIED MURDER

Hartford, May 19.

'Justified Murder,' a melodrama by Anthony Armstrong; staged and produced by William Caryll at Parsons theatre. Presented by the Shuberts.

Hunter.....Stapleton Kent
Philip Sevilla.....Edouard Raquello
Betty Lindon.....Nancy Sheridan
Colin Derwent.....John Buckler
Sir Miles Standing.....Frank Kingdon
Inspector Pemble.....Montagu Love
Detective Brace.....A. P. Kaye
Restaurant Man.....Frederick DeCordova

Hartford greeted its first legitimate show to be tried out here in years with some acclaim to the joy of Lee and J. J. Shubert, who were present to get reaction on their plan of testing new shows on a scale of 50-cent top here.

'Justified Murder' opens slowly and crawls along. At times it reaches a point of actually working the audience up to a keen pitch, but lags when detectives enter the scene to solve a mystery that has already been made clear to the audience. In fact, the audience sees the murder enacted twice in two distinct acts and when Montagu Love and Frederick DeCordova sit through an entire act trying to solve the puzzle, 'Justified Murder' loses.

It is obvious that speed is a necessary requirement for the play. It might be a good idea to rewrite a good part of the piece and cut it 15 minutes or so.

The inevitable love triangle opens the play. The heavy and a maid make plans to elope when the hero spoils the plot. He is drugged and while asleep dreams of a murder in which he slays the villain with a Maxim-silenced gun. He visualizes a perfect alibi and so continues the story.

The cops from Scotland Yard can't break down the alibis offered by four separate suspects and leave on a false trail.

'Justified Murder' has a good cast, one that might well move to Broadway. Edouard Raquello is a smooth villain, with an appropriate foreign accent. Nancy Sheridan, only feminine role in the play, acts with a slightly affected air. John Buckler is an aggressive hero. The only cast man here to enjoy a welcome was Montagu Love, remembered locally for his film thrills.

'Justified Murder' is the first of 10 new plays scheduled to open here the next ten weeks, each company remaining six days. *Hammer.*

LOW AND BEHOLD

Pasadena, Calif, May 16.

Pasadena Community Playhouse Association, Gilmor Brown, supervising director, presents Leonard Sillman's satirical musical revue. Production conceived and directed by Leonard Sillman. Settings by Paul Huston and Scott McLean. General production manager, Murray Yeats. Music conducted and arranged by Claude Trenham, musical piano, Margaret Hart. Material by Warburton Guilbert, June Sillman, Donald Honrath, Billy Griffith, John Rox, Hugh Berner, Betzi Beaton, James Shelton, Dorothy Dee, George Grandee, King Zaney, Mindret Lord, George Hickman, I. Claude Lapham, J. K. Brennan, Paul Gerard Smith, Annette Evans. Cast: Namara, Billy Griffith, Helen Warford, Mae Madison, Chuck Walter, Jeanne Hart, Tyrone Power, Jr., Bill Burns, Peal and Leif Rocky, Leonard Sillman, June Sillman, Teddy Hart, Kay Thompson, Lola Janeary, Larry Armstrong, Peggy Conklin Neary, Jack Thomas, Mindret Lord, Dick Seymour, Tom Berlin, June Shafer, Dorothy Dee, Eunice Quedens, Don Honrath, Betzi Beaton. In three acts, commencing May 10. Top, $1 except for opening night $5 top, benefit for Playhouse funds.

A big improvement on 'Hullabaloo,' the first Pasadena playhouse revue, 'Low and Behold,' has sufficient good points to counterbalance the ordinary and the not-so-hot sequences. Far too lengthy, running until 12:15 opening night, judicious trimming should bring the production down to fresh and pleasing fare, which makes no pretentions of being an elaborate affair.

Outstanding asset of the show is new talent, with five personalities and a trio scoring high. Margaret Namara is no newcomer but, as set here, she wows them with her coloratura warbling, although she has no material to follow which keeps up the standard of her first operatic number. Betzi Beaton is a femme Gerlinger Holloway, a genuine blonde beaut. A modern Ophelia, wandering across stage, she limps through chatter songs, forgets lyrics, drops burnt matches and, in general, carries on like a dumbbell. Her antics are hailed by the audience and, with some experience in timing laughs and snapping up her work, her casual comedy should make her a musical or picture bet.

Kay Thompson's singing and clowning hit solidly. She is a St. Louis girl who arrived here by way of KHJ, Los Angeles. She also works with June Shafer and Dorothy Dee as a singing trio of tipsy debs who go through the show getting more blotto with each number they do. Billy Griffith m.c.'s the show as a witty professor, assisted by Eunice Quedens and Jeanne Hart, a pair of blonde lookers who foil for him. Working similar to Ed Wynn, Griffith furnishes most of the show's gags, doing best in a lecture on corsets.

Larry Armstrong, as a burlesk queen, trips across stage at the slightest provocation, bearing signs reminiscent of the election slides in 'Of Thee I Sing.' First sock of the revue is furnished by Armstrong and the boy ensemble doing a girl number, 'Damozelle,' that has plenty of pantomimic comedy.

Out of 20 songs in the production, four are prominent. These are: 'Rhyme or Reason,' by John Rox and Hugh Berner; 'Smoky Rhythm,' by George Hickman; 'To Like You Is to Love You,' by George Grandee and J. K. Brennan; and 'Music in My Heart,' by Warburton Guilbert and June Sillman. 'Modern Madrigal,' by Guilbert and Sillman, is a neat idea in production numbers, but valueless outside of this house.

Dance routines are so-so, the best being the Rocky Twins' 'Dolly Sisters' number. Top sequence has a park setting, with 'Revolt of the Statues,' a good sketch, and 'Music in My Heart,' delivered by the composer, Miss Sillman. A dramatic scene, 'Rehearsal,' gets over, and 'The Great American Drama' shows Griffith to advantage as an old maid school teacher. Mae Madison looks cute in her two dance specialties, which are well done. Teddy Hart gets everything possible out of the comic scenes he is in. June Sillman's voice, of the Libby Holman type, seems to be losing some of the music it once had. Her brother, who produced the show, works hard throughout, but either repeats dances he has done in past shows or sings songs that are imitations of his old material.

First act is the strongest of the three, and the other two can be combined for better effect. Show's weakest point is in sketches. Production is necessarily skimpy and that goes for ensemble costumes, but individual gowns of the girls are all up-to-the-moment.

Virginia Sale's Sketches

Hollywood, May 22.

Known in film circles for her character bits in pictures, Virginia Sale is attempting to do some of these clear-cut impersonations in a series of stage sketches. She is breaking in the one-woman show around here and expects to take it on tour next fall.

Miss Sale has chosen about a dozen impersonations, most of them calling for old maid types in which she was usually cast in films. The sketches are varied, however, one of her best being a dramatic depiction of a department store clerk whose boy friend has done her wrong and then walked out.

Another good sketch is Miss Sale's opener, that of a school teacher going through the morning tooth brush drill and other exercises with her class. A lecturer on personality, a woman travelling on the train with her child, and a blues singer of various periods since the '90's are others of her best sketches. Miss Sale wrote all material herself, and no fault could be found with the lines.

In playing a grandmother of 80 years or more, Miss Sale fails to impress. Also in her singing numbers, she is not at her best, although in the blues impersonation her lack of voice is not noticeable because of the strong comedy element.

Disease depends chiefly on comedy rather than drama in her performance. Most of her characters are homely, everyday types known to an average audience.

She changes costumes several times during the evening, wearing wigs and appropriate hats and other articles to get over her characterizing. Miss Sale deserves credit for entering this difficult field, and shows enough ability to get her stuff across.

Show runs 90 minutes including a short intermission. It was given at the Garden Court Apartments.

FAMILY SKELETONS

Minneapolis, May 18.

Farce comedy in three acts by Rollin L. Smith. Produced by the Bainbridge dramatic stock company at the Shubert theatre for one week. Directed and staged by John H. Dilson.

This farce comedy, offered by the Bainbridge dramatic stock company for the first time on any stage, is a crude and amateurish effort bearing all the defects of a novice author. Its strivings to excite merriment are painfully strained and forced, the situations being far-fetched even for farce.

'Family Skeletons' concerns the complications arising from a young wife's fling at night life during her husband's absence. Husband is a prig of a paleontologist, scholarly, but stupid, more concerned about prehistoric animals than with his mate's happiness. While he is away on a business trip she visits a night club in quest of a good time, becomes tanked and is sent home in the company of a goofy French waiter. Unknown to her, the waiter spends the night in her boudoir and when the husband returns unexpectedly the next morning he is still among those present.

The fun is supposed to be engendered by the waiter's bungling efforts to prevent the husband from learning about the wife's escapade.

Considering the material with which he had to work, John H. Dilson did a good job in staging and directing the play. Leading roles were well acted by Elinor Harriot, Donald Koehler, Jack Marvin, Kermit Rowe, Ruth Lee, Fred Sullivan, and Kathryn Card. 'Family Skeletons' concluded a 40 weeks' season for the Bainbridge company. *Rees.*

Inside Stuff—Legit

Best laugh in 'Goodbye Again' (now, Plymouth, N. Y.) comes when one character is supposed to call New York by long distance 'phone in a Cleveland hotel room. It's a burn-up call and the request is for Meridian 1212, the number asked for, to learn what time it is.

New York and Chicago are the only two cities in the country which have a special number on the same thing. In all other places, to obtain the time, the operator is requested to plug in the 'Time of day service'. That kills the laugh outside of New York, except Chicago.

In New York 35,000 calls per day request the time. There have been as many as 10,000 such queries at the same moment. Yet one girl answers the question. She calls out the official time every 15 seconds through an amplifier, not knowing how many people may be listening. Time girls work but two hours daily. There are 27 girls trained for the job, although 12 only are actually needed over a 24-hour period.

Vigorous squawk from Lyon Mearson, who wrote 'Our Wives' in collaboration with his wife, Lillian Day. He denies the 'Variety' item that stated the play was 'a flop that lasted only one week' (at the Booth, presented by Tommy Brotherton and Abe Halle). Mearson states his play, 'Our Wife', was not a flop. 'It was one of the casualties of the depression, and the notices, with the exception of one or two of the more misguided and less artistically inclined critics, were very good indeed. We did not run a week—it ran and ran and ran for nearly three weeks, which makes all the difference in the world if you are an author and every performance is precious to you.'

Eddie Cook, former g. m. for Winchell Smith and John Golden, is back from the northwest, cured of that country, he says, because of its season of seven months of rain. Cook represented the Erlanger interests and managed the Metropolitan theatre in Seattle. Although payment of the ground lease was the only rental requirement for the next 20 years, the house was permitted to revert to the first mortgagors.

The Met was built in 1910 by Klaw & Erlanger and marked the beginning of the end as a theatre power in that section of the late John Cort.

Report that H. B. Franklin is backer for Jed Harris' productions listed for the coming season is denied by head of RKO's theatre company. Franklin explained that he and Harris are friends and that there have been some personal dealings between them, but that he has no intention of becoming interested in legit production.

Vaude House Reviews

STATE, N. Y.

(Continued from page 41)

Also Will has about eight stooges planted around the house, but uses them in a quieter way than the average stooge manipulator. His lads are strictly a voice thing, wisecracks, gags, but not for appearances. They're plants rather than stooges. It's a good act.

Norman Thomas Sextet, colored musikers and singers, are easy to take and send the show off to a fast finish.

Stagehands at this house Friday night were either asleep or didn't care. A long wait between the third and fourth acts seemed unnecessary, and was repeated after the Demarest turn for even worse results. There must have been a couple hundred people in the aisles on the way out, figuring the show closed, when the curtain finally parted for the Thomas sextet. *Kauf.*

PALACE, CHICAGO

Chicago, May 19.

Another good vaudeville show attached to a feature film of doubtful drawing power, 'Below the Sea' (Col) gives the Palace about the same sort of combo as last week. And last week, unfortunately, the gross wasn't so nifty.

Opening the entertainment is Four Queens. After the Four Kings and other hoofing quadruplets the Queens were bound to come along. While possibly remaining a feminine replica of a masculine type of act, the girls are, however, a peach of a turn in their own right. They are all nice-looking to start with, excellent tap dancers, and hard workers on top of it. Results were solid, and the act can be classified as speedy, classy and pretty.

Keller Sisters and Lynch were a last-minute booking, replacing the Three Keys. In fact, the Palace bills are not only changed from day to day, but sometimes there are as many as 'three to fill' within a day or two of opening. That probably has something to do with salaries, the reluctance of acts to jump west without additional time. No secret that those $5,000-$7,000 vaude bills of a year or so are forever forgotten.

James Barton seemed to have an entirely new turn. At least new around Chicago. A very good act, as is his habit. He occupied the trey with more characterization and singing than hoofing and whammed 'em. Stuart and Lash in their own session and intermittently during earlier appearances were a solid hoke hit. No need to comment on Keller Sisters and Lynch beyond the fact that their record for entertaining audiences is unmarred.

Ingenues girl band gave the bill an impressive windup. This is a handsomely mounted production which in eye values alone qualifies as useful to any bill. Currently two youngsters, Vilma and Buddy Ebsen, are sandwiched into the Ingenues turn, but just for the week and without belonging to the act. Booking office added them for the week possibly to take care of contractural obligations. They are from 'Flying Colors,' and it is no rap against the kids to say they are better for musicals than vaudeville on a basis of the samples they offered at the Palace. Production numbers when uprooted from their proper setting and transplanted into vaudeville have a habit of seeming incomplete. It was easily apparent, that this brother and sister have plenty of stuff, but their approach is not vaudeville. In consequence they didn't whip up much lather as far as the peasants were concerned. *Land.*

ORPHEUM, N. Y.

Worthy layout offered this first half and fitting the 40c scale. May be some slight deprecation over the Anthony Trini band, which finales with soft, intimate music reminiscent of the early Vallee era, but which apparently is behind the current hotcha musical demands. The four acts that precede have everything between them for amusement value, and while carrying no tremendous b.o. lure of themselves, individually and collectively spell entertainment in a forceful way.

Shouldn't be difficult for the Orph to make a good b.o. showing this first half, as a result. Program opens with Ora, femme aerialist, who delivers a starting punch. Then in from a 'full' stage to 'one' without difficulty as Cherry and June Preston, ivories, have a short topper by themselves for practically every, one of their 11 minutes.

But even these kids utilize a 'full' setting for the younger and blonde girl's amazing acrobatic dance steps. However, what makes the show flow easily despite the many full-stage changes, two of them coming in later acts, is that Ora's turn requires any intricate mechanical paraphernalia.

Radio Rogues, also in 'full,' have their piano and table setting with three stationary mikes, which have plenty of time to get set, during the return of the Preiser kids to a 'one' stage for a couple of closing numbers. The Rogues have their own way, in the middle, working smoothly and fast without any delays to imitate about everybody that's famous or near famous on the air, outside of Ed Wynn and Eddie Cantor.

Bert Walton, using his familiar floor plant tenor, runs wild in next to finish, proving that this experienced performer hasn't lost any of what it takes to please an audience thoroughly. It's not so much what Walton does as how he does it, for some of the stuff isn't altogether original.

In the Trini band that closes are Marion Baylor, also Jerry and Turk. Miss Baylor, a pleasant stoutish looker, solos for a jump rope specialty, performing on her toes. The boy-and-girl team do a dizzy Lindy hop. Okay as they go, but not far.

On the screen end, besides the feature, is a Zasu Pitts-Thelma Todd short and newsreel. It's a long show for the money, especially when compared to the vaudeless RKO 86th St., across the street. Here, when caught, the Orph offers a show just short of three hours for 40c top. It also has quality this first half. The vaude runs to around 74 minutes, and plenty, with the screen end taking 105, including trailers.

Orph also plays around in an improved manner with its pit, which is under Directin Carpenter. Under him the boys deliver an overture, supposedly a musical description of certain New York sections, like 'Sidewalks of New York' for the East Side, etc. Carpenter additionally guitars a bit to satisfy, and in the Walton turn does some fair straight work for the comic. *Shan.*

Skouras Scion Recruit To Yale's Drama Course

Athens, May 12.

Anthaniccius Skouras, 18-year-old nephew of the Skouras bros., is leaving here to enroll at Harvard next fall. He plans to study drama in Workshop 47, the course created by Prof. Baker.

Young Skouras is now an assistant manager of the Attikon, leading cinema here, operated by Demetrius Skouras, eldest of the freres.

IF AND MAYBE TAGS ON CHI. LEGITS

Chicago, May 22.

Rumors to outnumber bookings in the legit field with the opening of World's Fair no further away than this coming Saturday (27). So far as New York is concerned, it's apparently a case of waiting to see just what the Exposition is going to mean to the loop legit. Meanwhile, reports of Chicago-sponsored and Chicago-produced shows are hazy.

'Peggy Behave,' announced to open at the Selwyn, appears off after being set back from May 14 to May 21, and now without a date. Peggy Worth, its star-to-be, has been here for several weeks, but Lynn Overman, the male lead, never left New York for lack of tangible confirmation. Duke Jerome, promoter of special events in neighborhood film theatres around town, was down as producer, but Pepsodent toothpaste was in the background somewhere. At least Pepsodent was frequently mentioned, although the proposed advertising tie-up was never clarified.

Cut-Rate Chance

Horace Sistare, who exploited 'Family Upstairs' for 20 weeks, the season's record, at the Cort, is negotiating to move into the Selwyn with 'Mary's Other Husband,' to be retitled 'Hired Husbands.' James Spottswood and Harry Sistare, a veteran cut-rater, figures this attraction could be pushed through the summer.

Gavin Muir, who brought 'Springtime for Henry' to Chicago during the winter, may pilot a company of 'Three Cornered Moon' for a World's Fair run. Harry B. Herts is talking biz on behalf of an attraction called 'Annie Adams, Spinster,' to feature Mabel Taliaferro.

BOSTON MANAGER MUST PAY BY NOV. 15 OR ELSE

Boston, May 22.

More than 50 principals and chorines of Copley Light Opera Co., who had sung and danced the 'Pay Day Pauline' number in 'No, No, Nanette' as the troupe's swan song, thronged into Judge Duff's court Saturday (20) for the curtain call—a showdown in their complaints that promoters of the company owed them $2,000 in back pay.

Lee Morrison and B. Wade Kirkpatrick were the defendants. They told Judge Duff they did owe the money but didn't have the coin to make good.

The singers and dancers had expected a prompt pay-off, this being a continued hearing. Group included a score or more society girls from the Back Bay and Beacon Hill sets.

John B. Regan, tate Labor deputy, acted as prosecutor; also as peacemaker. He explained to the plaintiffs, Morrison and Kirkpatrick evidently did not have the cash, and hence it must be deferred payment.

From bench the judge then ruled that Morrison and Kirkpatrick be put on probation for six months, ordering them to use every means to dig up money due their former players.

Court se. date as Nov. 15, Regan explaining if they didn't pay they would have to go to jail.

'10 NIGHTS' STARVES IN ONCE DRY NEW ENGLAND

Barnet, Vt., May 22.

A 'Ten Nights in a Bar Room' Co. went on the rocks here after a stormy week's trip of one-nighters through Vermont. Show opened to good business at Waterbury, but played the rest of the week's stands, with the exception of Wolcott, at a loss.

The performance at Hardwick was called off after the house count revealed only six tickets sold at curtain time. Business here on Saturday night grossed $3.35. The company was composed of seven people, with two men on the advance, working a week ahead and billing like a circus.

Stage Relief Problem Is Summer Distress

The Stage Relief fund faces a problem financing its work through summer. When the fund was organized it was aimed to function up to April 1, but the period of emergency still exists and it is now certain that the fund will have to function throughout the summer, if possible.

It is a matter of obtaining more donations. With the amount on hand it is estimated the fund can continue to make disbursements until about July 1.

The difficulty aranging legit show benefits is increasing because of the season's ending. Most of the dramas have given special Sunday nights for the fund, in addition to those afternoons for the Actors' Fund, but the musicals have not contributed.

Relief fund officials stated they cannot understand the attitude of the musicals in light of the fact that it has aided many chorus girls.

'O' Thee I Sing' and 'The Gay Divorce' are the only two musical shows which gave benefit performances.

Board of governors named three additional members last week: Mrs. Osgood Perkins, Mrs. Otis Skinner and Robert Emmett Sherwood.

Weekly statement up to last day (19):

Previous contribs	$58,188
Contribs week May 12	91
Total	$58,279
Gross disbursements	46,172
Balance	$12,107

PAR FINANCING 'STAR' DESPITE GUILD RULE

Solution of the problem of picture companies backing legit production despite the regulations barring such participation, as set forth in the Basic Minimum Agreement, appears to have been found. New working arrangement pertains to 'Shooting Star,' to be presented by Crosby Gaige, backed by Paramount.

Gaige sold his presumed half interest in the play's picture rights to Par for $25,000, the money to be used in producing the show. Managerial participation only applies if the show plays three weeks on Broadway, and in this case, if 'Star' is not performed for that period, as a minimum, Gaige's rights are out. So are Par's.

The Agreement expressly forbids backing of plays by picture people on the theory that it tends to hold down the amount bid for the rights. Gaige, however, put the plan up to the authors' organization, pointing out that Par took a chance on whether it would actually secure the rights. He also contended that the restriction was hampering legit production by eliminating a rich field of backing.

It was agreed that the longer the show played, the higher the amount for the picture rights, Par assenting to that understanding. Similar feature accompanied the sale of the rights for 'The Good Earth' early this season, and it is believed that was the lure that led Guild to revise its ideas about picture money backing.

'Shooting Star' is based on the life of the late Jeanne Eagels, and is due into the Selwyn about the middle of June. 'Grand Hotel' was backed by Metro, the picture firm in that case drawing down excellent profits both from the share in the net grosses and the picture as well. Amount provided was about $37,000. The Agreement's restriction was inoperative in that case, as the play was of foreign authorship.

Mortgagee Buys Friars

Just 17 years to the day after the Friars took possession of the Monastery on West 48th street, the clubhouse was sold Monday (22) under foreclosure. Only one bid was made, the Bank for Savings taking over the property for $200,000, the amount of the first mortgage which the institution held. Previously the bank paid about $65,000 for taxes and back interest.

As indicated earlier, the Friars will probably retain the Monastery quarters under a rental arrangement with the bank. Understood the latter will also permit the Friars ultimately to repurchase the clubhouse.

Frisco Critic-Actors Want Pay for Repeat

San Francisco, May 22.

Those drama cricks of the Frisco dailies who turned actor for one night have set a price for any future personal appearances. Several approaches from club women for a repeat of their 'Six Critics In Search of An Actor' had the show panners figuring they were worth $300 per ght, with no takers so far.

Writin' boys and gals are Fred Johnson, 'Call-Bulletin'; Claude La-Belle, 'News'; Lloyd Thompson and Ada Banafin, 'Examiner'; George Warren and Katherine Hill, 'Chronicle' with Charlie Leonard, United Artists p.a., director, player of parts and offstage noises.

UNION'S UKASE JOLTS 'LADIES'

Clashing officers in the New York stage hands union and the international body (I.A.T.S.E.) will probably force 'When Ladies Meet' off at Royale this week and may cause John Golden to abandon a summer of revivals. Approximately 50 persons will lose hot weather employment thereby. The actors and Equity appear to have been caught in the middle of a union argument.

' played the same house regularly during the season. Golden aimed to repeat the show at $1.10 top under stock company rules. Players agreed to cancel run of the play contracts a week or two before the end of the season and stock contracts were substituted, okayed by Equity. Local No. 1 of the stage hands union recognized the changed status of the show, as did the I. A., seven men constituting the crew back stage, as against 15 when the show originally played that house.

Middle of last week, three days after the show resumed, Fred Dempsey, secretary-treasurer of the I. A., stepped in and rescinded the stock rating given, insisting eight more men be engaged for the crew.

It was the first time in 25 years that the local autonomy of the local (an angle stressed frequently in all theatre labor disputes in the past) has been superseded by the International. Richard French, general manager for Golden, asked Dempsey to reconsider, the answer being that there can be no appeal from the order. French also went into a long huddle with the local's council and the latter was to have sent a delegation to Dempsey for the same purpose. Early this week there was no change in the situation.

Time after time this season revivals have been staged on Broadway under stock conditions, operating expenses being pared away down and such shows operating to some profit at cheap admissions. No explanation has been forthcoming as to the new stand by Dempsey in the matter of the Golden show. When he was told that a quick change would be eliminated, that props and electrical equipment would be rented, as stocks generally do, Dempsey answered that it was 'too late'.

The yellow card for 'Ladies' as a road show called for 15 men back stage. It was claimed by French that the show was over-manned, he saying that Golden does not cut down on the crews when he has successes.

Under stock rules nine performances weekly are permitted without extra compensation to the players. However, a season of at least eight weeks is required by Equity, otherwise one-eighth extra is due the actors. One reason ascribed for the union action is that its contract does not similarly provide for conditions, should the status of a show be changed.

FEET OF CLAY

Hartford, May 22.

John Buckler, lead in 'Justified Murder,' which opened here, slipped and twisted his ankle as he was leaving an automobile in front of the stage door.

After a quick examination by a doctor, Buckler was warned not to go on until treated. Despite warnings, the player appeared. He finished up the week wearing a plaster cast.

English Companies Fail in Canada; American Troupes Alone Escape Red

May 22.

Closing legit has been the worst in the experience of Canadian producers, a survey shows. first time in the Dominion's theatrical history, the English companies have not had a profitable season. Situation is blamed on general business the fact that low wheat prices in the West restricted the spending power of the atregoers.

Although the western route was practically barren of legit entertainment, eastern Canada had little complaint, but business was not spectacular. Only companies to net fair grosses were American, particularly in the musical field. These included 'Cat and the Fiddle' and revivals of 'Chocolate Soldier,' 'Merry Widow,' 'Student Prince' and 'Blossom Time.' Fair success attended such legit offerings 'Green Pastures,' 'Mourning comes Electra' and 'Counsellor-Law."

Jacob Ben-Ami and Stella Adler, however, did very nice business with 'Liliom' and 'He Who Gets Slapped.' Pair did three weeks in Yiddish but Canadian preference for names brought in the patrons whether or not they understood the language. Aaron Lebedeff of the Second Avenue theatre, New York, also had two good weeks in Toronto in Jewish musical comedy.

Better South of Line

Of the visiting British troupes, the Colbourne-Jones company had the greatest success but nothing like the box office take of other seasons. They did the Theatre Guild productions of Shaw's 'Apple Cart' and 'Too True to Be Good.' This was the only company, with the exception of Sir Harry Lauder's, to do the trans-Canada route. Business was not startling, however, until the company went into the United States at Seattle. South of the boundary, the American Theatre Society and the Theatre Guild subscription lists helped considerably, the troupe doing six weeks in Frisco, two in Philly and two in Boston as high-lights of the 26-week tour. Ten weeks at close of season were cancelled, it is claimed, because managers refused to pay for 15 stagehands.

Of the other English visiting companies, the Aldwych Players with 'Rookery Nook' and 'Cuckoo in the Nest' chose the worst year in history and it marked bad judgment on the part of Jack Minster's first managerial venture. In any other year, the Ben Travers farce offerings would have been successful. Company did fairly well in the east but feared conditions in the prairie provinces and sailed for England. Percy Hutchison, who did well in trans-Canada tours of other years, brought over the late Edgar Wallace's 'The Green Pack' and did not essay the western part of the tour after seeing what the company did in Montreal, Toronto and the maritime provinces. One point is that the choice of plays brought to Canada this season by English companies was not up to the standard of other years. Lack of names also proved a draw-back in a country where theatregoers want to know who they are going to see.

Author Blames 'Moscow' Flop on Its Producer

Syracuse, May

Dr. John Noble Washburn of Syracuse University has only sympathy for New York's critical fraternity who took his first dramatic brainchild, 'They All Come to Moscow,' for the season's merriest ride last week.

And no one, says Dr. Washburn, knows better than he just how bad the satirical comedy was as played in the metropolis. Moreover, the Syracuse educator insists that he did all within his power to prevent the opening because of the damages made by the producer.

'The criticisms might have been worse had the play appeared as written by Mrs. Ruth Kennell and myself, but at least we could have had the consolation of disagreeing with our critics,' says Dr. Washburn. 'Actually, we were unprepared for the extreme hostility of a few of the reviews, but we expected the criticisms to be adverse.

'The manager did not, in accordance with his contract, supply a cas. and a director who were approved by us. The play was opened in spite of our protest before it was adequately rehearse and even before the stage business had been clearly worked out in parts—in short, while the production was in a crude state of preparation. All we can do now is grin and bear it.'

This summer Dr. Washburn will stick to golf.

HAMPDEN RENTS HOUSE TO GET IN SYRACUSE

Syracuse, May 22.

Planning his transcontinental tour last fall, Hampden penciled in a Syracuse play date although there was no house then available for a touring attraction.

Recently, he scanned the calendar and found himself approaching the Syracuse play dates, May 29-30, with still no theatre set, and no legit management in the town.

Determined to play the city regardless, Hampden sent a representative here with directions to rent a house outright if that was the only way. It was. So Hampden will do 'Caponsacchi' the 29th and 'Hamlet' the 30th at the Empire, the house scaled at $2.50 top for the engagement.

For the two nights, George A. Chenet, formerly Shubert representative here, returns to show business as house manager.

Clayton Hamilton lectures on behalf of Hampden at local schools and the university today and tomorrow.

DE ROHAN IN LINE FOR YALE WORKSHOP BERTH

New Haven, May 22.

Conditions seem to favor Pierre de Rohan for the post of second in command at the Yale drama workshop left vacant by the death last week of Prof. Lee Wilson Dodd.

De Rohan was dramatic critic of the New Haven 'Register' when Prof. George Pierce Baker moved from Harvard to Yale and by his writings made a fight for a big-time drama department in Yale. His campaign made him a multitude of friends in Yale, and for this reason he now has support for the workshop post of men in the Yale corporation and on the faculty.

De Rohan has lived in Europe a good deal since 1931 making a survey of foreign pictures and radio, and upon his return intended to establish a little magazine devoted to criticism when conditions warranted such a venture.

Wants Car for Balm

Hollywood, May 22.

Anne Westcott, who filed a divorce suit against Gordon Westcott recently, has started another action against the actor, this time in Municipal court.

She's after the family car, which she claims as her own. Says it's worth $500 and also wants $100 as balm because he has clung to it.

COAST'S SLUMP AT B. O. DETOURS ULRIC SHOW

The route for 'Hard Boiled Angel,' which Arch Selwyn recently opened, has been changed. Coast bookings are out, due to mediocre grosses registered there recently. The Lenore Ulric show is now slated for a two-week stay at Cohan's Grand, Chicago, following 'Pigeons and People' next week. Added time possible, with the show now dated to open on Broadway Aug. 5.

Wilson Collison author of 'Angel,' joined the show in Pittsburgh last week, sticking to round the performance and to write in a new third act. Ian Keith left 'Best Sellers' (Morosco, N. Y.) and replaced Walter Armitage, Jessie Royce Landis going in for Cartherine Dale Owen this week.

'Angel' split last week between Pittsburgh and Cleveland approximating a gross of $9,500.

'Chris Bean,' 'Music in the Air' Two Prompt London Successes from U.S.

London, May 22.

'The Late Christopher Bean,' Gilbert Miller's production of a French play already seen in New York this season, opened and became a sensational hit immediately. It's a different adaptation than the one seen in New York and has a faultless cast. Figured to be about the biggest hit London has seen in some time.

'Music In the Air', a musical that also is from across the Atlantic, is another of this week's openings that has every indication of being a huge success. It is brilliantly cast and produced.

Specs made big buys for both shows immediately after opening.

Nazi Police's Belated Scruples Stop B. O. Hit

Berlin, May 3.

Trude Hesterberg was just about to play the Stuttgart Schauspielhaus with the last Oscar trauss operetta 'Eine Frau Die Weiss Was Sie Will' ('A Woman Who Knows What She Wants'). Show has been stopped by the political police on the ground that 'it is beneath any decent standard.'

The very same show, starring Fritzy Massary, had been one of the biggest Berlin b.o. hits last season, and it has since been played equally successfully elsewhere, with Miss Hesterberg in the star part.

French Players Aid German Nazi Exiles

, May 13.

The Committee for the Defense and Protection of Jews Persecuted in Germany, recently formed in Paris, has enlisted the sympathy and aid of many members of the screen and stage worlds, here, and many volunteers have offered their services for the gala benefit for Jewish refugees now in France, which will be held one night next week at the Folies Dramatiques.

Among those who will appear are: Marie Dubas, Gaby Morlay, Mauricet, Pierre Dac, Andre Roanne, and a long list of others. The first Yiddish talkie ever made, 'Oncle Moses', from the novel by Scholom Asch, will be a feature of the program as well as shorts and newsreels contributed by Universal Films. Several of the younger players from current stage successes will sell programs.

Vienna 'Barretts' Dies

Vienna, May 12.

Rudolf Besier's play, 'Barretts of Wimpole Street,' translated by Felix Salten, had a dismal reception at its opening in the Akademie theatre.

The piece, retitled 'The Enemy of Love,' had lost all its delicateness and original charm in the process of translation and presentation in German. The audience was bored stiff and occasionally woke to a protesting titter at some of the heavy doses of sentiment.

The official announcements have it that Rudolf Bessie is the author. Nobody seems to know that the author's real name is Besier.

Gordon Has Mex. Troupe

Paris, May 13.

The Mexican National Troupe, a group of 75 singers, dancers and musicians who have been appearing in South America and North Africa, in an all-Mexican revue entitled 'Lupe Rivas Cacho,' are arriving here from Tunis next Friday.

Charles K. Gordon, now active on is side, has signed contracts with Luis G. Blanco, manager of the troupe, and will present the attraction at the Theatre de l'Avenue, for an indefinite run, beginning the last week of this month.

Coercion

Brussels, May 13.

A gymnastic club in a small Belgian town has circularized the principal citizens begging for funds, the appeal ending with:

'If these are not forthcoming we shall be obliged to organize a concert.'

Mina B. Van Dyk Dies

The Hague, May 11.

Mrs. Mina Buderman van Dyk, formerly a very popular operetta star in Holland, died in Amsterdam at 81.

Though she had magnificent offers from abroad, she stayed at home. With her, another of the old guard in stageland passed away.

Mussolini's Next Play Werner Krauss Vehicle

Berlin, May 13.

Werner Krauss' lead in Mussolini's 'Napoleon' drama has pleased the Roman dictator to such an extent that he has decided to write another play for the German star. Subject chosen in the death of Caesar.

Krauss, just back from a long interview with Mussolini, is reticent about what he and the Duce had to tell each other. Only quotation he authorizes is his remark to the Duce that he considers him 'the only lion to be allowed at large in the civilized world,' a compliment, of course.

Vaud for Regal

London, May 13.

The Regal Cinema, Marble Arch, built by A. E. Abrahams, and leased to John Maxwell four years ago at $160,000 per annum, is likely to change hands in the fall.

Maxwell, at the moment, does not think of renewing the lease. Lease expires in September, with Abrahams figuring on changing policy to continuous vaudeville.

'Pastures' Pinch-Hitting For Stockholm 'Electra'

Stockholm, May 11.

Eugene O'Neill's 'Mourning Becomes Electra' turned out a great success at the Royal Dramatic theatre in Stockholm, with Tora Eeje in the mother's role and Lars Hanson, of Hollywood fame, as the son. After some 20 performances with completely sold-out houses the play had to be temporarily taken off on account of illness of Martha Ekstrom, who played the daughter.

'Green Pastures' was taken up again, alternating with 'Cyrano de Bergerac' until Gerhardt Hauptmann's 'Vor Sonnenuntergang' ('Before Sunset') had its premiere, but this latter play scored only a mild success.

Electra will be taken up again in the fall when the new season starts.

Another legit success in Stockholm is 'Musical Chairs,' which has played the small Branche theatre for three months. Esther Roeck-Hansen and Gostar Rydeberg ore the leads.

BERLIN TO SEE DRAMA BY NAZI, DR. GOEBBELS

Berlin, May 12.

Dr. Goebbels, famous Nazi minister, has written a play called 'The Wanderer.' Production has been scheduled for Sept. 15 in the Komodienhaus, formerly a Reinhardt theatre, and lately taken over by Hans Nachreiner.

Heinrich George and Friedrich Kayssler are to play leads in the ministerial opus. Dr. Goebbels, by the way, had authored a novel and some poetry before he plunged into politics.

In fact he started out as a student of literature in Heidelberg, a pupil of Professor Gundolph, who died recently, and whose real name was Gundelfinger. If he were still alive, being a Jewish professor, he would now be expelled.

'Variety' Panned in Germany

(Continued from page 13)

have been the result of cabled dispatches from American agents of the Nazis, summarizing the text of the 'Variety' story.

Story Written in N. Y.

This 'Variety' story was written in New York, and did not come from any of 'Variety's' regular foreign correspondents, as a regular news dispatch.

It may be noted in this paralleled reply by the Nazi-controlled film trade paper, that Item No. 3 (of the seven which were detailed), does not endeavor to refute the statements that all film companies, German and American, were served with Nazi orders to fire all Jews. As a result Ufa let out Eric Pommer, its general production head. The 'Film-Kurier' reply only dwells on Pommer's relinquishment of his duties, stating he had requested to be relieved as far back as June, 1932.

A progressive trade daily, 'Film-Kurier' publisher, Weiner, at one time had requested 'Variety's' then traveling foreign correspondent to permit his son, Lucien Mandelik-Weiner (Paris-born and English-educated), to come to New York and attach himself to the office of 'Variety,' as a courtesy to absorb American trade journalism methods.

The expose article on 'Variety' follows:

New Li 'Variety'

'One of the least scrupulous 'international' film newspapers, the American weekly 'Variety,' has been well known for a long time to exaggerate even the most unlikely rumors, for the sole purpose of creating sensation, to bluff its readers, to upset the film trade and to excite artists.

'Such nonsensical sensations have often been spread by 'Variet' in the past couple of years, frequently about Germany, just according to the mood of the paper and its Berlin correspondent, whose opinion could always be bought cheaply.

'The National Socialist revolution has been fertile ground for this type of bluff journalists and publishers of the worst type since the early days of March, the purpose being to spread untrue rumors which found credulous readers in America and even in Europe, outside of Germany, with a great part of their 'International' readers for the simple reason that these individuals wish every imaginable unhappiness on the new Germany.

'It is significant that this sort of publication is not interested in the truth about Germany, not interested in the new film reform, in the interest shown by the State for the coming creative film art, but solely in the question of what will happen to film-Jews.

'Even on this point 'Variety' is not satisfied to depict the true situation the way it is pictured in every German newspaper; or even if it wishes to be pro-Jewish, to be cautious to a certain degree in its judgment of German circumstances, but just goes ahead lying to such a degree that it is really comical for somebody who knows the real situation in Berlin. This point of view of the American film publication will not be able to make things easy for its 'white-haired boys.'

'The May 2 edition of this newspaper carries another editorial against the hated Nazis, with the headline, 'Nazis Backing Down?'

'The backing down of the Nazis is proved by the fact that HERR ERICH POMMER HAS BEEN REINSTATED WITH THE U.F.A. This is supposed to be the rumor all over New York. All information about Germany is said to come by secret channels to New York. Via the re-engagement of Herr Pommer with Ufa, the American newspaper reports, the anti-Jewish sentiment in Germany, and especially in German film circles, has let down and has received its first message of retreat. It is reported that Herr Pommer has accepted his re-engagement immediately and has reported back for work.

'We, in Germany, know that this news is COMPLETELY UNTRUE and has no foundation.

'But if the attention of 'Variety' is constantly focused on Herr Eric Pommer, as the exponent of the Jewish film internationale, we cannot help thinking that, in this particular case the wish is father to the thought, and that these untrue and upsetting news items have been launched by emigrant circles and personalities in Paris.

'It is practically certain that 'Variety's' latest Berlin correspondent, Herr Heinrich Fraenkel, who acquired this position through a comical fake, is already among the emigrants. This gentleman made sure to buy himself a ticket to London and will forget about returning—and we are not going to shed any tears on his loss. (Ed. note—Heinrich Fraenkel has since returned to Berlin, his home, to clear himself of any charges, as the story was written in New York and did not emanate from him or any other foreign correspondent).

'It seems to be unnecessary to go into more details about this publication and its false reports. More news of idiotic events, more lies—they are only caused by the cynical and lying tactics of such a publication, with its complete lack of knowledge about the new Germany and National Socialism, with its recreative power for new film art. All we can do is regret this type of journalism of an old world, because we, here in Germany, have created a new world.'

London Show World

London, May 13.

Another sign of revival in London is the price of shares in the well known corporations.

The Savoy Hotel shares which, a few months ago, were quoted at $3 are now $5; Gordon Hotel shares increased during the current year from 43 cents to $1; Carlton Hotel from $1.65 to $3.

Barrie Mss Sold

At an auction in aid of charity the Mss of Barrie's 'Shall We Join the Ladies?' fetched $1,600, while John Galsworthy's 'The First and the Last' went for $680.

Roach Reconsiders

Hal Roach has given up the idea of producing pictures here, now or ever. On his scouting around he found very little to interest him, and what he did like he found hooked up with other concerns and not available for some time.

Suggestions in newspapers that he would produce a picture later is just a stall. At present he is touring the Continent. If he finds anything he will use it for American productions.

Wotta Swap Diplomacy Wishes on Hungarians

Sofia, May 10.

Bulgaria recently barred Hungarian dancing girls. Seems that Bulgarian gardeners come to Hungary every summer to take care of the big estates. So the Hungarian government retaliated with an edict barring the gardeners.

Big fuss. But everything patched up now. The Magyar danseuses are back in the Bulgar cafes and the Bulgarian gardeners work in Hungary.

Hungary wins out, however, on the exchange. The Romany dancers average about $20 a week; the gardeners get half as much.

Pavilion Going Dark Pending Improvements

London, May 22.

The Pavilion goes dark July 15 for five months during which time the house will be completely reconstructed. About $250,000 will be spent in the redecoration.

A. E. Abrams, who has been the theatres' lessee for 31 years, is investing heavily on the improvements. He hasn't figured out yet what kind of policy the house will go for, however.

Grock Wins Suit

Paris, May 13.

Grock, French clown, won his case before the Industrial Arbitration court against his partner, Max Van Emden, concerning dissolution of partnership.

Max, who had been with Grock for 17 years, had been suing for 200,000 francs damages because Grock had severed their partnership in February, 1932. The lawyer for Grock—whose real name is Adrian Wetaek—pleaded that there was no actual contract and the court decreed that Max had no grounds for a suit.

Tourneur's Next Two

Paris, May 13.

Maurice Tourneur is at work at the Pathe-Nathan Joinville studios making tests for his next two productions.

One, a comedy entitled 'Lidoire' is an adaptation of the play of the same name by Courteline and will star Fernandel, who appeared in Tourneur's 'The Merry Squadron' ('Les Gaieties de 1 Escadron')—the other is an intense drama, 'The Mysterious Man' ('L'Homme Mysterieux') by Andre de Lorde. Casts for now being selected and production starts around May 20.

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No Equity Arbitrator

British Actors' Equity May 11 rejected the suggestion that the Board of Trade be requested to appoint an arbitrator to draft the terms of a standard form of contract.

On the Spot

His friends are amused at the mess into which a noted London theatre man has landed. Some years ago he nominally made over his bankroll to his wife, so as to prevent his losing it in the event of a crash.

Just lately the wife found out the lad was stepping out with a chorine, and put the screws on by doling out only $50 pocket money a week. He can't do a thing about it.

Karloff's Cricket

Boris Karloff, having finished 'The Ghoul' for Gaumont-British, for which he came over from the States, will probably stay and do another for the same company.

Karloff got so much publicity in England over that Hollywood cricket team that now he has to make good.

Banks to Renew

Monty Banks, whose contract with B.I.P. is up at the conclusion of the Thelma Todd picture, has had offers from every British film company, most of them at increases.

Possibility is that he will renew with B.I.P. The comedian, who made his earlier films in Hollywood, has been B.I.P.'s most consistent b.o. director.

Embassy Group Prospers

Embassy theatre group, which started a year ago in Swiss Cottage with a capital of $400, has since paid out $100,000 in wages alone, is just at present the most vital group in the whole English theatre.

'Ten Minute Alibi' (which was their discovery) is running successfully at the Haymarket, and 'Caesar's Friend,' religious play by Campbell Dixon, at the Piccadilly. In addition they plan West-Ending their next production, 'Sometimes Even Now,' in which Basil Dean has an interest.

Sunday shows they have planned include a Sudermann comedy and a Gertrude Lawrence show.

Exhib Co-operation?

There looks small hope of British exhibitors agreeing to a solid stand against renters on high percentage.

As much as 60-40 has been asked and got in the past, and efforts are now being made to get the C.E.A. (exhibs association) to stand firm at a 40% limit. No sooner was the idea advanced than exhibitors made it quite plain they would still outbid the next man for the right picture.

No Eilers B.I.P.

Fox arranged a press reception at the Dorchester to Sally Eilers, officially here on holiday, but obviously ready to make a picture for Gaumont-British if the Minstry of Labor gives the okay.

Bebe Daniels and Ben Lyon were over for B.I.P. and original idea was to stage one reception for all three.

At the last minute Fox sent word that Miss Eilers would not be available.

At Leicester Square

Only important newcomer at Leicester Square theatre, week of May 8, is Edmonde Guy, French femme, who used to be one of the stars in the Palace, Paris, revues. She has been out of show business for a while, and only recently returned, with Spadaro, the French comic, as her partner. Over here she is partnered by Roger Dann, a French juvenile, with the Jackson girls, the house group, in support. Girl has personality and sings fairly. The Dann boy looks like picture material.

Neil McKay is only one of the locals who impressed very favorably.

Vardel brothers out after second show, one of them suffering a broken shoulder. This is their third accident in a few months. 'Ballyhoo,' occupying best part of the bill, in second and final week.

Jarratt's Ali i

Arthur Jarratt, the Gaumont-British film booker, admits he made a mistake in not booking two American films for his circuit, 'King Kong' and 'Kid from Spain.'

In the first instance, the loss was due to Radio insisting on 50/50, instead of 33%. In the latter case, United Artists insisted he take two other of the firm's releases.

3,200 Film Seats Join Chi Legit; 'Pigeons' $12,000; 'Piccoli' $10,000

Chicago, May 22.

Although grosses in the picture theatres were generally off last week the legit did fairly well around town. And that's no novelty.

George M. Cohan's intermissionless caper, 'Pigeons and People' barged in with a swanky $12,000 with the aid of a couple of big buys from lodges of Hibernian sympathies. Remembering the $2.20 assessment this gross is a most respectful salute to Cohan who incidentally laid an egg on his last engagement before 'Pigeons.'

Ethel Barrymore's 'An Amazing Career' proved over-scaled at $2.75 and the attendance suffered, although the balcony was well patronized.

'Hard Boiled Angel,' by Wilson Collison, will serve to bring Lenore Ulric into town May 30 at the Grand. That's the only immediate booking officially set. There are half a dozen projected Chicago productions but the missing ingredient in such possibilities these days is mazuma. It has a deleterious effect.

Estimates for Last Week

'An Amazing Career,' Harris (F-1,084; $2.75) (2d, final week). Barrymore piece stayed two weeks. Good opening week but off on second. One $600 night reported. Main floor at wrong price for Chicago.

'Family Upstairs,' Cort (C-1,100; $2.20) (21st week). May not have reached $3,000; Horace Sistare back with production after being out two weeks. Will try to force through June.

'On the Make,' Garrick (F-1,276; $2.20) (5th week). Depending almost altogether upon those gimlicked special courtesy passes with a $1.10 'service' on them. Keeping the printer busy turning out paper and depending on law of average. Enough to pay everybody salaries and a profit. Maybe $4,000. Probably not $500 straight sale weekly.

'Nuts to You,' Oriental (R-3,200; $1.65). Opened Friday (19) to near sell-out, or $3,200 for performance. Can gross around $38,000; expect around $26,000 first week and should have its due effect upon the loop. $12,000 over week-end. Two performances a day and not under Equity. In for two weeks but third week possible. Couthoui bought 300 a night.

'Piccoli,' Erlanger (C-1,318; $2.20) (2d week). Marionette show doing surprisingly well for Chicago; in 12 performances reported near $10,000, plenty of profit. Highbrows and children form the bulk of patronage but word-of-mouth may lure some muggs.

'Pigeons and People,' Grand (C-1,207; $2.20) (2d week). Limited to fortnight; first week brushed $12,000, very good. Cohan reasserted his sovereignty here with this attraction.

'Riddle Me This,' Princess (D-958; $2.20) (6th week). Cutrating to around $3,000, enough to sustain small cast with house hook-up economical.

'Shuffle Along,' Illinois (R-1,335; $2.20) (4th week). Using plenty of service passes and getting enough to go on; show controlled by local department store tycoons.

CAST CHANGES

Ian Keith goes to Milwaukee to replace Walter Armitage in 'Hard-boiled Angel.' He will be replaced in 'Best Sellers' by Rex O'Malley.

Maurice Manson has replaced Tom Paradise in 'They All Come To Moscow.'

There Must Be a Reason If Such Prominent People Carry Annuities

(Arranged alphabetically)

JACK DEMPSEY
W. C. FIELDS
WILLIE HOWARD
JOHN CHARLES THOMAS
BILLY JONES AND ERNIE HAY
LITTLE BILLY
BEATRICE LILLE
HAROLD LOYD
J. HAROLD MURRAY
"BABE" RUTH
WILL ROGERS
"CHIC" SALE
VIVIENNE SEGAL
NED WAYBURN
BERT WHEELER

It will cost no more to own Insurance which fits your case perfectly than to buy misfit Insurance.

JOHN J. KEMP

551 Fifth Av., New York City
Phones: Murray Hill 2-7838-7839

Ulric Gets Pittsburgh $4,000 in Four Shows

Nixon's $4,000 for Lenore Ulric's three-day engagement in 'Hard-Boiled Angel' last week more a tribute to star's popularity than to any particular play strength. New piece had a sell out matinee, with femmes predominant.

New third act went into 'Hard-Boiled Angel' here on eve of show's departure for Cleveland. Three-day stands in Detroit and Milwaukee, and then Chicago for what is hoped will be a run.

Legit season about washed up here, with Hampden's two-day engagement this week.

'LAW,' $5,200, PROFIT IN L. A.

Los Angeles, May 22.

'Dinner at Eight' closed a seven week run at the Belasco, with the last stanza a strong $7,900. Last week built up about a grand over the previous week. House will remain dark for a fortnight, then Belasco and Curran's coast production of 'Music in the Air.'

'Counsellor-at-Law' got $5,200, profitable for the fifth week. Extra advertising campaign figures to hold the piece for another two weeks, then 'One Sunday Afternoon,' with Charles Farrell in the top spot. 'The Middle Watch,' co-operative production at the Music Box, drew $1,700 on the week. Means that the cast split about $600, which is not bad.

Coast revival of 'The Only Girl' opened at the Biltmore, Monday (15), to a good crowd of Victor Herbert fans. Intimate musical has Charlotte Lansing, Guy Robertson and John Sheehan featured. At $1.50 top, first stanza grossed $7,500, which had the producers, Heidecker & Matlock, walking on air. Figured to follow this with a season of Herbert shows.

'Business Before Pleasure,' the Carr brothers production with the pair starred, was scheduled to open at the Hollywood Playhouse on a co-op basis Wednesday (17). Stockholders in the floppo Guaranty Trust of Hollywood were holding meetings in the theatre all week, necessitating the postponement of the play's opening until tomorrow (Tues.). Eddie Lambert's 'Jig Saw' revue, also co-op, is slated to open at the Music Box next Monday (29), following the closing of 'Middle Watch.'

Estimates for Last Week

'Counsellor-at-Law,' El Capitan (5th week) (CD-1,571-$1.65). Closing notice is up, but with $5,200 in the till for last week, Henry Duffy will continue for another two weeks.

'Dinner at Eight,' Belasco (7th and final week) (CD-1,103-$2.75). Folded to $7,900, ending a profitable run here. Opened in San Francisco today (Mon.). House goes dark for two weeks, then 'Music in the Air.'

'The Middle Watch,' Music Box (3rd week) (C-965-$1.65). Fed and bedded the co-op cast and producer, George K. Arthur, at $1,700.

'The Only Girl,' Biltmore (1st week) (M-1,656-$1.65). Herbert fans rallied round the flag for $7,500, with the producers sold on a season of light opera.

ittsburg's Summer

Pittsburgh, May 22.

Backed by members of the Pittsburgh Drama league and managed by M. E. Fierst, identified with the 'Y' Playhouse little theatre movement, Pittsburgh is to have a 12-week summer civic theatre this year on a subscription basis.

Plays are to be produced at the miniature theatre of Shadyside Academy, boys' school, and six productions are to be offered for two weeks each.

Many of Pittsburgh's '400' are said to be interested in the venture. Two plays already lined up are 'Second Man' and 'Children of Darkness.'

ENGAGEMENTS

Helen Raymond, 'Shady Lady.'

Alan Bunce, Ruth Nugent, Frank Shannon, Edgar Nelson, Anthony Ross, Frances Bendetsen, Paul Guilfoyle, 'Under Canvas.'

Guy Bates Post, Nor erris, 'The Climax.'

Shows in Rehearsal

'Shooting Star' (Crosby Gaige) Selwyn.

'Under Canvas' ('Fly by Night') (Chas. E. Sullivan) Belmont.

'Shady Lady' (Harry Meyer) Fulton.

'Climax' (Shuberts)

Cleve. Hanna to Open Dollar Stock June 4

Cleveland, May 22.

Hanna Players, organized by George Fox and Harland Fend, launching career at Hanna June 4 with Rachel Crothers' 'When Ladies Meet,' at $1 top. Will be lowest-priced stock in years.

Guest stars to include Isabel Baring, Walter Wilson, Ruth Gates, Frank McNellin, Douglas MacPherson and William Carey. Producers also dickering for Taylor Holmes in 'That's Gratitude,' Hal Skelly in 'Burlesque,' Dorothy Gish and Beverly Bayne.

Harland Fend, who will be business manager, is an ex-newspaperman who has press agented local Loew, RKO and indie Allen houses. Recently dived into theatricals by promoting vaude-film show at Hanna during union strike. George Fox, formerly associated with Robert McLaughlin's stock at Ohio, to direct and act.

Current Road Shows

Week May 22

'Alien Corn,' Plymouth, Boston.

'Broadway Rhapsody,' Natchez, Miss., May 23; Alexandria, Ala., 24; Lafayette, 25; Suburban Gardens, New Orleans, 27 (two weeks).

'Caponsacchi' and 'Hamlet,' Auditorium, Columbus, May 22-23; Nixon, Pittsburgh, 24-25; Rajah, Reading, 26; McCarter, Princeton, N. J., 27.

'Dinner at Eight,' Majestic, Brooklyn.

'Hard Boiled Angel,' Cass, Detroit, May 22-23-24; Davidson, Milwaukee, 25-26-27.

'Pigeons and People,' Grand Opera House, Chicago.

'Shuffle Along,' Illinois, Chicago.

'Tattle Tales,' Scranton, Pa., May 22; Allentown, 23; Harrisburg, 24; Williamsport, 25; Wilkesbarre, 26; Easton, 27.

'The Family Upstairs,' Cort, Chicago.

'The Only Girl,' Iltmore, Los Angeles.

'The Piccoli,' Erlanger, Chicago.

'Yosha Kalb,' Tremont, Boston.

Deem Rochester Ripe

Rochester, May 22.

Plans underway for a stock season at the Lyceum. Cameron Switzer of this city is lining up local backing including Walter Folmer, who has financed several stock tries.

Lyceum had a fair season of road shows, ending with 'Tattle Tales' in process of revamping before its Broadway try. Rochester has been without stock for two years and backers believe the right kind will succeed.

Belasco's Three Musicals

Los Angeles, May 22.

Three musicals in a row for the Belasco. 'Showboat' follows 'Music in the Air,' which opens in two weeks.

After that, 'Gay Divorce.'

Dark Germany

(Continued from page 13)

the Hitler thing as incentive, but with other political background reasons. Several theatres in this city and through the rest of Poland, have been showing German pictures regularly, but are so pressed by lack of attendance that they are giving up the fight and switching.

It's the best break American and French companies here have had in several years, because these two countries are the only ones with acceptable product for replacing purposes.

Boycotts against German films and an increasing boost for American product have been reported from Czechoslovaki , Holland and Belgium. In France also there is a better showing being made by American product, and a falling down of German business.

Italy is the only country in Europe thus far that has not been materially affected by an anti-German feeling as far as films are concerned.

22 Shows on B'way as Season Ends; 5 Closing, 10 by July 4 Probable

The 1932-33 legit season technically ends this Saturday (27), some shows making it one week later (June 3) and other attractions on Broadway aiming to hold over into summer.

There are 22 shows in all on the list this week, 13 being more or less regular productions, plus nine repeats and revivals. At least five of the latter are slated to stop this week, which will drop the list down to 17 shows. It is a toss-up whether there will be less than 10 shows in all by July 4.

Most current attractions are due to slide out, even 'Strike Me Pink,' which could stay. No new shows came in last week nor are due this week, but two are due next week in addition to three revivals, and in the offing are 'Scandals' (musical), 'Shady Lady' (musical), 'Hunky Dory' (musical), probably late in the summer, a Theatre Guild revue, an intimate Brown and Henderson revue, and 'Shooting Star.' If no added closings occur the total will be 22 shows again.

'Nine Pine Street,' Longacre, and 'Three Cornered Moone,' Cort, stopped suddenly last Saturday. Revivals and repeats due off at the week-end: 'Of Thee I Sing,' which got $16,000 on its first return week date at the Imperial; 'Counsellor-at-Law,' 46th Street; 'When Ladies Meet,' Royale; 'Both Your Houses,' Barrymore, and the Shakespearean season at the house formerly called Jolson's.

Due in next week: 'Tattle Tales,' Broadhurst; 'Under Canvas,' Belmont; 'Uncle Tom's Cabin' (Players Club), Alvin, and 'Pirates of Penzance,' St. James.

Estimates for Last Week

'Best Sellers,' Morosco (4th week) (C-830-$3.30). Getting moderate money considering the gates drawn by those spring arrivals; $5,500.

'Biography,' Avon (24th week) (C-830-$3.30). Still making money; grosses better than most others; slightly off with warm weather last week; $7,500.

'Forsaking All Others,' Times Square (13th week) (D-1,057-$3.30). Another week to go; made grade in moderate money way; now paced around $5,000.

'Gay Divorce,' Shubert (26th week) (M-1,395-$3.30). Passes half year mark next week and indefinite; fairly good money for musical of its type at $13,000.

'Goodbye Again,' Plymouth (22nd week) (C-1,042-$3.30). Never drew big coin, but with percentage applying to cast except leads nets some profit; $4,500.

'Mask and the Face,' Guild (3rd week) (C-914-$3.30). Filler up of subscription season; little except from subscriptions with the pace at $9,000.

'Music in the Air,' 44th St. (27th week) (M-1,395-$3.30). Announced to stay until August and possibly longer because few summer musicals in sight; about $14,000.

'Nine Pine Street,' Longacre. Withdrawn last Saturday; played three and one-half weeks to small money; may be sent to London.

'One Sunday Afternoon,' 48th St. (14th week) (F-969-$3.30). Added Thursday matinees out; otherwise pace held up; $6,500 provided neat profit last week.

'Run, Little Chillun,' Lyric (13th week) (D-1,046-$2.20). Around $5,000 last week; small profit for show but not house; doubtful after another week.

'Strike Me Pink,' Majestic (12th week) (R-1,700-$3.85). Broadway's leader held to excellent money with the gross about $26,000 last week; engagement reported ending in three weeks (June 10) because Jimmy Durante may be called back to coast.

'Take a Chance,' Apollo (26th week) (M-1,720-$3.30). Recent grosses somewhat under-estimated; pace approximated $17,000; some dip last week.

'They All Come to Moscow,' Lyceum (3d week) (C-957-$2.75). Appears to be sticking for picture rights; very small money at box office.

'Three Cornered Moon,' Cort. Closed last Saturday; played 10 weeks; claimed some profit on operation with weekly average over $5,000.

'$25 an Hour,' Masque (3d week) (C-700-$3.30). Another attraction staying for picture money; indicated gross less than $3,000.

Repeats and Revivals

'Both Your Houses,' Barrymore; Pulitzer prize winner repeating; announced for one week; started Monday.

'Patience,' St. James (Erlanger's); G. & S. revival.

'Of Thee I Sing,' Imperial; return date for two weeks closes Saturday; got about $16,000 at $2.75 top.

'Counsellor-at-Law,' 46th Street; repeat engagement of two weeks ends Saturday.

'When Ladies eet,' Royale; return date which opened last week was indefinite but stage hands trouble may cause withdrawal Saturday.

'June Moon,' Ambassador; vival; not much money.

'Another Language,' Waldorf; vival.

'It's a Wi ,' Hudson; vival.

Shakespeare theatre (Jolson's); Shakespearean revivals; final week.

'DINNER' $17,500; PHILLY SANS LEGIT

Philadelphia, May 22.

Reduction of Philly's open legit houses from four to two last week helped biz considerably.

Real gainer was 'Dinner at Eight,' which wound up its two weeks' engagement at the Forrest in a blaze. Kaufman-Ferber comedy got $17,500, which is a sensational figure for a dramatic show in Philly this year. Management claims first week's figure, too, was higher than estimated being $15,500 instead of $14,500.

'Both Your Houses,' despite its winning of the Pulitzer award, had to play second fiddle. Up to and including Wednesday it looked as if this one was going to go places in its second and final week at the Shubert, but end of the week was low and gross wasn't over $11,500.

Town hasn't got a legit this week, but 'Alien Corn' comes to the Forrest Monday for a week's stay, and same house is also fairly definitely reported as getting a new musical, 'Shady Lady' on June 5. Further info has the Garrick going ahead with its plans for summer try-out repertory, with mention of an unnamed musical coming in early in June.

For a season that moved along so sluggishly and falteringly, 1932-33 is hanging on persistently, and already two different shows have been fairly definitely reported for August openings.

Calif. Passion Players Must Pay Builders 25G

Los Angeles, May 22.

Superior Judge Thos. C. Gould awarded a $25,296.09 judgment against the Pilgrimage Play Ass'n of Hollywood in favor of Security Matcrials Co.

Latter sued on behalf of itself and six other building equipment companies on notes signed by officers of the Passion Play body.

Future Plays

'Under Canvas,' play of circus life, comes into the Belmont May 30. Chas. E. Sullivan Sponsor.

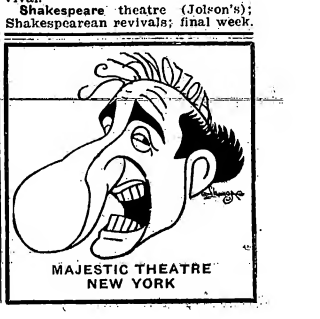
'Not Tonite Baby' is being rehearsed by Eugene Webber. It's by Herbert Warren. Opens early in June.

'The Climax,' small cast play by Edward Locke, will be revived by Harold Heva at the Bijou June 1. Originally done in 1909.

'Lady Chatterly's Lover' done from the Lawrence novel by Samuel Roth, has been taken by Jack Linder for late summer production.

'We Think a Helluvalot' is the tentative title of a comedy with which George Olsen will seek to crash the production ranks in Aug. It deals with an orchestra in a supper club.

'The Ghost Writer,' which has been going the rounds, has been taken by Richard Hopkins and Walter Heyer for early production.



TUNES LIKE PIX, THE HITS ARE SELLING

Sharp pickup which the sheet business experienced in March continued at an even pace through April. But the spurt didn't particularly benefit the industry generally. Publishers with the hits found income better for the topline class but other releases failed to move appreciably. Dealers were still buying close to the counter.

Responsible for one ray of sunshine was the marked trend among the syndicates to dust off abandoned music counters and give them another try. Campaign among indie dealers in this direction by the Music Dealers Service, Inc., the publishers' co-op distributing channel, began to show promising results.

'Shuffle Off to Buffalo' and '42nd Street' maintained a neat selling clip through April with the leader of the pair ('Shuffle') going into May with only slightly diminished vigor. Last two weeks of March saw 'In the Valley of the Moon' (Morris) beginning to cut a swathe for itself, and the following stanza had it ensconced in top position. Also notable in late April was 'Mills' 'Stormy Weather' and 'Hold Me' (Robbins).

Among the mechanicals the story remains unchanged. The recorders increased their lists to absorb the tune output from screen musicals but there was no perking up of sales. Guy Lombardo-Bing Crosby combination continued to lead the Brunswick list while Don Bestor became a top seller for Victor.

Chicago Just Fair

Chicago, May 22.

Nothing to write headlines about in the music and record figures for April. Fair is the best that can be reported for business or prospects. As a luxury trade the merchants of one-steps and ballads don't expect to hear from those climbing wheat prices until the provinces have had a chance to liquidate the mortgages.

Brunswick might as well call itself the Guy Lombardo Recording Company out here. That maestro holds four out of the six top places. He pushed over enough, however, to let Hal Kemp and Bing Crosby have standing room.

Coast Looks Better

Los Angeles, May 22.

Sheet music sales crept back to normal during April and prospects for the summer are brighter. New songs are beginning to show up strongly and the trade generally appears to be recovering from its March low.

In addition to the first six sellers, 'You're Getting to Be a Habit With Me' was just nosed out of the list, while 'Lover,' 'I Wake Up Smiling' and 'Why Can't This Night Go On Forever' showed sufficient strength to merit mention. Business along the Coast is also climing nicely.

Phonograph record sales improved during the month with the exception of Columbia which has been hampered by a lack of variety and number of recordings in its catalog.

Northwest's New Low

Seattle, May 22.

Sheet music sales are at low ebb, for all time, in the northwest. This is the report of Carl Winge, music rep in this territory for years.

Winge says 'it can't be worse,' and so he's optimistic.

Greetings, Philadelphia
We Want You to Know
How We Enjoy
VINCENT TRAVERS
and His Orchestra
broadcasting from the
Walton Hotel via
WCAU and the Columbia
Chain
It's a great band,
great songs they
include:
"Hold Me."
"Love Songs of the Nile"
"Sweetheart Darlin'"
"I'm Thru Saying I'm Thru"
"Remember Me"
"We're Together Again"
ROBBINS
MUSIC CORPORATION
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••• NEW YORK •••

APRIL MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING APRIL BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
SONG—No. 1	'Shuffle Off to Buffalo'	'Just an Echo in the Valley'	'Shuffle Off to Buffalo'
SONG—No. 2	'Just an Echo in the Valley'	'Shuffle Off to Buffalo'	'Just an Echo in the Valley'
SONG—No. 3	'Farewell to Arms'	'In the Valley of the Moon'	'Farewell to Arms'
SONG—No. 4	'Have You Ever Been Lonely?'	'42nd Street'	'I'll Take an Option on You'
SONG—No. 5	'Try a Little Tenderness'	'Farewell to Arms'	'Remember Me'
SONG—No. 6	'In the Valley of the Moon'	'Darkness on the Delta'	'42nd Street'

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'You're Getting to Be a Habit,' 'Young and Healthy' (Guy Lombardo-Bing Crosby)	'You'll Never Get to Heaven' (Guy Lombardo Orch.)	'I Like a Guy What Takes His Time,' 'Easy, Rider' (Mae West)
BRUNSWICK—No. 2	'Going! Going! Gone!' 'I Found My Romance for Ten Cents a Dance' (Guy Lombardo Orch.)	'Baby, I Love You Too Much' (Guy Lombardo Orch.)	'I'll Take an Option on You' (Ted Fiorito Orch.)
BRUNSWICK—No. 3	'I Like a Guy What Takes His Time,' 'Easy, Rider' (Mae West)	'Shuffle Off to Buffalo' (Hal Kemp)	'42nd St.' (Hal Kemp Orch.)
BRUNSWICK—No. 4	'I'll Take an Option on You,' 'Ghost of a Chance with You' (Ted Fiorito Orch.)	'Stormy Weather' (Guy Lombardo Orch.)	'Young and Healthy' (Guy Lombardo-Bing Crosby)
BRUNSWICK—No. 5	'Drop Me Off at Harlem,' 'Slippery Horn' (Duke Ellington Orch.)	'You're Getting to Be a Habit' (Guy Lombardo Orch.)	'Farewell to Arms,' 'Lullaby' (Capitol Theatre Orch.)
BRUNSWICK—No. 6	'You've Got Me Crying Again,' 'Just a Little Flower Shop' (Hal Kemp Orch.)	'Stay on the Right Side' (Bing Crosby)	'You've Got Me Crying Again' (Bing Crosby)
COLUMBIA—No. 1	'There's a Ring Around My Rainbow,' 'All Aboard for Dreamland' (Ted Lewis Orch.)	'Hold Me' (Hotel Commodore Orch.)	'What Have We Got to Lose' (Phil Harris Orch.)
COLUMBIA—No. 2	'Here's My Heart,' 'Old Man Harlem' (Rudy Vallee)	'Let's Call It a Day' (Hotel Commodore Orch.)	'Try a Little Tenderness' (Ted Lewis Orch.)
COLUMBIA—No. 3	'Was My Face Red,' 'How's About It' (Phil Harris Orch.)	'In the Valley of the Moon' (Joe Green Orch.)	'Maybe It's Because I Love You Too Much' (Rudy Vallee)
COLUMBIA—No. 4	'Chant of the Swamp' (Art Kassel), 'Ragging the Scale' (Joe Venuti-Eddie Lang and Blue Five)	'Chant of the Swamp' (Art Kassel Orch.)	'California, Here I Come' (Claude Hopkins Orch.)
COLUMBIA—No. 5	'Let's Call It a Day,' 'Hold Me' (Hotel Commodore Orch.)	'Old Man Harlem' (Rudy Vallee)	'Black-Eyed Susan Brown' (Mark Fisher Orch.)
COLUMBIA—No. 6	'Farewell to Arms,' 'Envy the Moon' (Charles Carlisle)	'All Aboard for Dreamland' (Ted Lewis Orch.)	'Buy American' (Ted Lewis Orch.)
VICTOR—No. 1	'42nd Street,' 'Shuffle Off to Buffalo' (Don Bestor Orch.)	'Stormy Weather' (Leo Reisman Orch.)	'42nd Street' (Don Bestor Orch.)
VICTOR—No. 2	'What Have We Got to Lose,' 'Tony's Wife' (Roy Bargy and Ramona)	'42nd Street' (Don Bestor Orch.)	'Lover' (Paul Whiteman)
VICTOR—No. 3	'Farewell to Arms,' 'A Little White House' (Paul Whiteman)	'I Can't Remember' (Eddie Duchin Orch.)	'Tell Me Tonight' (Ray Noble's London Mayfair Orch.)
VICTOR—No. 4	'Lover,' 'When the Sun Bids the Moon Goodbye' (Paul Whiteman)	'Two Tickets to Georgia' (Ben Pollack Orch.)	'Music in the Air Gems' (Nat Shilkret Orch. and show principals)
VICTOR—No. 5	'Moon Song,' 'Twenty Million People' (Jack Denny Orch.)	'Night and Day' (Leo Reisman Orch.)	'Night and Day' (Leo Reisman Orch.)
VICTOR—No. 6	'Night and Day,' 'I've Got You on My Mind' (Leo Reisman Orch.)	'Lover' (Paul Whiteman)	'Love in the Moonlight' (Gus Arnheim Orch.)

Those Piano Players!

Rensselaer, N. Y., May 22.

An hour after he is alleged to have stolen a physician's car in Rensselaer, Francis O. Banville, 30, a pianist, employed in an Albany cabaret, was arrested by a state trooper in a woods to which he had fled after the machine turned over on its top a few miles outside the city.

The trooper advised by teletype of the theft and by telephone of the accident, went to the scene, and immediately discovered the automobile involved in both episodes was the same.

SILVER'S SIX

Abner Silver has been put under contract by E. B. Marks for a series of six songs to be turned in within a year. First two placed under the agreement are 'I Loved You Wednesday 'and 'Dinner At Eight'.

Milton Drake and Walter Kent collaborated with Silver on the 'Wednesday' number, while Kent co-authored the other.

DREYER'S COAST TRIP

Dave Dreyer left for Hollywood yesterday (22) on a special studio contact assignment for Irving Berlin, Inc.

Dreyer's task is primarily to effect publication release tieups with the producers of screen musicals who are without publisher affiliations.

Sanders' New Band

Chicago, May 22.

Joe Sanders has disbanded his former orchestra and has an entirely new aggregation from Texas.

Only survivor of the old bunch is Bill Paley, drummer.

Ted Dahl's orchestra opened at Leighton's Arcade cafeteria, Los Angeles, May 20.

LOU FORBES' BAND

Detroit, May 22.

Lou Forbes, who recently closed at the Michigan theatre as guest conductor, has organized his own dance band. He will open at the Edgewater Beach Club.

Spot debuts May 25 with Frank Kolker as manager. Opening show includes Larry Vincent, John and Edna Torrence and Bobbie Cook.

French Subsidy

(Continued from page 13)

Gaumont-Franco Film-Aubert. That company is considerably in debt to the Bank of France which would seem to indicate that the government could take over control of it as and when wanted. That company also recently took over the Haik theatre chain which would give the new combine, if and when, a pretty solid lineup of key houses.

An important source of income G.F.F.A. has had for some time is the 1,200,000 francs Paramount pays it for rental of the Joinville studios, and it looks as though Paramount may back out of that shortly. Gaumont pictures haven't done any too well on the open market, but are figured as certain to get farther with governmental backing. Also, with governmental control, the actors of the Opera Comique, Comedie Francaise and other state institutions would be likely to appear more frequently in films.

There has been talk of France subsidizing films for a long time, but it never got very far. At one time, about nine months ago, the French government made a definite offer to Paramount, with Robert Kane, representing the American company, at that time turning down the offer on the ground that no one could guarantee the length of time a government would last under France's political set-up.

NIGHT CLUB REVIEWS

TU-TU CLUB

Detroit, May 22.

This downtown spot has climbed in popularity in the past three months until it now is getting the class play in town. Management spent plenty for talent and decorations, but took a licking for months. But good shows eventually convinced and a cooling system is being installed to permit remaining open all summer.

Current show is smart. Leo Salkin booked it and, although only three acts are used, each one is connecting. Henry Dunn, last seen here at the Fisher theatre, where he had a run for seven weeks, is m. c. and does nicely. He plays it straight. Dunn makes no attempt at humor and after a series of m. c.'s, funny and otherwise, his performance is delightfully different.

Olive Brady and Tom Baron also fit into the category. Following a string of capable ballroom dancers they achieve the distinction of being different both in appearance and routine. Sidney Mann as prima donna seems more at home here than when at the Fisher several seasons ago. *Lee.*

Club Delmonico, N. Y.

New York, May 19.

Former Will Oakland spot on West 51st street, best known as the Monte Carlo, after going on the auction block under the Oakland aegis, is back on the map sponsored by Delmonico, who owns the Epicure, a membership club. This is an open-door spot with the conventional $2-$3 minimum club dinner, giving out floor show and a CBS band, Frank LaMarr's, to keep pace with the vittles.

Show is elaborate and costly, headed by a pair of former standard acts. Pearl Regay, who has been prominent in musical comedy, gets over with her terps and fan dance, especially, and Gil Wells-Flo Brady, former vaude headliners, when there was such a thing as vaudeville, are just as effective on a cafe floor with their pianology.

Bernard and Rich, touted as from a recent European tour, also have something on the ball with their hoofing. Mixed team essays a different style of mopping up the floor and get over handily with their difficult splits and kicks. They're on almost every number and are the hardest workers.

Fern McAllister, Peggy Stebbins, Theresa Donahue, Claire LeBain, Anna Korena and the TNT Steppers between numbers are some of the other specialists. The girls are nice and try to hoover ze on the clothing. Band needs some rhythmic brushing up. *Abel.*

New Yorker Shuttered

Los Angeles, May 22.

Club New Yorker on Hollywood Blvd. is closed, with Barnett Hyman, the owner, adjudicated bankrupt. Liabilities listed totaled $9,000 and assets claimed were $11,-$11. Latter was the replacement value of the fixtures.

Hyman attempted to take advantage of the new bankruptcy laws by getting an extension of time in which to pay creditors, but receiver didn't take in enough money to meet current bills and place was shuttered.

GOLDMAN JUNE 19

Edwin Franko Goldman's New York summer concerts start June 19 on the Mall in Central Park. Alternating between there and the NYU campus, first engagement at latter is June 20. Concerts will be broadcast by NBC.

Del Staigers, cornetist, has signed as a soloist.

A Drummer's Lament

Yamagata Hotel, Aug. 30.

Dear Sam:

Here I am, in a blue funk the night before my wedding day. And with a lot of unexplained things in my mind which have me running around in circles. Let me put them all down in order and try to straighten them out, I won't go nuts.

Agnes set the date for tomorrow, tomorrow afternoon at 5 o'clock at the American Consulate-General.

I've just discovered that the Consulate-General closes at 4:30 and the Japanese registry office at 4, and I can't get hold of Agnes to tell her. She says she's going to be on location and will meet me there.

Agnes checked out of the hotel today. Took everything. Told them I would pay the bill. Where in the devil does she think we're going to live after we get married? They won't let me move until I pay her bill, and that's going to take me a couple of months unless she helps.

And it doesn't look as if she's going to be saving with her salary, either, from what the boys told me tonight. I broke the glad news to them and invited them all to the wedding tomorrow. For a minute or they just sat and looked at me. Then Nugent piped up.

'I'm glad to hear that, Eddie,' he said. 'It takes a big load off my mind."

'Mine, too,' chips in Trelawney, and pretty soon everybody in the dining room—I told them at dinner tonight—is saying the same thing.

'What do you mean?' I asks.

'Why,' says Nugent, 'I've been wondering how I ever was going to get back the money I lent her. Now that you're going to be her husband you'll naturally take care of her debts.'

Everybody else said, 'sure,' and looked pleased. After some wrangling we got it straightened out.

Samuel, that girl in two weeks had borrowed 1,150 yen from the eight of us, not counting the hotel bill of 80 yen I have to pay. Just about $600.

Unless she's got most of it left—and I'm pretty sure she hasn't—I'm up a tree. Even if we could live together for nothing, it would take me six months to get rid of that debt. And I have more than a hunch it will take a couple of years under the best of circumstances. Of course, she'll have a salary of her own and it probably will be bigger than mine.

Well, I certainly shall have to talk to her.

Tomorrow morning at 6 o'clock Molly arrives. I'm going down to meet the boat. Thank heaven, the hall let me have a little salary in advance tonight or I wouldn't have a third class ticket down to Yokohama in the morning.

Life is a darned funny thing, Sam.

Ed Mansfield.

8,000 Daily

Lawrence Wright has taken over the British rights to 'Stormy Weather' from Mills Music.

Number, taken from the current Cotton Club floor show, has for the past three weeks been topping the sales list of the Music Dealers Service. Distribution through this channel has been averaging 8,000.

Boos Bros. Non-Union

Los Angeles, May 22.

Boos Brothers Cafeteria, downtown beer garden, has gone non-union for its musicians.

Cafe is said to have had several run-ins on scale with the local 47 since going suds several weeks ago, and has used various combos during the dispute. It has now recruited its own band, all non-union members.

LYNCHBURG'S FLOOR SHOW

Lynchburg, May 22.

Town's first official nite spot, Club Caliente, is opening with a floor show at the Old Homestead Inn.

Coy Miller's band will play and Myrtle Robinson, former dance instructor, will do a specialty. Chorus and comedians complete the show.

Sherwood at Ballyhoo

Hollywood, May 22.

Jack Sherwood's orchestra goes into the Club Ballyhoo, replacing Earl Burtnett's combination which goes to Dallas, Tex.

Beer Peps Up Iowa's Amusement Intentions

Dubuque, , May 22.

Music and floor shows are getting into their stride in Iowa. It may result in a swell summer for tooters and performers, all because of 3.2 beer.

With most every eatery featuring the suds, there are many free lunch and outdoor dance pavilions cropping up like mushrooms. Many of the better places annexing music crews with one or two acts being grabbed to simulate a floor show.

MATTHEWS TO SETTLE PREEMAN CO. DEBTS

With publisher creditors, as represented in the Music Publishers Protective Association, now practically 100% in favor of the plan, the trail has been blazed for the Los Angeles firm of L. B. Matthews Co., to take over the accounts receivable and physical assets of the Preeman Music Co. and also assume settlement of the Preeman debts. When the Matthews proposition is finally okayed all around, Preeman creditors committee will ask the U. S. Court in Los Angeles to dismiss the bankruptcy action brought against Preeman Co.

In the letter the MPPA sent to its members regarding the status of the Preeman situation, it was pointed out that Morse M. Preeman would receive in consideration of his equity in the assignment of his assets non-voting preferred stock which would give him no other participation in the Matthews Co., other than that of a temporary salaried employee. The communication described the Matthews firm as having practically no liabilities, but an appraised inventory of about $20,000 and as being in a position to assume full responsibility for the merchandise claims of around $25,000.

Matthews Co., upon the closing of the agreement with the creditors committee, the publishers were told, would make a down payment of $10,000 and issue 15 monthly notes to cover the balance. It was also understood that in the event any of the notes were defaulted, the MPPA on demand, would receive full assignment of all accounts receivable remaining on the Preeman books as security until the defaults were rectified and that the Matthews Co., would furnish the MPPA with bimonthly certified statements.

Crawford's Brown Song

Bobby Crawford has Lew Brown's new pop, 'I've Got to Pass Your House (To Get to My House)' which DeSylva, Brown & Henderson, Inc., will publish. Considerable bidding for this tune as it's Lew Brown's solo composition (sans Ray Henderson), and his first pop effort in a long time.

Although the firm bearing his name will publish, DeS., B. & H. as individuals no longer connected with the company which Crawford now exclusively controls.

KAPP-ROCKWELL WEST

Jack Kapp, Brunswick's general recording manager, left for Chicago Saturday (20) to look over the local band and radio name situation. He then moves on to the Coast to imprint Bing Crosby on batch of masters.

Tommy Rockwell, Crosby's manager, joins Kapp in Chicago for the western trek.

FOX'S FOX TUNES

Hollywood, May 22.

Sam Fox Music Co. will publish three songs from 'My Lips Betray,' Fox picture starring Lilian Harvey.

They are 'Her Majesty's Car,' 'Why Am I Happy?' and 'The Band Is Gaily Playing.' William Kernell authored words and music on the trio.

Kyser Steps In

San Francisco, May 22.

Kay Kyser's orchestra from Hotel New Yorker, New York, bowed in last night (Sunday) at Bal Tabarin cafe. Follow in Tom Gerun, who is off for Chicago.

Gerun is part owner of the place with Frank Martinelli. He will return here after his Chi date.

SAVE 'WEATHER' TITLE FOR PICTURE OR SHOW

Irving Mills of Mills-Rockwell is saving 'Stormy Weather' as a title for a film feature or a musical show and instead his idea for a short for Paramount will be labeled 'A Bundle of Blues.' That's the billing for the Duke Ellington Cotton Club short which Par puts into work today (Tuesday).

The Ellington band from the Harlem nite club with Florence Holl, Derby and Bailey, Ivy Anderson and Buck and Bubbles opens at the Capitol Friday (26) on Broadway, making it a second production version of 'Stormy Weather' within a week. Harold Arlen, composer of the Cotton Club song sensation, is featured with the number at the Radio City Music Hall currently.

Mills with the entire show, plus Kay Hanson, his p.a. and secretary, sail June 2 on the 'Olympic' for four weeks in England, opening at the Palladium, London, June 12 for a fortnight, followed by Manchester and Glasgow. Jack Hylton arranged the bookings as personal rep abroad for Mills. This was a deal set by the band booker on his last trip abroad.

Palladium bookings et al. also permit the Ellingtonians doubling, to include concerts and possibly a colored musical which Mills has in mind for England. He would leave Ellington and the present troupe going over, including the specialty singers and dancers, and return to America to export more American colored artists. That's why an optional seven weeks' booking for Paris and the Riviera are not being closed until Mills gets his bearings abroad, following Ellington's opening in London.

Report Boris Morros Offered Long Term Post with the NAB

Boris Morros, Publix executive, is understood to have been offered the post of musical director and counselor to the National Association of Broadcasters. Story is that Morros has been asked to accept a long term contract.

Morros, many years an executive with Publix, is still that circuit's music head. He also assumed direction of the stage production department as well, and at present is the circuit's operator for the Paramount, New York.

Morros may be reluctant to give up his Publix post is believed apt to consider the NAB proposition if it can be handled without interfering with his Publix duties.

Injunction Refused Youmans on 'Along'

Paying tribute to 'two musical critics of eminence,' Justice Louis J. Valente denied Vincent Youmans' copyright infringement petition against Gordon and Revel, songwriters, and DeSylva, Brown & Henderson, Inc., publishers of 'It Was a Night in June,' which Youmans alleged infringed on his unpublished 'He Came Along.' The critics referred to are Dr. Sigmund Spaeth, the 'tune detective' of the radio, and Arthur H. Gutman, arranger-composer with the DeSylva firm.

They aided the defense in showing that both tunes hark back to melodies or strains in the common domain, which J. T. Abeles, attorney for the songwriters and DeS., B. & H., set up as a legal defense.

Beer with Symphony

Detroit, May 22.

Beer is expected to support the Detroit Symphony this summer during the open air concerts at Municipal Belle Island Park. Beer will be sold and the profits will pay the musicians. Concerts nightly.

Series discontinued last year due to lack of finances.

TUNING FOR MICKEY

Hollywood, May 22.

Nacio Herb Brown and Arthur Freed have written 'Hot Chocolate Revue,' which will be used in Walt Disney's cartoon sequence in 'Hollywood Revue.'

Tunesters will also do other songs for this Metro musical.

Piano Roll's Hope

Unless the small beer garden can bring back the player piano music, publishers say that the piano roll business may be pretty well extinct by the end of this year. Roll end of the music industry is down to practically three active hole-punching firms, these consisting of Q.R.S. Co., Max Cortlander and Capitol Roll Co.

Publishers report that their royalties from this source now don't average $30 on a hit number. Before the advent of radio a click tune would bring in an average of at least $1,000 from the roll kers. One publisher last week received a check of 90c, which covered his royalties for the first quarter on a No. 1 song perforated by a minor concern.

Q.R.S. recently let it be known in the publishing trade that it would pay a guarantee of $250 for exclusive roll rights to hit compositions.

SPECHT TIES-IN ON TOUR FOR DEMOCRATS

Washington, May 22.

Paul Specht has sold Democratic moguls here on a stunt which will keep him busy all summer. Plan sends him into every state in the Union working on a cooperative basis with the State Democratic Committee.

Idea is that local committee shall hire a hall and make all arrangements, including the ballyhoo for Specht's appearance. Maestro will then split receipts, thus helping to pay off the presidential campaign deficits.

Specht will use 22 pieces doubling in brass for street parades, and a line of girls. Dancing will follow each show. Specht wants to keep two men ahead in exploiting. Intent is to stage 'Democratic Days' in the various towns.

HERE AND THERE

Joe Haymes quits the Village Nut Club June 3 for one-nighters. Frank and Milt Britton replace.

Freddy Martin has taken his stand on the Bossert, Brooklyn, roof, for the summer.

Ozzie Nelson will make it a month of one-nighters on his exit from the hotel New Yorker May 30. Don Bestor is the successor.

Joe Venuti unveils at the Blossom Heath Inn, Detroit, tonight (23).

It's the Pennsylvania roof for Rudy Vallee again. Opening date May 31.

Frances Kahn, formerly in charge of the floor for Irving Berlin, now with the DeSylvia, Brown & Henderson home office.

Jack Mills on a trip through the midwest lining air plugs for 'Stormy Weather.'

Tubby Garron now representing Sam Fox Music on the Coast.

Ted Lewis' stay at the Hollywood restaurant, New York, has been extended to June 14. Earl Carpenter takes over the stand the next day.

Ernie Holst slips into the Don Bestor spot at the hotel Lexington, New York, May 30.

Billy Hill (George Brown, previously, on the title sheets) has been signatured to a year's writing contract by Shapiro-Bernstein.

Harold Stern is taking his unit out of the Biltmore, New York, on a string of one-nighters, May 24, and brings them back June 3 for the spot's roof opening.

Herbie Kay unit, with Dorothy Lamour warbling, settle down at the Baker, Dallas, this Friday (26) for an indefinite stay.

CEMENT ASCAP BECAUSE OF OPPOSISH

The NAB's obvious desire to split the ASCAP asunder, say the music men, has only tended to further cement the ties that unite them. As a result, about 20% of the present publisher hold-outs in signing the Society's new 10-year contracts, have hastened to do so.

The account in 'Variety' last week of Oswald F. Schuette's endeavor to palaver with an attorney representing some of the Society-members was remote from actuality. Julian T. Abeles, as counsel for some of the music publishers and also many songwriters, has not been in communication with Schuette or the NAB with any objectiveness to allying with the enemy camp.

Pro 'Trust Buster'

Abeles, when approached by Schuette, told the professional 'trust buster' of the NAB that it was obvious to the music interests that he (Schuette) was a professional propagandist. That at one time Schuette opposed the radio interests, but now he's allied with them against Tin Pan Alley.

The music men, with their own personal tiffs and intra-industry dissatisfactions, now feel that their common enemy, the radio interests, is going about the situation in a peculiar manner, hence they have decided to keep their private intra-t.a.p. squabbles to themselves.

Abeles endorses that idea as he opines news accounts of his representation of certain publishers, in divided claims against the ASCAP, may have given Schuette peculiar ideas about him.

Incidentally, Abeles is not attorney for Harms or others of the 10 firms mentioned, although counsel for DeSylva, Brown & Henderson, Robbins, Marks, et al.

Baron Lee Out of Blue Rhythm Band; Mills' Idea

Mills' Blue Rhythm Band will follow Duke Ellington into the Cotton Club in June when the latter sails for London engagements June 2. The Mills part is Irving Mills, who owns the Blue Rhythm band and also controls the professional destinities of Ellington and Calloway.

Baron Lee, former head of the combo, is being dropped because, Mills contends, his name has meant nothing, but that the Blue Rhythm part of the handle has dominated all marquees, hence no designated leader's name will be coupled with the trade name. Lee is leaving the combo and Mills' name will precede it.

Payoff at 11%

Hollywood, May 22.

Payoff by the trustee in bankruptcy for Stept-Powers, N. Y. music firm, amounts to 11 cents on the dollar.

Tubby Garron, former local plugger for the firm, received a $12.02 check in settlement of $109.28 claim.

ARNSTINE CLAIM UP

Ira Arnstine's plagiarism claim against the E. B. Marks Music Co., and Emory Deutsch over the pop composition, 'Play Fiddle Play,' got its first airing in the U. S. court last week. Judge Coxe okayed the publisher's motion for a bill of particulars. Arnstine is suing on the grounds that the melody of Deutsch's song is similar to the strains of a number that he (Arnstine) once wrote.

Arnstine recently brought a similar action against Nat Shilkret involving a couple of the latter's works.

SELL 5 FOR MAE

Los Angeles, May 22.

Five songs for 'I Am No Angel,' next Mae West picture, have been sold to Paramount by Harvey Brooks, Gladys Dubois and Ben Ellison.

Rose at 225

Chicago, May 22.

Harry Rose makes his debut at the 225 Club, swank niterie, this Thursday (25).

Contracts for two weeks with an option for two more.

New Village Try

'Greenwich Villager,' new semi-monthly paper, is on the stands. Edison Smith is editing and the sheet (four pages) sells for a nickel. Only interesting contribs in the first issue are Sadakichi Hartmann and Bob Brown. Sadakichi is one of the few really genuine old-time Villagers still alive. He's living in California now and his contribution consists of a letter to the editor informing that as soon as the editor ships a money order or some cash Sadakichi will contribute a story. Not before. So the editor just prints the letter. Good enough. Bob Brown is one the several original dead-eye Dicks. He wrote a book a day for several years for pulps, made a lot of money, tripled it in Wall Street and retired to write modernistic poetry and 'lit'rature.'

There hasn't been a good Greenwich Village paper in many years. Nearest to it was Bobby Edwards' 'Greenwich Village Quill.' Bobby ran the sheet for some years, having some really swell contribs. Then he decided to save the few dollars he made in photography and gave up editing. Henry Harrison took the mag over. Henry tried it hard for a while, but found out it was cheaper and less nerve-racking to publish books of poetry and such, for which the authors paid. He's the best of the vanity publishers now. There's been a dozen or more sheets since, mostly along miniature newspaper style. None of them got anywhere.

Smith's mag announces a piece by Theodore Dreiser for the next issue. He should have gotten it for the first issue. If he can get pieces by Dreiser or other men of actual literary calibre his paper might stand a chance.

Maybe Sections

Sectionization of newspapers, very common in America, was tried in London years ago and abandoned. The Sunday 'Express,' however, has now revived it, printing their sports pages as a separate four-sheet. Probability is that one paper having led the way, others will follow, and there is already talk of at least one Northcliffe paper going into the same mould.

Color, incidentally, is sneaking into the British papers which, until now, have never printed more than their edition-badge in a red smudge. Both the 'Mail' and 'Express' groups are now dropping odd spots of color into queer corners, and ad agencies are anxious to learn the extra cost. Both papers recently did some half-tone work in two colors with quite good re-

Due for Clean-up

That Richard R. Smith is definitely through with Long & Smith is seen in his action in joining the Frederick A. Stokes Co. Smith will be a vice-president and a director of the Stokes concern, and will continue to publish his own 'The American Spectator.'

Meanwhile, the bankrupt Long & Smith is being administered by a creditors' committee. In view of Smith's definite departure it's almost certain that the Long & Smith firm will be liquidated. Smith may then get for Stokes whatever contracted Long & Smith properties he would like to have.

Back to the Land

Publishers are noting a large demand just now for novels of the farm and are suggesting to most of their regular writers to tackle something along that line. It's figured as pretty hot now with a lot of things happening in a farm way, including trouble such as strikes, difficulties over mortgages, etc.

Virtually all novels with the agrarian background are topping books in other fields just now, it is . 'State Fair,' 'Last Adam,' 'Earth Turns' cited as examples.

D-D Subsid

Doubleday, Doran, which publishes its mystery stories under the imprint of the Crime Club, will have a new affiliate, Outdoor Books, to take in all the works issued by the concern in that field. H. A. Stevenson and Leonard Barron will conduct the Outdoor Books. Stevenson formerly was in charge of the outdoor books department at Macmillan.

Feeding O'Brien

Seven stories in the next O'Brien collection of 'Best American Short tories' are from 'Story.' Makes three years running that Whit Burnett and Martha Foley's magazine tops the list as a source for O'Brien. In 1931 there were four stories, 1932 had eight. Volume is due out in a couple weeks.

Best Sellers

Best Sellers for the week ending May 20, as reported by the

American News Co., Inc.

Fiction

'Grand Canary' ($2.50) .....By A. J. Cronin
'Store, The' ($2.50) .....By T. S. Stribling
'As the Earth Turns' ($2.50) .....By Gladys Hasty Carroll
'American Gun Mystery' ($2.00) .....By Ellery Queen
'White Collar Girl' ($2.00) .....By Faith Baldwin
'Ann Vickers' ($2.50) .....By Sinclair Lewis

iction

'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Marie Antoinette' ($3.50) .....By Stefan Zweig
'Life Begins at Forty' ($1.50) .....By Walter B. Pitkin
'House of Exile' ($3.00) .....By Nora Waln
'Looking Forward' ($2.50) .....By Franklin D. Roosevelt
'British Agent' ($2.75) .....By Bruce Lockhart

ing Up

New policy of the St. Paul 'Pioneer Press-Dispatch' has the show boys breathing easier. Long the toughest rags in those parts to do advertising biz with, the P.P.-D. has now, after 65 years of high-handedness, come down off its high perch.

Policy has always been a combie: Advertisers, in order to show in the morning sheet, the 'Press,' had to use the evening rag, 'Dispatch'—and vice versa. And ads had to run in consecutive issues in both papers or no go. 'Press' was established in 1894 and is the burg's only morning rag. Until recently, even subscribers had to buy the 'Dispatch' with the 'Press' in order to get the latter via carrier, although the former has always been sold singly.

Now advertising policy permits the advertiser to buy in either paper, run ads several days apart if desired, and change copy whenever he pleases, on the same contract. This is especially advantageous to show men, who are already reflecting the benefits by increasing their space.

Home Mags Move

Couple of midwest women's mags, 'Household Guest' and 'Mothers' Home Life,' have been acquired by James Leicht, and will be moved from Chicago to Winona, Minn., where Leicht headquarters. Mary H. McGovern, who edits the two publications, and her staff, will make the move along with the physical properties.

New Song Mag

'Magazine of Popular Music' has made its initial appearance. It is published in Los Angeles by Vern Elliott, music arranger, who is musical editor, with Gene Johnston, local sheet music publisher, managing ed. Monthly has a New York correspondent and first issue is 20 pages. It includes four new songs, several articles on pop music and thumb-nail history of several songwriters. Future issues, according to Elliott and Johnston, will contain more songs. These are accepted from the writers, who are charged the cost of the plates.

Two ore Tribs

Activity in the New York foreign-language publishing field, with two new dailies to get under way shortly, one Greek and the other Italian.

New Greek daily, which starts in a month or so, will be titled the Greek equivalent of 'The New Tribune.' Publishers are A. Th. and Achilles Polyzoides, who have set up headquarters in the Times bldg.

One of those behind the forthcoming Italian publication is ex-Judge Francis X. Mancuso. Sheet will be called 'La Tribuna,' and gets under way within a few weeks.

Home Writer Passes

Kate Drew Vaughn, 62, home economic expert for Los Angeles 'Herald Express' during past fifteen years, died May 20 at her home, following a heart attack. She has been prominent figure in field of home economics for past thirty years.

During the World War she operated Bureau of Infant Hygiene and also served under the Food Administration. She did considerable broadcasting.

Survived by two daughters and three sons.

Two Busts

Frederick James Smith's fan mag project, 'Screen Weekly,' has reached the bankruptcy court. Petition Smith, once film reviewer for 'Liberty,' filed with the Federal tribunal in New York, gave his liabilities as $66,805 and no assets.

Another of the craft that took the bankruptcy way out was William Thorpe Raymond whose petition, placed with the U. S. Court in New York, mention total liabilities of $628 and no assets.

Totman Gets a Break

For the first time in three years, and in 25 scripts, Wellyn Totman, Monogram scripter, is not writing a Western.

'Riding-hell-bent' into a scenario, Totman was so highly regarded as a writer of Westerns that the Trem Carr organization kept him at the open-spacers whether he liked them or not. One a month has been his average during the past two years. Recently he busted out in open rebellion, and the company graduated him to features, giving him screenplay job on Edgar Wallace's 'Ghost of John Halling.'

Still Odious

Jane Terrill, ad managed of Longmans, Green, says the recent analysis of advertising lineage briefed in 'Variety' from the 'Publishers' Weekly' includes all books from any of the publishers listed.

Claims that gives a wrong slant on the number of lines per title, which hurts those who publish text books. Argues that there's no use doing heavy newspaper advertising on Mellor's 'Comprehensive Treatise on Inorganic and Theoretical Chemistry,' for example, but that, among other things it helps to cut down the L-G lineage per title.

Maybe Not

Simon & Schuster may get out a new type of puzzle book, and again they may not. They have sent queries and a sample puzzle to their cross word mailing list. Idea is to substitute dates for words in the usual layout with such questions as 'I am the perimeter of a regular hexagon inscribed in a circle whose diameter is 94' and 'Area of a circle in square inches of a circle 150 inches in diameter, disregarding decimals'.

They are asking their correspondents if they will pay $1.35 for a collection of light diversion of that type. The answer seems to be a pronounced 'No.'

From Jigs to Fairs

Mystery story scribblers favoring topical backgrounds, not only because it means a welcome change of locale, but also for the exploitation possibilities. Publishers encouraging the idea, too, and in some instances offering suggestions along that line.

Jigsaw craze brought in with it a flock of jigsaw mysteries, with quite a few of the tales embodying jigsaw in their titles. Now the Chicago World's Fair is favored. Harper has rushed into print 'Murder at the World's Fair,' by Mary Plum, and Houghton Mifflin getting ready to issue 'The World's Fair Murders,' by John Ashenhurst.

That there will be other mystery tales centering about the World's Fair is a foregone conclusion.

Ed Gets the Kids

W. Laurence Dickey, editor of the Kansas City 'Journal-Post', was last week granted a divorce from Mrs. Marjorie K. Dickey and given custody of three minor children. The action was not contested.

An attorney for Mrs. Dickey advised the court that he had a letter from his client in which she stated that it was satisfactory for Mr. Dickey to have the children and that a satisfactory settlement had been made with her. Mrs. Dickey formerly was Miss Marjorie L. Kennedy of New York, a singer.

Prof. Phelps Active

Prof. Wm. Lyon Phelps, retiring from the Yale faculty this year, will continue his literary and theatrical criticisms as heretofore. His plans also include the writing of books, with the possibility of an autoblog being among them. Publishers have approached him on this last subject.

Prof. Phelps will divide his time between writing and lectures, with 51 platform dates set for next year.

Distributors

Mag distributors becoming almost as numerous as mags, the latest to enter the field being the Independent Magazine Distributors' Company, organized by Morris Oberhardt and a number of associates. Said to have contracted a number of established publications dissatisfied with present distribution arrangements.

Collapse of the Eastern Distributing Company some time ago started the flood of small distributors. Some of the publishers, fearing a repetition of that which occurred when the Eastern flopped, are doing their own distributing.

The Wednesday Social and Culture Club (which meets on Fridays) meets at the Algonquin now, having foregone Ciro's, although irting with an outdoor garden the summer sessions.

Fairfax Downey is doing a biography on Richard Harding Davis. Scribner's will bring it out.

John Campbell breaks into print with a story in the current 'American Spectator.'

Vera von Blumenthal, authoress, has filed suit in Los Angeles Superior court against David Graham Fischer, Hollywood publisher, seeking an accounting on her book, 'Peter, the Czar-Reformer,' which Fischer published in 1929, and the return of two manuscripts, 'Toureueneff' and 'Swiss Legends.' Her suit charges that the publisher sold 1,000 copies of 'Peter' at $6 per.

Caroline Mount Timpson publishing a book of her own poems under the title of 'Songs o' Sunshine.'

tanley V. Gibson, the 'Motion Picture Magazine' publisher, abroad for foreign studio news contacts.

John J. Connington, down as the author of 'Gold Brick Island,' is really Alfred Walter Stewart.

Alfred A. Knopf who, it is reported, will concentrate on books by Britishers next season, has gone to England to uncover maybe another Charles Morgan.

Mary Lawton doing the Ignace Paderewski autoblog.

Vina Delmar's new one, 'The Marriage Racket,' out late next month.

Leane Zugsmith, who went out into the cold with the rest of the Liveright unfortunates, has a new publisher already. It is Smith & Haas.

Jack O'Keefe, brother of Walter O'Keefe, is doing a column of radio chatter for the United Feature Syndicate, a subsid of the U. P.

Ben Washer and John Farrar showing Christa Winslow the town.

Pct. Legit Stars

(Continued from page 1)

Lunts, Noel Coward, Jimmy Durante, Harry Richman, Bert Lahr and Fred Astaire. Katharine Cornell and George M. Cohan are others, but they, of course, are in the actor-manager class.

For Stars Only

The percentage idea under discussion is not the usual co-op arrangement to which the shoestring ventures resort for want of promotional coin, but applies only to the money names heading the casts. For the moderate salaried player without a sizable box office draft there won't be any deviation from present custom.

Under an arrangement by which a manager declines to bind himself to a high-salaried guarantee for a star, unless that star draws his or her salary directly at the box office, the use of names in legit may become more general than it has in the past two or three years, many managers believe. Not wishing to tie themselves up, producers have ducked the costly name propositions lately, hoping their shows would get by on merit.

The legit star, if available on a percentage arrangement, would add greatly to the box office chances of a show that, in itself, is meritorious, but needs the personality of a star to steer attention to its value. A show with a star in its cast is much more assured of pre-opening attention from public and press than a show without one.

It is further figured that percentage playing, if acceptable, on the actors' side, might be the means of attracting star material from other show branches, such as radio and pictures. The natural skepticism of stars alien to legit over the possible profits to be derived from legit might be overcome by a couple of good illustrations from legit's own stars on percentage, it is figured in some quarters.

Going Places

(Continued from page 12)

soft and sweet they're like the gentle patter of rain?

They look so trim and prepared in their glistening new rain suits, so bright and shiny, that the Music Hall's letting them have honest and truly rain to play with. Drops of real water splash about them for their precise frolicking—to the customer's wide-eyed wonder. This Music Hall is a miraculous place, for only a short while before, didn't they see Samson himself single-handed, to the strains of 'Samson and Delilah,' pushing down the pillars of the temple? And now look at the place, making rain as easy as pie.

Making girls come out of Dresden china cups too. Making a sugar bowl and cream pitcher dance, Kay, Katya and Kay, Dresden china figurines, step off their plate and leap about, oh so comically, and even making Katya, who but a moment before was an inanimate porcelain doll, thumb her nose with suddenly acquired modernity.

Pulmotori

It doesn't matter to Marion Davies that the world has grown away from 'Peg o' My Heart,' has passed her by for stronger stuff—Miss Davies still believes her, still admires her, still loves her just the same. Peg is real and alive to Miss Davies, perhaps the very tonic this weary era needs. Anyway, Miss Davies is going to find out, and while she's about it, she's going to give her every break she knows how.

So Miss Davies puts all her sincerity and warmth into her recreation of that funny, earnest little Irish girl. Is she goes overboard on cuteness now and then, if sometimes she's so very quaint that she very nearly defeats her own purpose, it's only because she's so genuinely enthusiastic about Peg, and nobody around, watching her fervent loyalty, has the heart to take her aside and whisper to her 'shush.' She's so happy playing Peg, so proud of her in her smart new riding clothes, that she can't help it, she's got to dance for joy on a table at the hunt breakfast—and who is there so cruel as to point out to her that the critical old cameras are watching.

What Miss Davies finds most bewitching about Peg is her extraordinary youthfulness. Sometimes, in her knee length skirts, black cotton stockings and pig tails, she can't be more than eleven years old. Even when she sheds her comedy rig for fine raiment, she still keeps Her blonde bob tidy with baby ribbon bows. But Peg is not only a stalwart little darling, an unshatterable personality, given the opportunity to show it, she has real chic. Her heavy satin pyjamas with their casually fitted little jacket and matching tailored long robe display great style, and in their beautifully cut simplicity, great luxury too.

Juliette Compton and Irene Browne are perfectly villainous—until they finally realize what a splendid girl that Peg is.

Slumming

Every so often the Capitol's Chester Hale Girls get an unconquerable nostalgia for those quaint old Montmarte cellar dives. They know a slow, writhing dance routine, and they like it, they've got the slithery black satin dresses with red tulle ruffed arm holes and red sequin long gloves to do it in, and they've always found it goes best in the Capitol's underground cafe set. So this week the Capitol stage show lets them have their way, even hires the Apache adagio team, Ayres and Rene, to clinch the fact it really is in Montmarte wherein the show's finale is laid.

Since the stage show is so nice to them, the Chester Hale Girls are glad to reciprocate. Joan Blondell is visiting, and to make her feel at home the show opens with a set depicting the outside of a picture studio, while the girls dance before it, extras, no doubt, in two-piece cream-colored satin dresses with black gloves, belts and hats with the inevitable circular veils. Miss Blondell speaks her piece blithely in a white princess frock with rumba ruffles at its sweeping hem and red poppies massed on her shoulder, disports herself pleasingly, secure in the knowledge that white is an excellent choice for setting off her sun-tan make-up and golden hair, that the color of her lip rouge is exactly that of her poppies. Her screen personality remains intact on the Capitol stage as her prettiness blooms.

Wives of Hollywood

(Continued from page 1)

social matters. Just why the fraus hear so much about their husbands' business affairs is no open secret. Surmises are that the husbands, when at home, have nothing but their work on their mind, and detail it to their wives, either because they want the woman intuition on whatever it may be or because they want their wives to know how important they are in the film making industry.

Always Business

Wives who assemble at social affairs in Hollywood speak freely about their husband's affairs. This may come from the fact that when husbands and wives are in a party, away from their offices, the husbands usually talk without reservation about their business, etc., with their wives as listeners-in.

Through this close communion of business knowledge between husbands and wives there are many males in Hollywood who believe the wives are sufficiently influential with their husbands to approach the former for any objective desired at a studio, rather than go to the latter direct. Frequently this has worked out. Friendship with the wives in several instances is reported to have acted better for the applicant than his ability warranted, placing him in a position where others with higher qualifications had been turned down. The wives appear to appreciate that they are of some consequence in the business end. They permit the males to cater to them at parties, knowing that their escorts or acquaintances are indirectly seeking a favor or a job through them from their husbands.

If there are any wives of the Hollywood showmen who are not in this category, they seemingly remain at home and are not members of the various feminine cliques which gather here or there for their pros and cons.

Wives and Publicity

Many of the wives have their own ideas on business conduct, engagement and publicity—particularly publicity. If they are not self-seekers for their names in print, it is something again for their husbands. Because of this, the wives take especial pains to be pleasant to the newspaper chatterers. The chatterers seem to be present at all parties, house or otherwise. The good things, including booze, are as free, if not freer, to the column guessers than any of the regular guests.

There is also a separate chapter concerning the husbands and the chatterers which is wholly apart from the wives. This particular aspect seems to be that a gossip column can be effectively employed as a blackjack against husbands if the publishers are so disposed.

Social Equality

Socially, the wives appear to be on an equal basis through remaining in their own circle. For film sociability there appears to be three circles or cliques among the Hollywood women at present. Two have been standing for years, headed by their respective 'queens,' who still maintain their dominance, either through prestige or command. The third, and newer circle, is that recently created by the influx of the classier legits from the east who are now in talkers. Most of these are content to remain by themselves for social recreation in their own way. They do not care to break into the picture cliques. While some of the legits are seen here or there at one or the other's parties, there is no general inner exchange of invitations.

Ultra Barred

The big social barrier of Hollywood and Los Angeles against the picture colony seems to be the ultra set of the native residents. They have steadily failed to give the studios social recognition in invitations to their exclusive affairs. One or more of the 'queens' here have from time to time almost broken a leg or neck trying to secure an invitation.

As a summary, the knowledge of the wives seems to work no injury or hindrance to their husbands, or the latter's affairs. It is a curious commentary upon a peculiar situation, that is temperamental in various other ways, that these all-knowing wives without previous business experience should believe they know so much, even if only by hearsay.

Chattering Menace

It is partial knowledge with some of the show wives of this section that the biggest menace to all of them just now is one of the column chatterers. This chatterer apparently has a wrong streak that tries to break down family ties. Chatterer's methods are very crude at all times, whether employed in type, or on the side. Much of this destructive procedure is side stuff. Once in awhile it comes out in open print when the chatterer wants to 'pay off' or put in a split-up slug to help along a friend, or on behalf of the husband's family. The latter was a recent occurence.

Most of the wives are more cheerful at this outlook through believing they have enough on the chatterer for self-protection. That the chatterer assumes a Mother Superior attitude of personal operation does not in the least alarm the wives of Hollywood, who stand in no fear of that sort of stuff.

Golfing Dangers

Chances that golfers take in merely walking around a course are brought home when it is realized that every week New York hospitals handle a surprising number of cases resulting from links mishaps.

An official of one prominent hospital declares it is not unusual for his institution to handle from 30 to 40 golf injury cases on week-ends.

Chicago Digging Out Of Venerable Dirt

Chicago, May 22.

Buildings that haven't been dirt-conscious in 20 years are being sandblasted. Sprucing up for the World's Fair is so widespread that companies doing exterior janitoring are scarcely able to keep up with their orders. All of the loop theatres will get a going-over. B&K started last week at the United Artists.

Another typical preparation for the Exposition is the converting of all available space into parking lots. Incredible as it seems a dozen building from State and Lake on the north to 22nd street on the south have been torn down to make auto parks. Even the cost of razing and loss of other rents has proved no obstacle to their transformation.

Marjorie Garrett in Bankruptcy for $7,153

Marjorie Garrett's recent production try on her own wound up last Saturday (20) in the Federal Court in New York with a voluntary petition in bankruptcy in which she gave $7,153 as total liabilities. No assets shown.

Of the liability tally, $1,437 was due, she said, for actor and stagehand wages connected with a legit show of hers in Miami.

Long Beach Ends Tax For Parking in Street

Long Beach, N. Y., May 22.

Town has dropped the nuisance tax which it collected from motorists who parked on streets adjacent to the ocean.

This form of taxation was very unpleasant to visitor. Many who were caught never came back.

Pickins After Angel

Hollywood, May 22.

Ill Pickins left here for the east last week to try to line up some attractions and money for his sports arena which he is promoting on the Beverly-Hollywood fringe. Arena will be spotted on the Gilmore Oil property, adjoining which will be a dog racetrack, now under construction. Track is reported to be financed by the oil company.

Pickins plans a 30,000 capacity arena for all types of sports events. During the past winter, he has been running motorcycle races at the old White Sox ball yard.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + $1.50

Mail remittance with name and summer address.

CONNOLLY BROKE, OWES $208,409, ASSETS ZERO

Bankruptcy petition Bobby Connolly filed in New York Saturday (20) pictures him in the red for a total of $208,409. No assets.

Biggest portion of the liabilities were attributed by Connolly to three loan notes connected with his 'Princess Charming' and 'Ballyhoo' productions. Two 'Princess Charming' notes, endorsed also by Arthur Swanstrom, Lee Shubert, J. J. Shubert and the Shubert Theatre Corp., totaled $125,000.

Third obligation was on a note for $3,500 executed to Gatca & Morange, Inc., and endorsed besides himself by Norman Anthony, Louis Gensler, Russell Patterson and J. M. Goddard, Connolly's former lawyer. Gates & Morange obtained a judgment on the latter note in the N. Y. Supreme court several months ago.

Included among his other creditors are Jack Donahue's widow, $4,-038; Joseph Urban, $3,527; Benny Davis, $1,442; Fred Coots, $1,222; the Brooks Costume Co., $11,245; Eaves, Schneider & Blythe, $4,245; and the T. B. McDonald Construction Co., $6,333.

Beer Floppo as Get-Rich-Quickie In Hollywood

Hollywood, May 22.

Of the dozen or more beer gardens slated to spring up in Hollywood only one started, and that folded after four days.

Beer is not proving the bonanza hereabouts as anticipated. Brown Derby is selling around $60 worth a day, with profit considered in the negligible column. Both Levy's and Sardi's are doing better with the brew, but have nothing to brag about so far as profit from this end is concerned.

It is estimated that around $200,-000 in sucker money has been raised here for the building of gardens with several picture names going in, but as yet these pretentiously planned parlors are still in the future.

Vaude players and cabaret talent who saw in beer's return a chance at work have about given up hope.

Tacoma-Seattle Dates

Tacoma, Wash., May 22.

The highway between here and Seattle, 32 miles, is thick with beer parlors and whatnots. Some of them are featuring dance orchestras and hideaways in the trees.

There is a double highway between the two cities, which means drivers a little dizzy can always make it.

Musicians in Seattle and Tacoma are cashing in on these places of retreat and getting good money. Bookers are trying to place some acts and it looks like the vaude boys and girls might be working for a day or two a week.

Won't Unscramble It

Hollywood, May 22.

Previous indications that Mexican divorces might be relegated to the past insofar as California is concerned met with a setback when Superior Judge Gould ruled that the below-the-border divorce which Ruth Gillette, actress, obtained from Rowland G. Robbins several months ago must stand.

The judge declared that, although the foreign decree may have been gotten under fraud, it was by a voluntary act of the actress and precluded Miss Gillette from continuing with a divorce action filed in this country.

Judge Raps Prohi Agent As 'Too Drunk to Know'

Chicago, May 22.

Federal Judge James Wilkerson, never partial to prohibition agents, declared from the bench in the trial of Harry Voller last week that the prohibition agent, George Whitlock, was 'too drunk to be a reliable witness.' Case involved a pinch made in 1931 against the Planet Mars, now closed, but then operated by Voller.

Whitlock testified he had five highballs.

I'm Telling You'

By Jack Osterman

Skeered?

'Variety's' baseball team claimed its first victory of the season against the Friars, and chalked up a shutout, 9 to 0.

Game was scheduled for this afternoon (23), somewhere in Central Park, but the Friars reported its team had split up after three or four clubmen practiced one hour.

'Variety' could only dig up six players, too.

The Eight-Ball Keed Sinks Seaman from the Portside

By JACK PULASKI

After a boxing lapse of two months, Madison Square Garden was excellently attended Friday (19), the occasion being Kid Chocolate's successful defense of his so-called featherweight title from the efforts of Seaman Tom Watson, the limey beer slinger.

There were stories abroad as to the why of the week's postponement of the match and the Keed came in under his normal weight at 123½ pounds. Advance ticket sale was very mild at the $5.50 top, but on the day of the match there was a constant line at the box office.

Chocolate was not at his best, but good enough to beat the Seaman, the Cuban proving he has something on the eight ball, also that his punches possess knock-down power when rightly timed. The odds were 3 to 1 on the Keed and the decision was unanimous.

There was a difference of opinion among the fans, plenty believing the thing to be very close. Actually it never was. Watson is a rugged little man and a gamester, but showed little class as a boxer. He tried to make up for that by roughing, hitting with the elbows, plus a bit of heeling for good measure. That provoked the bird and warnings from the referee. The Keed dropped Watson in the 10th round, landing three left hooks to the chin.

The point score gave the Kid eight rounds, with two or three to the Britisher, the rest being even.

If there was any doubt as to who is the best man, the Kid cleared that up in the last two rounds. Throughout the 14th he planted solid left hooks to the body time after time, in fact it was one of the best left hand exhibitions of the year.

No boxing card at the Garden this week, the indoor season being about shot. Next major event will be the Schmeling-Baer scrap at the Yankee Stadium, June 8. Jack Dempsey will do something no other promoter ever dared try. He is going to box one round with both contestants, at their respective training camps next Friday and Saturday. Out of condition, he is taking a chance even with the extra-padded gloves. So are the other two fellows.

Merkel Spouse Aids Air Corps for China

San Francisco, May 22.

Margaret Chung, San Francisco's femme Chinese surgeon, is being assisted in her plans to organize an aviation and hospital corps to fight in China against the Japanese by Ronald Burla, flying engineer and husband of Una Merkel, film player.

Sailing of the two units, both filled, is being held up due to finances. So far, entire idea has been bankrolled by Dr. Chung.

For the aviation unit she had over 1,200 applications from former army and navy aviators.

RACING IN WEST VA.

Charleston, W. Va., May 22.

The ponies soon will be running in West Virginia to the tune of pari mutuels for the first time. Although Governor H. Guy Kump did not sign the bill he permitted it to become a law without attaching his signature.

The bill at first was drawn to legalize all form of speed competition, but dog racing was amended out.

Revenue to the state in excess of $500,000 a year is forecast.

....AND NOW IT'S JUNE AGAIN BUT SHOW BUSINESS WHERE ARE YOU?

Report

We've been informed that Hitler received over 500 wires on Mother's day.

Advice

Dave Vine tells us that everyone keeps telling him to keep a stiff upper lip, but what worries him is what will keep the lower one from sagging.

Food a la Cravat

We had lunch the other with Al Rogers and Joe Ward. Joe kept spilling food all over his gray tie, which gave it a very appetizing aspect. Finally Joe asked the waiter, 'What kind of pie goes well with a gray tie?'

Depression Gag 56789

Jesse Block (and Sully) phones to say that things in Hollywood are so tough King Kong is working for an organ grinder.

Out of the 'Speaks' of Babes

Some of the boys insist if beer doesn't improve, beer drinkers will turn to hard liquor.

More Truth Than——

Ballard McDonald confides that he has a little red book which he calls his scrap book. When we asked him why he calls it that, he answered, 'Because every time my wife finds it, we have a scrap.'

Broadway Philosophy

And one cynical author confides that some people are born great, some people achieve greatness and other's have greatness thrust upon them, but the majority on Broadway thrust themselves upon the great.

Quite True

One of the Grand Street Boys relates the tale of a member who was 'touched' in the Subway for $150 in cash and $600 in checks. Somebody consoled, 'Well you can stop the checks.' The older man replied, 'But you can't stop the cash.'

By Way of Direction

A stranger in town asked a 47th St. corner resident how to get to the Bond Bldg. The lay-off informed 'Walk half a block till you see a cop chasing actors away, look for a blue serge suit in the window and turn to your left.'

Memories

We were speaking of that swell wit, the late Grant Clarke, the other night when the story was recalled of the girl who went with Monte Brice and then transferred her attentions to Lew Brice. When they told Grant about it, he nonchalantly replied, 'The poor girl is suffering with Brice disease.'

Things You'll Probably Never

Pulaski in a beauty parlor.... Vincent Lopez laughing out loud ....Rooney and Bent's kitchen empty....Ted Healy without a stooge....A stooge without Ted Healy....Broadway without someone stopping for a touch....And that goes for many other avenues ....A presentation without a Rasch girl....A Rasch girl being rash.... And no matter what the weather may be somebody not coming up to you and saying, 'What a day.'

Ostermani

But the baby is six months old.... Summer is here again....and we hope the sunshine will bring more into the lives of many who need it ....After all it's tough to take this racket too seriously....especially when you see the late Earnest Torrence in 'I Cover the Waterfront'.... and all the way through the picture the reporter insists he'll write his obituary....In the end, that fine actor who appeared with my mother Kathryn Osterman, when I was a kid, passes on....1 reel life as he did last week in real life....ARE YOU READING?

Wampas' Shindig

Hollywood, May 22.

Wampas will hold a shindig at Agua Caliente Saturday and Sunday, May 27-28 with a golf tourney second day on the Caliente links.

This is in lieu of the usual yearly installation party. This year the p. a.'s will pay for their own—at cut prices.

East

U. S. Supreme court refuses to reconsider its recent decision sustaining the lower court in its refusal to adjudicate suit of Philip Horn and Percy Morgan, Jr., against Sam Harris and others.

Joe Weinstock drew a suspended sentence when arraigned on a charge of talking back to a cop. He accused two policemen of withholding part of the evidence against two men pinched in the lobby of the Republic for disorderly conduct.

Opera subscriptions coming in strong. About 97% of the old subscribers will again take their seats, and plenty of applications from newcomers. Shortened season believed to be helping.

Tough on the ring men. Carnera nicked, and now jury holds that Stanislaus Zbyszko owes Gladys Buszek $18,000 for allegedly jilting her. She asked for $100,000.

Threats to kidnap the daughters of Leopold Stokowski, leader of the Phila. orch., led to the posting of a police guard last week.

About 20,000 temporary beer permits will be out when the new N. Y. state beer commission gets down to work, but there'll be 40,000 left and no danger of a drought.

Police to warn men who appear on public beaches clad only in trunks. Going to wait to see what the girls wear.

Three Detroit men given medals by the Franklin society of Phila., for their Spectroheliokinematograph. That's a motion picture camera for taking the planets.

Conrad Nagel to play in stock at Atlantic City.

Govt. to drop 55 federal men in this district. Fewer raids in prospect.

Lenore Ulric says she's not only going to shed Sidney Blackmer but also she's never, never again going to slip into the yoke.

Central Park zoo offers a camel and a bison for sale. Also some llamas and a lot of wool. Circus folk or parks expected to absorb the animals.

Stage hands insist that 'When Ladies Meet' and 'Another Language' are now roadshows, demanding more stage hands. As a result shows will close.

'Tattle Tales' will open at the Broadhurst June 1.

Nantucket (R. I.), Yacht Club will house a summer theatre. Season opens July 19 with Maurice Wells directing and Eva M. Fry b. m.

Phila. orch. faces an additional pay cut of 9%. New subscriptions are off and so is the income from phonograph records.

Peggy Fears and Equity in a jam over who's going to bring Dorothy Hall back from London. Meanwhile A. C. Blumenthal sends her funds. He had a bond up with Equity, but withdrew it after the matrimonial clash.

Minsky's Republic adds beer and pretzels free to patrons when the shows have to clean up.

Rachel Crothers misses out on the Pulitzer prize, but the Theatre club pins a medal on 'When Ladies Meet.'

Ethel Merman has renewed her contract with Schwab & Mandel and will tour with 'Take a Chance.'

Am. Women's Assn. announces it is unable to use the Maine estate willed by Elisabeth Marbury for the use of its members.

Fred Keating finishing off a novel he started in 1929. Has had time to write since he went legit.

Old Proctor's 5th Av. theatre to house a stage show again. Price ranges from 20 to 60c.

Mrs. Frances W. King, who was charged by Bruce Barton with attempted extortion, in Bellevue for observation.

In the Jersey vote on repeal of the 18th amendment, Hoboken voted wet 110 to 1.

Stanley Ridges gets a year's contract with Theatre Guild.

Julius Hopp, of the Shakespeare theatre, and Eugene Roder talking over a light opera venture.

Stage Craft productions organizing barnstormers for 'Street Scene' and 'Take My Advice.' To tour Jersey resorts.

Mrs. Frances E. Spence gets a writ enjoining Metro from showing her in Sloppy Joe's saloon in Havana. Metro tells the court the writ is not necessary as the clip was deleted when she requested.

Dwight Dere Wiman has bought the drama rights to Edward Hope's 'She Loves Me Not,' story of undergraduate life at Princeton. To be made into a musical.

Photoflash lights, of comparatively recent development for smokeless flashlights, now to be had with coated bulbs which eliminate the glare. Only the ultra violet rays are passed and the glare is filtered out.

Barbara McDonald, who has been dancing with Hal LeRoy in 'Strike Me Pink,' will be given Gracie Barrie's part in addition to her dancing.

Beer tax for the first 23 days added $9,139,687 to the U. S. Treasury.

Mrs. August Belmont elected to the directorate of Met. opera. The former Eleanor Robson, of the stage. Robert Fulton Cutting and Edward T. Stotesbury resign, claiming they cannot spare the time. Cornelius N. Bliss, Myron C. Taylor, Robert S. Brewster and William Wardwell also appointed.

Joseph Gehlman new proxy of Theatrical Protective Union No. 1, succeeding James J. Brennan.

Harry Thaw looking for a ghost to write the story of his life.

Nat Cherin has bought a 50% interest in the N. Y. exchange of Principal Distributing Corp.

Mrs. S. Rothafel helped save her sick parents when their home at Forest City, Pa., was destroyed by fire Sunday (21).

Martha Lorber, actress, settles out of court suit of Ivan Tarsoff, dance teacher. It was her contention she had the run of his studio in return for the pupils she brought him.

Ted Lewis' and Eddie Duchin's bands will perform in Central Park this (Tuesday) afternoon in an alleged ball game.

Belle Livington will open her N. Y. night club tonight (Tuesday).

A. C. Blumenthal says he will do a 'Follies' next fall.

West Virginia senate voted down a proposition to adjourn from Saturday until today because Monday was circus day. But some of them played hookey.

N. Y. beer commission to require all brew to be labeled with minimum as well as maximum alcoholic content. To check the sale of near beer as 3.2.

Former Mrs. J. J. Shubert loses her plea for alimony. Divorced in 1917, she obtained $100,000 in yearly payments of $7,500 under separation agreement. Now claims that agreement was signed under duress but court dismisses claim as outlawed by statute of limitations.

Billy Connolly and Marjorie Garrett file in bankruptcy. Connolly lists $208,409 liabilities and no assets. Miss Garrett has $100 with which to meet claims of $7,152.

Burns Mantle in the 'News' offers the story that the stagehands' action against dollar legit shows is influenced by the fear that cheap drama will hurt the picture projectionists with whom they are affiliated.

Repertory Playhouse Associates, who plan a season of colored repertory next season with subscribers an' everything, will give a sample copy at the Bijou next Sunday (28).

Max Gordon, said to be flirting with the idea of doing Alice Duer Miller's novel, 'Gowns by Roberts,' as a musical. Jerome Kern and Otto Harbach for the words and music.

Duke Ellington slated to do the score for a Negro revue that Henry Hammond, Inc., plans for B'way next season.

Walter Hartwig in from Hollywood to frame his summer stock for Ogunquit, Me. Opens July 1.

Reported the Greenwich Village Follies' may come to life this summer with old backers, A. J. Jones, Morris Green and John Murray Anderson.

That Joe Cook musical is hot again. This time Producing Associates said to be interested. No name yet, but Owen Murphy has turned out the book and lyrics and Russell Bennett is busy over the music. Shubert backing.

Paris crowd gives Marlene Dietrich's pants the razz at the railroad station.

City court justice reserves decision on application of Conley, Inc., for a judgment against Peggy Joyce for $2,500. Claim is based on a note given by her to the Chatham Phoenix bank and represents the difference between the present value of collateral given to secure the note and the face of the note itself. She contends that the collateral was admittedly sufficient when the note was made and that the bank was negligent in not disposing of the securities.

Marx brothers drop their suit against Paramount for an accounting of the profits of 'Monkey Shines.' Reserve the right to sue the bankrupt estate if the accounting shows that they have any claim.

Harlem is to have a fashion show with boy mannequins.

Coast

Continuing their 'clean up the county' campaign, members of the L. A. sheriff's vice squad raided more than 50 cafes, massage parlors and alleged speakeasies, arresting 14 men and 27 women and confiscating a large quantity of liquors and gambling equipment. The Chateau club and the Pom Pom cafe, Hollywood nite spots, were among those raided.

George K. Arthur, actor, ordered in L. A. Municipal court to pay $1,122.77 to the Warwick Hotel, N. Y. Latter filed suit to collect that amount, alleging that the actor had only paid $1,158 on a $2,204 bill.

Patricia Young, radio singer, defeated in her $10,630 suit filed in L. A. Superior court against Dr. Herman Baker, dentist. Former alleged in her complaint that she suffered an attack of blood poisoning because of alleged faulty dentistry.

Earl J. Haley filed suit for $2,500 in L. A. Superior court against Will James, author, alleging in his complaint that this amount is due as a commission for selling the motion picture rights of defendant's book, 'Smoky,' to the Fox Film Corp. for $15,000.

Don Eddy, film p. a., and his four brothers and four sisters filed suit for $100,000 in L. A. Superior court against Charles F. Mayes, alleging in their complaint that the defendant was careless when his car struck their mother, Bessie Hynes Eddy, causing her death.

Walt Disney Productions, Ltd., filed an injunction petition in Federal court, L. A., to restrain the Pioneer Mercantile Co., and Pete Simos and John Carnockis, film exhibitors, from television broadcast of 'Mickey Mouse' films, alleging violation of copyright laws.

Harry M. Blinn, actor, filed suit for $26,000 in L. A. Superior court, against his brother, Benjamin F. Blinn, alleging in his complaint the latter had beaten him.

Herbert Van Loan, writer, exonerated of the charge of failure to provide for his daughter, brought against him by Gertrude Van Loan, in L. A. Superior court, after he had produced receipts showing he had paid more than $1,000 in the past nine months toward support of the girl.

Mae Brightman Lang awarded $35 a week separate maintenance from Freeman Lang, radio announcer, pending her divorce suit, filed in L. A. Superior court, in which she charges cruelty.

Claudia (Morgan) Cummings, actress, granted a divorce from Talbot Cummings after testifying in L. A. Superior court that her husband used abusive language and drank too much.

After counter orders, then an agreement between attorneys, Eric von Stroheim will continue to pay his former wife, May von Stroheim, $75 for the support of his son. Action was in Superior court, L. A.

Hamilton MacFadden, director, robbed of his car and $13 in cash after bandits stopped him in front of his Hollywood home.

George Schumann, son of Madame Ernestine Schumann-Heink, received a fractured leg, while loading baggage into an automobile prior to the departure of his mother and himself from Tacoma, Wash.

Kenneth Kneedler, blind musician, filed suit for divorce against Vivian Kneedler in L. A. Superior Court, charging that his wife left him after gaining an acquaintance with another man, via a short wave radio transmitter, which both had.

Federal officers arrested Dick Lamar, alleged manager, and confiscated a large quantity of liquors and gambling devices, following raid on the Who's Who's It Club, Hollywood.

Mexican authorities arrested and held 11 men, including Harry Wilkins, owner of a Tia Juana bar, pending investigation of a $100,000 fire and explosion which burned three bars in the border city. Those held asserted that they believed the fire was set 'out of spite' by gangsters.

When Charles Ray and his wife appeared in L.A. Superior court on summons to explain non-payment of a $5,008.58 judgment obtained against them several months ago by the Retail Merchants' Credit Ass'n., the actor testified that he and his wife were broke and jobless.

W. A. Stotts, Jr., film stunt man, freed on bail, following his arrest in Los Angeles by Federal authorities on charges of allegedly transporting a stolen automobile from Oklahoma City to Colorado, Tex.

Walter J. Noble, actor, bound over to L.A. Superior court for trial on manslaughter charges after witnesses testified in Municipal court that he was responsible for the traffic death of Mrs. Ruth Pratt.

Lyle Womack, former husband of Ruth Elder, aviatrix, and Louise Tucker announced their intentions to marry in L. A. May 22.

Eleanor Boardman, actress, ordered in L.A. Municipal court to pay a $1,256 judgment to Detective Lucien Wheeler for services which he allegedly rendered when he trailed the actress's former husband, King Vidor, director.

Estelle Cohen granted a divorce from Albert J. Cohen, story agent at Universal, in L.A. Superior court, on grounds of cruelty.

Because a pint consists of 16 ounces, County Sealer Charles M. Fuller, Los Angeles, has threatened to prosecute firms selling 11 and 12-ounce bottles of beer as 'pints.'

Arthur Richman, writer, is coming from New York to join the Zanuck-Schenck organization for a one-picture deal with options.

Barbara Bedford Roscoe, actress, dropped her suit against Wallace Beery, in which she asked an accounting of a $10,000 life insurance left to the actor by her late husband, Allan Roscoe. Beery testified that debts left by Roscoe totaled nearly $12,000. He also stated that he had a complete financial plan for the future of the Roscoe child.

Jackie Cooper, under the terms of a new contract okayed by Superior Judge Marshall McComb, Los Angeles, will receive $1,300 a week for 40 stanzas during 1933-34. Under his present old termer with Metro Jackie was scheduled to get $2,000 weekly beginning May 9.

Although Richard Smart has attained his legal majority and thereby obtains a fortune estimated at $20,000,000, dispatches from Honolulu state that the scion of New England and Virginia families is still set on becoming an actor.

News from the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Mid-West

Doris Robbins, radio singer, won a Chicago decree divorcing her from Melvin Jenssen, musician with Casa Loma orchestra, New York. Chicago press hinted that Doris and Ben Pollock might wed.

Five bandits mingled with the crowd at the Crystal Inn, Chicago, and even had a dance or two. Then they stuck up the merrymakers and scrammed with $800 cash.

Detroit wanted to combine summer symphony concerts with beer for the poor man's delight, but the drys in that burg still are troublesome. A whole pack of technicalities will probably prevent the merger.

Edward Glendenning of Lancaster, Mo., was atop an elephant during a street parade in Evanston, Ill., when the beast got out of control and hurled him to the street. Fractured ribs, broken collar bone and other injuries.

City council ordered three elephants removed from the town as vicious following the incident. Small outfit was not designated in press reports.

Betty Deglin, 25, described as a dancer, got a Chicago divorce. Husband was identified as a New York advertising executive. Alimony waived.

Omaha's little theatre, The Playhouse, reduced its deficit from $400 net to $200 net during the season just ended. Bernard Szold reappointed stage director for next year, left for Green Lake, Wis., to be dramatic instructor at a summer camp.

Trouble with the waiters' union was the ascribed cause of a stench bombing in the Cafe de Alex, Randolph street cabaret, in Chicago.

Mike Pitlandish voluntarily stayed an extra month in the Detroit county jail in order to coach an understudy accordion player for the jail orchestra. He was in the lockup for non-support.

Film Baseball

Paramount's ball team dropped out of Motion Picture League and Van Beuren studio replaced them. RKO beat ERPI 6 to 5 on Thurs. May 18, on Sat., May 20, NBC beat Fox 14 to 11 and Columbia trimmed Warner 8 to 7.

Standing of the Clubs	W.	L.
Columbia		0
Warner	1	
RKO	1	
NBC	1	
ERPI	2	
Fox	2	
Warner (B'klyn)	0	
Van Beuren	0	

MARRIAGES

Mabel Van Buren, actress, to James Gordon, actor, in San Bernardino, Calif., May 15. Groom is president of the Troupers Club, Hollywood.

Minna Gombell, actress, to Joseph Sefton, Jr., in Yuma, Ariz., May 19. Groom is a San Diego bank executive.

Vivian Downey to David A. Friedman, Los Angeles May 20. Bride is former musical comedy actress, groom a film executive.

Dorothy Woodward to Del Fryrear, both of Los Angeles, at Yuma, Ariz., May 2. Groom is booker at the Paramount L. A. exchange.

Francesca Carey to Duncan MacMartin, May 3, in Tia Juana. Bride is the daughter of William F. Carey, president of Madison Square Garden. Groom is a Canadian financier.

BIRTHS

Mr. and Mrs. Richard Arlen, son, Los Angeles, May 18. Mother is Jobyna Ralston.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
Story of Temple Drake
with MIRIAM HOPKINS
Plus RKO Vaudeville

RKO 86th ST. at LEX. AVE.
Wed. to Fri., May 24 to 26
'Circus Queen Murder'
and
'The 11th Commandment'

RKO 81st ST. ON B'WAY
Wed. to Fri., May 24 to 26
'Circus Queen Murder'
with ADOLPHE MENJOU

LOEW'S B'WAY at 45th ST. STATE 25¢ MON. to FRI. A.M. to NOON
—On Screen—
14 Stars! 200 Girls!
"42nd STREET"
On the Stage
WM. DEMAREST and Others

—On Screen—
MARION DAVIES
"PEG O' MY HEART"
B'WAY at 51st ST. CAPITOL
In Person: Joan Blondell, Dick Powell, Stoopnagle and Budd and Others

CHATTER

Broadway

Paul Berlenbach back to wrestling.
Alex Gottlieb moving his office again.
Mack Millar p.a.'ing Ben Marden's Riviera.
Irene Dunne taking in the shows and shops.
Irv Brecher's list of gag customers growing.
Jigg saw puzzle skit in illustrators' show a wow.
Ben Washer off to Louisville for a month's vacation.
Lou Goldberg now working on a novel in a farm setting.
Slot machines back immediately after favorable court decision.
Jed Flanagan has a new spot and a new partner (Charles Murphy) on West 53d.
Kid Coster in ahead of 'Tattle Tales.' First time on Broadway for a long time.
J. Robert Rubin is personally kuhraaaaaazy about 'Reunion' and has seen it several times.
Mrs. Edward G. Robinson and the two-month old Robinson baby are off to Hollywood to join papa.
Al Julian authored four of the eight shorts Clarke and McCullough will make for RKO Pics.
Jack and Lil Pulaski celebed their 25th anniversary Sat., nite. That's something of a Broadway record.
Mrs. Sam Eckman, Jr., visiting relatives in New York, while Sam remains tied to his London desk.
Someone opened a locked car and walked off with overcoats left there by Rodney Bush and Stanley Smith.
Jerry Freeman had one of those formal openings at the Paradise Sunday nite as the maestro-successor to Abe Lyman.
Attorneys for trustees in Paramount and Publix Enterprises are proving they have a better sense of humor than most showmen.
The Harry Cohns, Lewis Milestone and Laurence Stallings sailing May 25 on the Conti di Savoia split at Villefranche, the Cohns going to Rome (a Mussolini medal?) and others heading north.
Harry Keller, Boswell for the Simplon club, endorses Jimmie Kern as the sole and exclusive author of the topical stuff which the Yacht Club Boys (Kern, Kelly, Adler and Mann) air at the Simplon.
Broadway sophisticates started keeping tab on the gross number of wild 'news' the Broadway columnists have been spilling of late, but gave it up. Since Winchell and Sullivan have been feudin' they make any check unnecessary by voluntary finger-pointing at each other's bulls.

Paris

eulah Livi

Raquel Meller is touring in Spain.
Ramon Novarro off to Switzerland to visit friends.
Constance Cummings vacationing in Capri then coming here.
Barbara La May, formerly with Texas Guinan, reengaged for the Lido.
Henry-Diamant Berger back from shooting scenes in America for 'The Stowaway.'
Paderewski has donated the entire receipts of his concert May 15 to French charities.
George Davis left hurriedly for N. Y. C. when his new novel was accepted by Harper's.
Lulu Gould, former Casino de Paris colored star, is now principal dancer at Pigall's cabaret.
Channing Pollock, off playwrighting during the depesh, has completed a novel for fall publication.
Portrait of Phyllis Nielson Terry by Frederic Whiting attracting much attention at the Spring Salon.
Rylli's Hasoutra, American dancer, back from recital tours in England and Germany, to make debut here at Salle Gaveau.
Lily Damitia has accepted an invitation from Bebe Daniels and Ben Lyon to visit them a couple of weeks in London.
B. G. K. Films will start production in June of an original story by Paul Mesnier titled 'Je Suis Un Juif' (I am a Jew).
Mary Garden and George Copeland leaving soon for Spain to appear in the Chopin festival end of this month at Palma.
Josephine Baker selling emblems for benefit of poor artists attracted more attention than the paintings at opening of spring Salon.
Elizabeth Welch, singer of popular songs, just arrived from N. Y. C. has been engaged as one of the chief entertainers at Chez Florence.
Dinah, popular colored cabaret entertainer, back from film and singing engagements on the Riviera, is opening up another nite eatery.
Henri Garat found picture-making so strenuous in America that he has gone to a sanitarium to rest up before starting his Fox French film.
Ruth Chatterton and George Brent enthusiastic about Spain and now winding up their vacation here before sailing for America end of this month.
Mr. and Mrs. Benjamin Throop (Ruby de Rimur) sailed for America on the Leviathan, May 6, to spend three months in N. Y. and Los Angeles.
Two bottles of U. S. Budweiser auctioned off at Harry's Bar for the benefit of the American Legion Poppy Fund fetched the handsome sum of 1,000 francs.
The Russian play, 'Azet,' by Chegoliew and Alexei Tolstoi is being adapted for the French stage by H. Frederic-Pottecher and M. Precam for next season.
Alhambra has Lucienne Boyer as headliner and Pola Negri is definitely booked. House has given up vaudeville and returned to movies with feature attractions.
Dorothy Donnell Calhoun, West Coast editor of 'Motion Picture' and 'Classic' mags, spending three months leave of absence in Paris brought the whole family with her.
Lily Damita arrived at Havre minus her ticket which she trustfully turned over to a strange man at the Herriot reception who claimed to be an employee of the French Line.
'Professor Klenow,' the Karen Bramson play created 10 years ago at the Odeon, is revived, this week at the Comedie-Francaise with Andre Brunot, Denis d'Ines and Marie Bell.
Four Russ Rascals, quartet of American boys comprising James Randolph, Brantley Watson, Fred Hetzler and Stanley Reyes, making their first European appearance at the 1830 Cabaret and going over big.
Yvette Guilbert, Argentina, Yvonne Astruc, Leon Bernard, Mona Paiva, Damia a.d Serge ' r contributing their talent for a benefit performance at the Salle Plevel in aid of painters and sculptors hit by the depression.

Berlin

By Heinrich Fraenkel

Dr. Sobernheim, one of the most famous German financiers, ousted from Ufa board by Hugenberg.
Maugham's 'For Services Rendered,' after a recent successful run in Berlin, has gone on tour, playing Zurich first.
Henny Porten starting on a new legit tour throughout Germany, Holland, Belgium, Switzerland. Vehicle chosen called 'Tomorrow at Five.'
Bruno Granichstaetten has finished a new musical comedy called 'Oelrausch' ('Oil Crazy'). To be produced in the fall, simultaneously in Paris and Berlin.
'Dacho' has been dissolved, in order to be amalgamated with the 'Kampfbund,' the new big Nazi organization of artists. Dacho used to comprise all artists working in film production.
Ufa's Symphony orchestra (50 pieces) has been dissolved. No more matinees in Ufa houses. Orchestra has decided, however, to stick together and go on tour, under Conductor H. Thierfelder.
With 'Talfun' just vetoed as a film, the Renaissance theatre, under the new management of Horst Budjuhn, dares to put the old Lergyel play on the stage. Government called film too favorable to the yellow race.
Kabaret der Komiker, left by Robitschek, still looking for a boss. Probability is that it will be taken over by Milowitsch, who used to run cabarets in the Rhineland. Willy Schaeffers and Alfred Braun (of radio fame) also dickering.
Dick Wallace, Cyril Gardiner and George Marion, with nothing better to do or see, spent their Berlin weekend playing pinochle. Paris friends had warned them that Berlin isn't quite as gay as it used to be; but they had to see for themselves.
The Theatre in der Stresemannstrasse under new management. Dr. Kurt Raeck has taken the house, jointly with, Ernest Legal, former boss of the Berlin State theatre. Raeck, in partnership with Ingenohl, has also an interest in the Berliner theatre.

Riviera

Mary Hay around the bistrots.
Dinah has left for Montmartre.
The Bob Richeys tried Majorca.
Jimmy Walker's shaving twice a week—regularly.
Palm Beach, Cannes, plugging vaude for summer season.
Rex Ingram has a timely subject at last—the Red Sea, no less.
Kay Boyle's 'Gentlemen' is about Old Home Week in fairyland.
Ruth Patsy Miller guest of Baron de Banbigny. Baroness, too, of course.
Tom Broadhurst has finished a romantic comedy—'Kathleen'—begun 25 years ago.
'I Am a Fugitive' purses for dames, featured at Galeries Lafayette, have chain locks.
Ed Perkins greeted in Nice by a plum pudding he had sent a friend from Hollywood last Christmas.
Ronald Colman resting his pipes at Antibes, but the Mrs. in the hospital with a nervous breakdown.
Kay Carrington stopped on way to Riviera by wire to return to London to star in musical at Hippodrome in part for which Binnie Hale was originally considered.

Budapest

By E. P. Jacobi

Hal Roach and Robert A. W. Gowan here.
Lajos Biro here for a rest from picture producing labors in Paris and London.
Tibor Vincenti, who started out to substitute Valentino in pictures, now head of a press photo agency in Berlin.
Paul Abraham thinking of taking lease of Fovarosi Operette Theatre, with a view to stage world premieres of his own operettes.
Otto Indig and Alex Hunyady, both starting careers with big successes on the stage, now both writing sequels to their plays in the form of novels.
Unveiling of statue of Julius Hegedus, one of Hungary's greatest actors, in front of Vigszinhaz, brought great disappointment. Execrable both as a portrait and as a statue.
Sari Fedak starting on the production of her picture, 'Aunt Iza,' on May 22. She is herself scenarist, producer, star, and angel. Off to Paris for clothes now. Hungarian version only.
International Franz Liszt piano contest started here today. Thirty Hungarian and fifty foreign pianists from the ends of the earth competing for title of 'World's best Liszt player.'
Another Liszt jubilee feature is radio play about the great composer's and pianist's life, by Gyula Halasz and Karoly Kristof, to be broadcast on May 14, with music compiled from Liszt compositions.
Avigdor An-Schnell, alleged author of 'Timosa,' Jewish play that is the season's hit, non-existent. Play was written by Ignatz Weinreb, clerk in a provincial hardware store, and adapted by Lajos Gellert who also directed and plays the lead.
Roumanian version of 'Ghost Train' now being shot here at Hunnia Studios. Hungarian backers, and direction in the hands of Jon Milhail, Roumanian, and Lajos Lazar, Hungarian director. Roumania's quasi-poet laureate, is responsible for version.

Loop

Variety office got new paint.
Lou Bigelow likes Chicago. Will stay here.
Max Halperin here, first time in three years.
Amos 'n' Andy booked for Omaha May 27-28.
Jack Barry, Ph. D. of Publix, a passer-througher bound for Denver.
A. P. Waxman here to install Floyd Gibbons at the Palmer House.
Paul Whiteman, looking swell, admits added ounces resulting from 3.2 beer.
Harry Puck flirting with the Planet Mars to open it as a class nite club.
Ben Ehrlich, after a shivering and complaining winter, now likes the suburbs.
Horace Sistare minus all upper teeth while waiting for dentist to install plate.
Birdie Reeve's father, Thomas, preparing to issue a novelty publication called 'Light.'
Carleton Smith, music critic, believes he has the only Richard Wagner manuscript in U. S.
Archie Herzoff gave Mickey Mouse a cartoon a third of the space in his Tivoli-Uptown ads.
Rocco Vocco, ex-dean of music fraternity, caused traffic jam in main aisle when entering Henrici's.
New box office with four windows built in lobby of Oriental to handle new $1.65 reserved ducats.
Charles Cukor is tinkering with an idea to present opera in English in a legit theatre during the World's Fair.
Reported Hollywood-at-Fair studio wanted to borrow old scenery from B&K but latter knows nothing about it.
Bookseller William Targ thinks it would be profitable fun to produce a play by Herman Lewis based on King Levinsky, the pug.
R. G. Lydy, king of the parking lots, got a divorce. Show biz met him briefly as angel of Fritz Blocki's 'World Between.'
Blackstone Hotel reopened after its winter with the locked doors and chose a handsome Georgia lad, Tom Gentry, to supply the dance music.
Tommy Sacco now booking Arabian Grill, Columbus, Antlers Hotel, Indianapolis, and Club Madrid, Milwaukee, besides weekend vaude.
Helen Tieken and Raymond O'Brien staging 'Wings of a Century' pageant at World's Fair. Edward Hungerford wrote it, Hamilton Forrest scored it.
LaSalle Roof opens as 'The Hangar' with June MacCloy, Mack Campbell, Carl Grayson, Andy Freeman, Charley Kaley, plus Johnny Hamp's orchestra.
Elizabeth Guion Hess, who runs the Cameo, salon music-mixed-with-gab, and former Hearst newspaperwoman, is organizing a 'Welcome Stranger Club' for World's Fair.
Gimbel's restaurant under the Oriental theatre may operate as a cabaret at nights with Phil Stewart, of radio to m. c. Evidently inspired by the new ritziness above.
World's Fair will have 440 soldiers and 25 officers from the United States Army living on the grounds throughout the Exposition. Lennox Lohr, Expo gen. mgr. is an army major.
Josef Cherniavsky patriotically practicing the cello after theatre hours in the Chicago was startled by the voice of a negro porter who shouted down from the balcony a request for 'St. Louis Blues.'
Armin Hand who will conduct the Board of Trade American Legion band at the World Fair opening day ceremonies is a son of John F. Hand, who conducted a band at the inaugural of the 1893 Expo.

Hollywood

Allan Dinehart has for a chauffeur.
Marcella Napp Honolulu for two weeks.
Alice Brady taking a beach home for the summer.
Helene Costello-Lowell Sherman divorce became final last week.
Weather still too chilly for the grand opening of the beach house season.
The Marlene Dietrich dressing-room at Paramount padlocked until her return.
Looks like that much publicized Gary Cooper-Lillian Harvey auto race is off.
Sammy Lee lost 10 pounds rehearsing a ballet for 'I Loved You Wednesday.'
Paramount's Coast district sales convention postponed until first week in July.
Robert Montgomery beginning to chill on polo. Too many chances to spoil the face.
Reeves Espy's plan to marry off an octogenarian friend falls to make headway.
Al Christie bubbling over with enthusiasm now that double features are being ruled out. . . .
Allan Dinehart wants unnecessary 'I' knocked out of his first name, so now it's spelled Alan.
Although reported to have resumed his personal appearance tour, Hobart Bosworth is expected back here this week.
Radio, challenged to a duel by another studio, is looking for fencers among the employees to accept the sports challenge.
Downtown men's apparel shop is using an attractive femme to model male attire in one of its display windows. Drawing plenty of attention.
Walter Futter, now in Chicago with his 'India Speaks,' has postponed his projected trip to Africa to make another Dark Continent picture.
Dick Dickson paid winning managers in a biz drive staged in his F-WC division with enlarged photo-statted checks. Now the boys can frame 'em.
George Bowser, Beach district mgr. for F-WC, has blossomed out in a pearl gray gaberdine hat, ocean blue tie and kerchief, sky blue socks and dark blue and white shoes.

Vienna

rich Glass

Police ban for 'Mysteries of Sex' pic.
Jarno jun. churchbelling Trude Hirsch.
Hermynia zur Muhlen fleeing from Frankfurt.
Bezier's 'Barrets' called 'Enemy of Love.'
Schnitzler's son, Heinrich, to produce Benatzky's latest.
Franz Lehar to be a character in Richard Fall operetta.
H. P. Smolka off to London to boost Vienna as film center.
Grock and Okito claiming back debts from Renz management.
Gustav Diessl over for Fritz Lang pic, 'Testament of Dr. Mabuse.'
Variety's stage Margaretner-Orpheum celebrating 10th anniversary.
Royal Theatre Copenhagen wants Krauss and Burg ensemble for 'Campo.'
Karl Muck not well enough to conduct Wagner, with Weingartner to replace him.
New Bisamberg station, 130 meters high and working on 100 kw., having successful tryout.
Actor Kurt Reding sentenced to $6 penalty for having slugged his director, Kramer-Koenigsmark.
Arturo Lucon conducting Verdi's 'Requiem' as commemoration of would-be 70th birthday of late Franz Schalk.

The Hague

By M. W. Etty-Leal

Tuschinsky offering free cakes and coffee to subscribers getting their season tickets.
Seaside resorts opening, tourist season starting, but not many Americans here yet.
Books banned in Germany now being published in Holland, Dutch printers co-operating.
New Boumeester-revue with Holland's popular comic Buziau doing well here at Scala Theatre.
Mrs. Spoor-Carelsen celebrated 70th birthday. She left stage after a strenuous career, partly in Java.
Hofstad Tooneel bought rights for Holland of American play, 'Dinner at Eight,' by Edna Ferber and George S. Kaufman.
French composer, Pascal Bastia, attending premiere in Grand theatre, Amsterdam, of his new operetta, 'Dis Neuf Ans' (Dutch title, 'I Love Susy'), on short talk on microphone (VARA-Socialist broadcasting).
Chaliapin, who muffed his date here in April, appeared here at last one night, but had sprained his ankle so that he hobbled on to stage and sang other songs than on program, for which fans had to cough up $20. Nuff like.
Through depression, one of Holland's best legit companies managed by van der Horst since 1919, now dissolved. Actor - manager signed on with Hofstadtooneel the Hague; this company engaged also Mrs. Vera Bondam, who returns to the stage after an absence of two years in Paris.
International cabaret show now touring Holland; calls itself 'Ping Pong,' members are: Yiddish songster, Chaja Goldstein, Geza Weisz, Hungarian film-comic, Norwegian soprano Irmgard Andersen, Dots Son-Rathel, the man with the 1,000 voices, and German conferencier Kurt Egon Wolff. In concert halls this week only two foreigners billed German soprano Heddy Vos and Helen Teschner Tas, from the States, who is of Dutch extraction.

London

Victor Taylor out of British Lion.
Judy Kelly, B.I.P. starlet, off contract.
Michael Powell joined Gaumont-British.
First night fixture list thinnest for months.
'Cynara' did very poorly at the Carlton.
Basil Dean doing a play at Embassy.
Cedric Belfrage wants his undies mentioned.
Half London at Delysia's party the other night.
Michael Egan boasting the maddest flat in town.
Dan Fish challenging all comers at film trade golf.
Charley Chase mighty friendly with the West-Enders.
Laddie Cliff putting in a pit and gallery at the Phoenix.
Jorgensen and Whiston doing the Parnell & Zeitlin tours.
Sir Johnston Forbes-Robertson suffering from shingles.
Herbert Wilcox finished picture version of 'Bitter Sweet.'
Peter Burnup now book reviewer for the 'News-Chronicle.'
Manning Haynes and Warwick Ward in a film proposition.
An Epstein statue show is still one of London's newest b.o. bets.
Non-stop at the Windmill shortly scoring 20,000 performances.
Notices likely to fly on on 'Bergara in Hell' at the Garrick.
'Today We Live' voted major disappointment among the critics.
Leon M. Lion entertaining the press in that dressing room of his.
Dan Fish too busy to look for an apartment and staying at hotel.
Swaffer is being missed from his usual spot in the Savoy Grill Room.
Naunton Wayne and Arthur Riscoe latest British film comedy team.
Gus Yorke announced to return here in a Jewish play, 'If I Were You.'
Ord Hamilton and Connie Carpenter divorce likely to be heard in June.
William and Joe Mandel held over at the Palladium for further three weeks.
Clyde Cook latest to direct for Warners here at their Teddington studios.
Talk of heavy libel action between a film chief and noted film slugger.
H. Whatmore got a West End run for his first indie production, 'Wild Justice.'
Lily Morris, vaude name, making talker with Gordon Harker for British Lion.
Monty Banks claims he has three offers from different British film companies.
Campbell Dixon, 'Telegraph' flicker knocker, now collaborating on another play.
Charles Cochran has given up smoking. 'Variety's' London office will mourn.
Harry Crull, Empire manager, taken Warwick Ward's flat in Finchley Road.
Anthony Armstrong, 'Ten Min-

(Continued on page 54)

CHATTER

(Continued from page 53)

ute Allbi' author, collaborating on two new plays.

Oscar Hammerstein 2d here for the summer, having rented a house on the Thames.

'Rasputin,' renamed the 'Mad Monk,' postponed pre-release at Metro's Empire.

Henry Sherek's sudden departure for the continent for his new film, Parnell & Zeitlin.

Bebe Daniels will make personal appearance in '42nd Street,' currently at the Regal.

Donovan Pedelty back from the South of France where he dialoged a Buchanan picture.

Nina Mae McKinney playing for General Theatres despite broadcasting engagements.

Archie de Bear and Eddy Dolly likely to do some stage shows at the Pavilion shortly.

'Children in Uniform' ('Maedchen') ends eight months' run at the Duchess May 27.

John Paddy Carstairs, Nelson Key's offspring, will meg his own story for Sound City.

Anti-slimming craze the latest thing on which the dames are spending their money.

Dillon Damon of Warner's has stopped growing that beard and is studying contract again.

Panama

By Bea Drew

Ilgray has a new show coming on or about June 1.

The old Adams has reopened, but with native talent only.

Motion picture operators' school opens at Quarry Heights Army Post.

Dunn sisters from the old Metropole have taken over the Cameo Beauty Shop.

Leslie Metzer has divorced her canal employee husband. Dancing at the Club Rivoli.

Llona Sears, dancer, got tired working in B'way shows. Came here to visit her folks.

Richard Barthelmess and wife were in Panama. Veree Teasdale was a member of their party.

At Corozal theatre Dorrance Brown put on a musical comedy, 'Jitters of 1933,' with local talent.

Happy Draughon, owner of the Metropole when it closed its doors, is running a cafe on the main stem (Central avenue) called Happy's Place.

Henry Berman, who has been mgr. and m. c. at the Atlantic nite club in Colon for nearly two years, is leaving for the states. He will return with an entire new show of 20 people.

Lopez Sisters put on a show at the Ancon club house. The entire show was their dancing class. When the Metropole closed the sisters opened a school of stage dancing and this was their first show.

Once again Antonio Isaza, member of the board of censors, is raring because American cabaret girls have not been compelled to pass any medical examination. He wrote to the mayor, Carlos de la Ossa, and wants to know why pronto!

Big drive on illegal gambling. But it doesn't do any good. They move a few doors down the street and reopen. When the drive started police judges refused to co-operate with police. The gov't, however, has ruled that judges must aid the police.

Who said depression? Two new nite clubs open in Panama just four doors from the Ritz Mary Lee Kelley has opened the "La Vida." It's the old Happyland painted and cleaned up with a little class added—much too near the Ritz, both can't make money. One must go under.

In Bella Vista, the classy suburb in the Bella Vista hotel, is the Club Rivoli with Wernie White and his red hot orchestra. The other attractions are Margaret Deane, Odette Forrest, Gail Lawrence, Valerie Vogel, Ruth Griffin, Marjorie Lorraine, Martha Von Demeter, Dorothy Jackson, Rae Cultis, Athalie Roy, Lucille Martinez and Helen King.

Saranac Lake

By Happy Benway

Fifi Climas New Yorked it for a weekend, nice time.

Dan Astella was shot back to bed with a mess of different things.

Donatella Family here weekending their two boys Romeo and Joseph.

Paula Campbell, ex-airer, here for a two week vacash. Will also get a check-up.

Are you writing to those you know in Saranac and elsewhere that are sick?

The wife of Fritz Bender passed away, Fritz is one of our prize patients at the lodge here.

Dick Moore New York bound for a three week vacash, first time out of lodge for a vacash in three years.

Cecila Hafermann R. S. S. Rutland, Mass., now up and around doing a one meal turn in the dining room.

Jimmy Carr, aircaster and night clubber, left her after a six month look over, but the medico's couldn't find anything.

Russ Kelly, after eight years of ozoning left for Atlantic City, N. J., he will resume the corking up with a summer stock minstrel show.

Jack Nicoll, who navigated the 901 taxi company here for some time is a newcomer at the lodge, now under observation for an oper.

I wish to take this means in thanking Mrs. A. Helmlick, N. Y. C. for sending all those books and jig-saw puzzles for the boys and girls up here.

Helen O'Reilly who left here about six months ago cured after a six month seige, back looking over the hilltop city and enjoying a vacash. Absolutely okay.

Marion Cannon is a newcomer at the lodge, under observation. Her husband Jimmy Cannon was here to a 100% okay cure, he is now tooting that Sax to good results.

Remember Johnny Reilly the hoop roller. He had a six month seige of hospitalling in Santiago, Chile. Now okay and working with the Circus Charini touring South America.

Let's take a trip to the Elk's Home in Bedford, Va., and visit the old timers there. Remember George W. Milton of the Three Miltons, Billy, Marry & George, also the original Jiggs of Bringing Up Father, he's doing well...Tunis Dean, ex-Belasco manager who also managed a Baltimore theatre, holding up okay and feeling fine...Dave Rammage and Henry Mayers, formerly of the agent and manager field, both are spic and span...George Mitchell (Mitchell Brothers) clog dancer of the old dancing school, okay and still hoofing...Dan Cowley, Irish comedian of the Tony Pastor days, still telling them and feeling okay...Jack Williams (Williams & Barton) burlesquer and vaudeville artist of the olden days, feeling at his best...Fred Leslie, circus clown, still kinking up for the natives and doing nicely... Johnny Connors (Connors & Garwood) comedian, dancer and stock actor, still kicking around...Jim Haswell, parachute jumper who was at Woodward Gardens, San Francisco, Calif., for years, hale and hearty, sez he could still out-jump them all...Martin Molloy, singer and dancer of the 80's, who can still hoof, he feels better now than he ever did...Charlie Saunders, old-time minstrelman of note...Every one of these old timers have seen from 20 to 60 years of show-biz service. Do you know any of them; well, drop them a line.

LETTERS

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Hot Dog Row's New Burley Must Be Clean, Says Banker-Censor

Cleveland, May 22.

A lily smells the same no matter what you call it, but burlesque must be thoroughly fumigated, scented and described as 'musical comedy extravaganzas' before Cleveland bank owners of the Carter will allow it to be shown in their house on Hot Dog Row.

George Young and Dave Lederman, who managed the defunct Gayety, discovered this to their amazement when they tried to lease the Carter for burlesque. Theatre used to be the town's hottest burlesque headquarters back in the old days when it was known as the Columbia. After it was taken over by the Cleveland Trust Bank, remodeled and made into a film grinder, the puritanical directors whitewashed its lurid past and decided to guard against future sinning by injecting a trick clause in lease. Clause stipulates that house will not be rented for burlesque, and that any shows having a smell of indecency or immorality will automatically break the lease.

While running the Gayety but looking for a larger house, Lederman and Young dickered for the Carter for three months without results. Deal was only closed last week after producers agreed to call their shows 'musical comedy extravaganzas' and solemnly swore to keep 'em clean and nice enough to satisfy Aunt Minnie. And to see that they keep their promise, one blue-nosed bank official has appointed himself censor to check up on revues every day.

Policy will be four-a-day, with half a dozen vaude acts sandwiched into the shows, with a 25-40c scale. Young, who passed up annual summer job of managing Coney Island's Luna Park, to be house manager; Lederman, its angel and prez; Ed Daley, the director. Sid Sampliner in orch. pit.

First show opening Saturday (27) with 'Boob' Blake heading cast of 14 principals and 20 chorines. Since regular burlesque talent will be used, the anxious producers warned all the veterans that any ad-libbed smut or profanity will mean the gate for them.

Everything Else Died, So Markowitz May Try Burley

San Francisco, May 22.

Dan Markowitz is dickering with the Daltons, Los Angeles burlesque impresarios, to put a burley troupe in his Embassy, house of checkered careers which currently is showing a sexie after various policies of straight pix, duoble bills, tabs, burley, and condensed musical tabs, the last ending fatally for Markowitz.

Markowitz is currently straightening out the financial jam he got into last month when playing 'Jig Saws' revue on percentage. Musicians union went before the State Labor Commission, which hopped on Markowitz and made the latter pay back salaries to five men. Stage hands are gradually getting their money, with small payments being made on account.

Also owed for advertising, with 'Call-Bulletin' holding a check on which no action has been taken yet. Markowitz paid nothing to 'Examiner' and that sheet is suing him, while 'Chronicle' and 'News' have taken no action.

At present time Embassy has a sex picture 'Virgin's Sacrifice' with Leslie Helm in as operator on a split with Markowitz. On Thursday (18) house announced the pic, paying cash for all advertising, but show had been bootlegged for most of the week before general public heard about it at all.

Helm had a few lobby cards out front, no cashier, no ushers, no apparent manager—just an anonymous someone who collected admish from the drifters in.

Burlesque Placements

Milt Schuster, Chicago, made the following burlesque placements last week: Billy Fitzer, Star, Cincinnati; Dugan and Clark, Willie Gordon, Star and Garter, Chicago; George Pronath, Spanish Village, World's Fair; Billy Mifflin, Garrick, St. Louis; Paul Morokoff, Republic, New York; Snookie Wood, Lyceum, Columbus; Charles LaFord, Empress, Cincinnati; Rita Zane, Temple, Cleveland.

OBITUARY

ICH SCHOENFELDER

After a short illness, Erich Schoenfelder died in Berlin, aged 48. He was born at Frankfort and became a successful actor. Fifteen years ago, he came into films as an assistant to Richard Reichberg and got an early chance for picture direction. In the days of silent pictures, Schoenfelder was a successful director of farce comedies, with an occasional more sophisticated one or even a drama.

A couple of years ago, Schoenfelder also got his chance in talkers making a few quite successful ones. His last feature, released four or five months ago, was 'Kamf,' an auto racing picture starring Manfred v. Brauchitsch, young German ace driver. Schoenfelder was just about to start on another production when he fell ill.

ELMER GRANDIN

Elmer Grandin, 72, veteran stage actor, died at his home Patchogue, L. I., May 19.

He made his stage debut in 'Pinafore' in 1879 and his final appearance was as the American Ambassador in the Canadian production of Shaw's 'Applecart' last year. Within that span of 53 years he had filled many important parts and is credited with having been the first actor to assume the role of Abraham Lincoln in a stage play, in 1890. He had made his home in Patchogue for the past 36 years.

Survived by his widow.

MAUDE MAY DILLON

Maude May Dillon, 62, once a legitimate actress of some note, died May 17 in the County Hospital, Chicago. She was credited with appearances in support of Richard Mansfield and with William Collier in 'The Hidden Hand' at the old McVicker's theatre 20 years ago.

A fractured hip sustained six months ago led to her death from heart disease. She was destitute. Relatives promised to provide burial in Memorial Park, Evanston.

FRANCO PIPER

Franco Piper, 52, who will be remembered in America for his banjo spinning act, committed suicide in a lonely country road near Brighton, Eng., May 8. Had been suffering recently from depression due to lack of employment and the fact that his wife is in a nursing home.

Piper's last appearance in London was last year as a member of the Veterans of Variety, and at that time his act went as well with the audience as ever.

SEYMOUR RICE

Seymour Rice, 62, died at Kansas City, May 16, from heart disease. He had been connected with the theatrical business for many years, starting as treasurer of the Ninth Street theatre and later treasurer and manager of the Grand. For a number of years he has been publisher of theatre programs.

Surviving are his widow, a son, Seymour Rice, Jr., of New York, and his mother, Mrs. Max Rice.

ARTHUR FORREST

Arthur Forrest, 76, died at the Barbizon-Plaza May 14. In recent years he had spent most of his time in France and had been recently returned from there.

For many years he was one of the best known leading men on the American stage, playing with Lily Langtry, Richard Mansfield, Anne Russell, Agnes Booth, Rose Coghlan, and as the male lead in many combination productions.

LEE WILSON DODD

Lee Wilson Dodd, 53, author and playwright, died in New York May 16 of heart disease.

He had only recently been appointed to succeed Prof. Baker as head of the Yale drama school. His best known play was 'The Changelings,' but most of his work was adaptation, including 'His Majesty, Bunker Bean' and 'Pals First.'

SADIE HARRIS

Mrs. Sadie Harris Aylesworth, 40, died May 15 in the N. Y. hospital for joint diseases. She was the wife of Arthur Aylesworth, actor and herself an actress under her maiden name.

Survived by her husband, brothers and three sisters.

ABE SAMUELS

Abe Samuels of the firm of Samuels Attractions, died May 17. He was a pioneer in the motion picture presentation business, offering his acts, etc., to the Capitol, Strand and the original Roxy. He was associated with Leon Leonidoff in executing his ideas for the Roxy spectacles.

Survived by three brothers, his son, Bobby, and his mother.

HARRY SALLOWAY

Harry Salloway, hydraulic engineer and senior employee at Drury Lane theatre, London, died May 7, aged 56. He had been employed at the theatre for 35 years, and was responsible for the electric and hydraulic lifts so much used in the production of 'Cavalcade' last year. In addition, he was secretary of the Drury Lane social club.

HERMAN KEI

Herman Keiner, 74, veteran San Francisco theatre ticket broker, died at his home there last Monday (15).

Keiner operated a bureau in the Manx Hotel, for some years. A widow and daughter survive.

AMBROSE E. WILLIAMS

Ambrose Eugene Williams, 60, former circus aerialist, died in Georgetown, Del., May 17. His career ended in Richmond some 30 years ago when in a fall he fractured both arms and legs.

CHARLES J. DORNER

Charles J. Dorner, 72, treasurer of Robert Teller's Sons & Dorner, pioneer music printers, died of heart disease at his home in Arlington, N. J., May 16.

LOUIS KNOCHELS

Louis Knochels, 65, old time minstrel and once the south's champion cake-walker, died in New Orleans May 18. Survived by wife and five children.

JACK V. LLOYD

Jack V. Lloyd, 46, make-up man at Columbia studios, Hollywood, fell dead of heart disease while working at studio may 20.

William Morris

No Strip, No Talent

(Continued from page 1)

York for a week now, with the shows containing more legitimate talent than they've held for years.

But the Boys No Like

But the sad part is that the boys who still are loyal burlesque fans don't seem to want talent. Business fell off immediately the 'no strip' order was issued and it's still off.

Houses affected are the Republic, Eltinge and Ceneral in Times Square, Irving Place on 14th street, Minskys in Brooklyn and three or four lesser stands around town.

The police head and license commissioner made it tougher this time than ever before. In addition to actual exposure, they barred stripping of any sort, even with their brassieres, left on. The women cannot touch their costumes for peeling purposes, and when returning for encores must have on precisely the same wardrobe in which they bowed off. It means no 'teasing,' as the strippers call it, of any kind.

Posing tableaux by chorus girls in their birthday suits don't come under the ban, as this isn't classed as 'teasing,' nor is it an exclusive with burlesque. Night clubs around town strip 'em to an even greater extent, but it's okay as long as they stand still.

The stripping ban resulted in a break for those vaude acts who will play burlesque theatres under the burlesque name. The talent call brought work to some outside men also, mostly dance teams.

Coupon Book Deal to Pull Some Chi Concessions Off the Nut in Advance

Chicago, May 22.

An advance ticket buy deal to combine the World's Fair 12 leading midway concessions in a coupon book to be retailed to the public at $3 is in formation. The Palmer House (hotel) is negotiating with Floyd Gibbons, World's Fair reporter, to plug the combination ducat sales. Project may also involve the placing of ads in about 500 newspapers.

The coupon book will contain general gate admission and tickets to the Skyride and other amusement concessions. The Palmer House group proposes to purchase tickets from the various concessionaires in blocks of 100,000 at considerably than the regular admish prices.

There is no guarantee as yet that, through the advance ticket buy, some concessionaires will be able to recoup their investment and show profit from the coupon books, but in several instances this will be very nearly the practical result. One concession, reported to represent an investment of $70,000, would be out of red and on the way to an $85,000 profit should a buy of 100,000 tickets at 15c go through.

Di rice

The concessions to be included in the deal will be those whose regular admission price is 25c. The ticket combine wants 10c established as the wholesale purchase price for them, but the concessioners, from accounts, are holding out for 15c.

Skyride, a $1,250,000 investment, and a couple of other expensive layouts could not be assured of an immediately profit from the coupon books, but the lesser concessions could, it is figured.

The concessionaire had a stormy meeting the other night, and another is slated for tonight (Monday). Some squawks were registered by the smaller concessionaires who were not included in the coupon plan, and who charged favoritism. As a result, if the book buy idea goes through, a No. 2 book for smaller attractions may be issued.

Harry Harrison is handling the negotiations for the Fair people.

Promoters Crowded Help From Own Dining Room

Chicago, May 22.

Hordes of promoters, with and without cash, mostly without, have caused such a congestion in the restaurant at the World's Fair Administration bldg. that employees have been obliged to leave the premises and eat elsewhere. In consequence of this loss of time for employees all outsiders are now barred.

Must have credentials to put on the feed bag now.

Beatty in Home Town

Columbus, May 22.

Clyde Beatty's act in Hagenbeck and Wallace circus, here for a one-day, two-performance stand last Saturday was directly responsible for filling the tent to capacity and some standees at night.

Beatty being from near here got the biz in a big way. Attendance set a record here for past several years.

DOG RACES 'CRUEL'

Cedar Rapids, Ia., May 22.

With the town filled and practically all arrangements made, dog races were called off by Frank Whitney, promoter.

The humane society issued an ultimatum to the promoter that were the races attempted, warrants would be asked charging the promoter and participants with cruelty to animals. Unfavorable weather was given by the promoter as reason for folding.

CIRCUSES

(For Current Week May 22)

Al G. Barnes

May 22, Stockton; 23, Fresno; 24, Bakersfield; 25, Porterville; 26, Tulare; 27, Modesto; 28, Tracy, Cal.

Hagenbeck-Wallace

May 22, Charleston, W. Va.; 23, Parkersburg; 24, Clarksburg; 25, Fairmont; 26, Uniontown, Pa.

Ringli

May 22-27,

'Ladder' Davis

(Continued from page 1)

me 10 cents on New Year's day, and I'll write my check for a million on Dec. 31.' That's his way of saying that money doesn't mean much to him, but he can amass almost any sum. The present gusher is his most recently acquired oil field, and estimated to be worth $20,000,000, but when the highest bid Davis received was $5,000,000 he refused to sell. Day previous to the oil strike banks had refused to lend him money needed for wages.

Desiring additional funds, Davis prepared a prospectus for dissemination in Massachusetts, where his name is something of a by-word. But the circulars came to the attention of state authorities, who refused to permit mailing. That was last month. Reason for the authorities stepping in was in the prospectus itself, which carried this warning: 'It is foolish to invest,' and then went on to explain the Davis oil project. Davis then asked that the state select an expert to investigate his field at his expense. The geologist, sent down from Oklahoma, ultimately reported that the field was under-estimated. After which circulars were permitted in the mails, and within a week $300,000 was raised.

Davis has made and lost three or four fortunes. His first big money came through rubber, but the sock of the 'Ladder,' and the stock market, chased him back to Texas, where he started again.

New Worry

(Continued from page 1)

tists and others eligible for relief wages. Each will be paid an average of $15 a week. Included in the scope of the proposed recreational projects are the following:

1. Musical activities comprising the organization and presentation of orchestras and bands made up of amateurs and the training of community choruses, quartets and soloists. Planned to present them in public recitals, but whether or not an admission will be charged has not been determined.

2. Opportunity will be given for the leaders to conduct courses in musical appreciation with the assistance of bands, orchestras, choruses and other instrumentalists and vocalists.

3. Dramatic arts: The State Relief Administration recommends the training of existing dramatic societies and the formation of new groups, the rehearsing of plays, costume planning, the making of stage settings and courses in elocution. This also suggests and enables the presentation of pageants.

Male Filmers

(Continued from page 3)

the outcome. Howar turned down $75,000 to play opposite Marion Davies in 'Peg o' My Heart.' He is about the only male romance in the freelance ranks.

ven Dozen

Major studios at present have a total of about 12 male stars who can carry a sweet romance and satisfy audiences who still believe in Santa Claus.

Metro is trying to develop Franchot Tone and Robert Young. At present, both are more or less of an untried quantity. Ramon Novarro is the only other romantic lead on the lot. Robert Montgomery, who can handle romance, is more satisfactory in light comedy. Warners, outside of Douglas Fairbanks, Jr., who runs to character leads but is capable of going romantic, is out of luck for drawing room lovers who respect conventions. George Brent has been tried out, but is more acceptable when roughing his gals around.

Fox has Buddy Rogers and hopes for Norman Foster and Alan Livingston. Otherwise its male stars are either hard-boiled or character leads. Universal has had Lew Ayres and John Boles as its offering to romance.

They Run Bi

Paramount's male players are mostly big lads. However, Gary Cooper, Fredric March, Herbert Marshall, Cary Grant and Richard Arlen are acceptable as the tried and true lover, but in each case, they do better work in more sophisticated parts.

In the freelance field, outside of Howard, there are Ralph Bellamy and Neil Hamilton, both of whom work well in romance, but have been doing other types of work lately. Bellamy has done several heavies. Hamilton is cast as the heavy in 'One Sunday Afternoon' at Par.

SEILS-STERLING

Tiffin, O., May 17.

Sterling Circus, one of the smaller motorized circuses, launched its 14th annual tour at Elgin, Ill., April 29, and after one stand in its home state, played four in Indiana and now is in Ohio. Lindemann Bros., owners, have a better show this year than last, and the outfit, which is moving on 38 trucks and cars, 26 of which are property of the owners, including several new units. Business the first month out has been good despite continued rain, with no stands lost to date. It is truly a family show, with the Lindemanns doing the bulk of the big show program as well as handling the executive end.

Program is presented in four rings, beneath an 80 foot top, with four 30's, top seating about 1,800, about half of which are reserves. Admission prices are scaled low, ranging from 10 cents to 25, with 15 cents additional for reserves. Both concert and sideshow grinds for a dime.

Albert Lindemann directs the big show, which runs about an hour and a quarter. Routine at this stand was running smoothly, with Arthur Heller's 14-piece band, playing excellent accompaniment. Trappings and all big-top props new and spick and span.

Tournament in which all performers participate opens with three fast double trap numbers taking to the air for the first display. Done by Aerial Richies, Orville Tindermann and wife and Shippey Bros. Dogs on ponies next—Edwin Kluss, Leroy Shrader and Dal Devar; swinging perch, 11-year-old Annetta Riddle; leaps, single somersaults over two elephants; Orville Lindemann, Harold, Klujeskie and Shipley Trio; well trained six pony drill; Albert Lindemann, single traps; Rose Heller finishing with muscle grind; Rich Barnsdale and Harry Leonard. Holland-Dockrill troupe, four people in the act, well costumed, and excellent carrying number, easily one of the high spots of the show; Sunshine Trio, comedy acrobats; menage display, all stock being presented; finishing with Rose Heller on 'Yankee Doodle,' Nellie Shrader and Miss Riddle.

Comedy mule, offered by Leroy Shrader; Orville Lindemann and wife and Kluejeskie holds attention with fine Roman ring turn; foot revolves by Miss Riddle, another good spot; Barnsdale offers good juggling novelty and riding cycle on wire; Art Lindemann and Erwin Kluss present elephant, dogs and ponies in center ring. Manual Macias on slack wire, with 'drunk' bit scoring heavily; ball-kicking horses presented by Albert Lindemann; swinging ladders, Verna Lindemann and Misses Heller Riddle and Shrader, a beautiful flash for a small show; ponies, dogs and monkeys, Erwin Kluss, Albert Lindemann and Leroy Shrader. George Holland's mechanical horse novelty concludes the show, with small boys being invited to learn to ride. Much merriment and an excellent closing number.

Harry B. Davis is producing clown and is being assisted by Emmett Shipley, Happy Miller, Bud Steininger and Sunshine Lindemann. Walkarounds new and well presented.

Gary Owens heads wild west contingent, which is small in personnel, but do a creditable 20 minutes. Stock and several cages of animals grouped in the kid show.

Staff includes William Lindemann, Albert and Gust (Pete) Lindemann, owners and managers; Mrs. Millie Lindemann, secretary; Mrs. Louise Lindemann, auditor; J. C. Admire, general agent; Al Sigsbee, local contractor and 24-hour man; Enrico Riccardo, press; Harry Leonard, sideshow; Otto Zabel, privileges; King Baile, reserved seat tickets; Elmer Shrader, canvas; Theodore Weber, master of transportation; Howard Berge, commissary; Lysle Larson, lights; Leroy Shrader, props; Ray Herman, in charge of working crew; Erwin Kluss, elephants; Dal Denver, supt of animals; Albert Shipley, No. 1 car; Art Miller, No. 2 car; Ralph Spotts, No. 3 car; Jack Riddle, bannerman, legal adjuster and announcer.

Route calls for much Indiana and Illinois territory immediately, the doubling back into Ohio to be followed by Michigan and possibly Missouri, before the regular season ends, and then south to pick up several of the major fairs.

Chi. Expo. Taking All Precautions To Deal Sternly with Gimmicks

Chicago, May 22.

Century of Progress Exposition will make an honest effort to prevent, eliminate, and punish any grifting along the midway. That appears not only as the official attitude but as the opinion of the management's wishes. In other words, it is generally believed that the Exposition itself is sincere in its aversion to anything smacking of flimflam.

Around Chicago rumors have been heard that gimmicks were expected to appear along the Midway. Basis for this assumption is possibly nothing more tangible than the fact that history has a tendency to repeat.

Above all, the Exposition doesn't want squawkers spreading poison which might react against the whole Fair. Squawkers follow gimmicks, like football follows Labor Day.

Gonsoir's

Appointment of A. W. Gonsoir to the position of active authority over the concessions is accepted as an evidence of the Exposition's good faith. Gonsoir has an excellent reputation as an indoor showman, having operated theatres in Champagne, Illinois, for years.

Outwardly, the Exposition is already organized to regulate anything of a shady nature. How they will meet the practical everyday problems of extensive supervision is something else. Protection for the influx of hicks is considered a paramount need of a successful Exposition.

$80,000 of Aid Assures Nebraska State Event

Lincoln, Neb., May 22.

With legislative approval voiced on the next year's state fair, the board met last week to decide upon the length of the next expo.

Vote carried in favor of a six-day fair starting Sunday, Sept. 3, and closing on Friday. Action of the board came after the legislature had approved an appropriation of 46Gs to pay about half the last year's deficits and $35,000 to promote the next one. Perry Reed, new secretary, will be in charge.

SPURT OF STEEL MILLS STOPS TOP'S TREK EAST

Canton, O., May 22.

Promoted by reports from Youngstown istrict that steel production would reach its peak for more than two years this week, eastern trek of the Barnett Brothers' circus was halted suddenly and show doubled back into Ohio for another ten days. In several of the towns it was necessary to give an extra performance.

Several western Pennsylvania towns already contracted, were cancelled and new routing will take the show back into Ohio as far as Marion, where it will turn eastward again, picking up Ashland, Wadsworth, and then into Pennsylvania again, with Sharon, Pa., as next Monday's stand. From there Pittsburgh district territory, where steel producing is mounting, will be played for a week or more, and then the trek eastward resumed. Barnett show, out now a month, has done well in spite of much rain.

Chicago Wee Bit Piqued At President's 'Regrets'

Chicago, May 22.

President Roosevelt's 'regrets' and the substitution of Vice-President John N. Garner to open the World's Fair May 27 has created confused sentiments both among the citizenry and the officials of the Exposition. It detracts 50% from the publicity possibilities of the opening in the opinion of some observers.

Probably the average Chicago citizen is not particularly patriotic where the World's Fair is concerned, but the President made promises over the radio during the campaign to be present at the opening. Since the date was known to be June 1 from the beginning there were raised eyebrows when Roosevelt announced a few weeks ago he had made a date for June 1 at Annapolis. Exposition put back the opening to May 27 to oblige. Distance of Chicago from Washington and pressure of national affairs are reason for change of President's plans.

West Wash. Fair Scouting Free Acts

Los Angeles, May 22.

Western Washington Fair, largest fair in the Pacific Northwest, is looking for free acts to work in front of the grandstand. Fair had planned to have the cavalry and artillery units at the Presidio, San Francisco, furnish the free entertainment, but Gen. J. H. Craig went thumbs down on the idea.

Fair will consequently give employment to half a dozen dumb acts.

CARNIVALS

(For Current Week May 22)

Alamo—Albuquerque, N. M.
Anderson-Srader—Concordia, Kan.
Bremer, C. J.—Hastings, Neb.
Cal's Expo.—Inman, S. C.
Castle, Ehrlich & H.—Joplin, Mo.
Cetlin & Wilson—Ceredo, W. Va.
Conklins All Can.—London, O.
Diamond Expo.—Stokesbury, Pa.
Dodson's World's Fair.—Tulsa, Okla.
Endy—Riverside, N. J.
Golden Belt—Covington, Ky.
Great Eastern—Gardiner, Me.
Hartman & Herman—Altoona, Pa.
Keystone Attrs.—California, Pa.
Landes, J. L.—Hutchinson, Kan.
McLaughlin, P. S.—New Deal—Bowling Green, Ky.
Pacific States—Utah, Nev.
Page Expo.—Greenville, Ohio.
Royal Amer.—St. Louis, Mo.
Sol's Liberty—Pontiac, Ill.
Southern Tier—Endicott, N. Y.
Spencer, Sam E.—Emporium, Pa.
Sunset Am. Co.—Bartonville, Ill.
World of Mirt—Coatesville, Pa.

LUNA IN BANKRUPTCY ON EVE OF OPENING

Three receivers were named last week for Luna Park, Coney Island, following the filing of an involuntary petition of bankruptcy against the amusement spot with the U. S. Court in Brooklyn. Trio assigned to administer the park's affairs were William A. Buckner, the Luna Amusement Co. prez; Stephen Callaghan and Herman S. Bacharak, the last a lawyer.

To the bankruptcy papers Buckner had attached a statement indicating it was a friendly action and in which he declared it was necessary to take this step in order to conserve the assets and the interests of all the creditors. Three creditors mentioned in the bankruptcy petition were the Midtown Service Co. with a claim of $7,800; the Sparkling City Co., $12,116, and the Bluff City Paint Co., $1,642. Barron Collier, one of the park's owners, has his offices at the same address given for each of the filing creditors.

Buckner in a statement issued from Collier's office said the Luna Co. was forced to resort to the court proceedings after a certain creditor had sought to take advantage of the present situation to press his claim.' The park's president gave the Luna liabilities as $1,250,000, of which sum, he said, less than $100,000 is due outside creditors. Balance, he averred, was due Barron Collier personally. He also quoted $1,500,000 as being a fair valuation of the park's property.

Buckner expressed the hope that a reorganization would be put through in time for the receivers to start operating it on the scheduled opening date for the season, May 27. Luna has been running at a loss for the operators the past three seasons.

6 Months for Savannah Man in 'Honor' Shooting

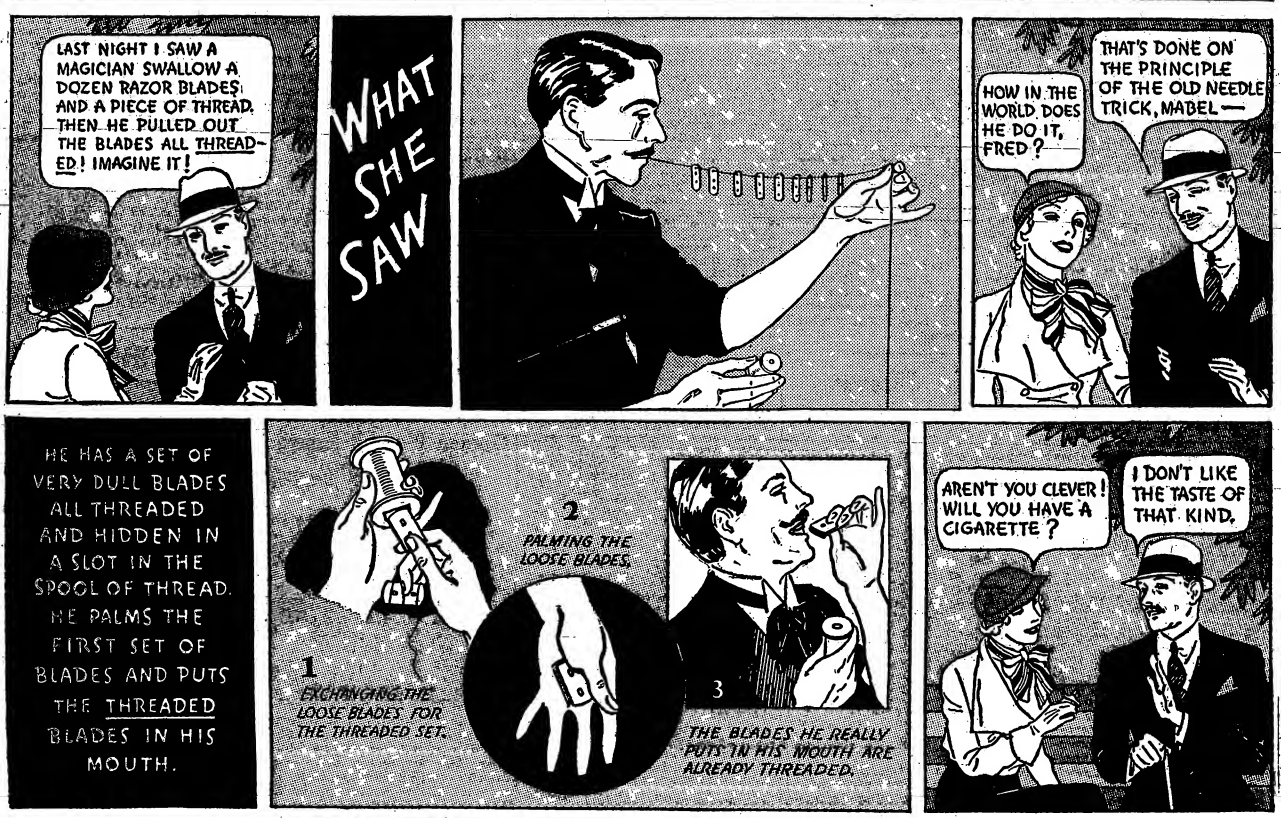
Savannah, Ga., May 22.

Joseph W. McCallar, local man, must serve six months in jail for having shot Sam Lawrence, carnival promoter, last March. McCallar shot Lawrence because of the alleged relations of the showman with Mrs. McCallar.

From the outset Lawrence was an unwilling witness against McCallar. He declined to prosecute him and when the Federal government took jurisdiction in the case because the shooting took place on government property, it was necessary to put Lawrence under surveillance to make him testify in the case.

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EXPO OPENS TOO SOON

Chinese Pack Frisco $2.50 Theatre, Dramatize Day's War News Cables

San Francisco, May 29.

Most ignored branch of Amerika's show biz is still packing 'em in. Not vaude, but 'Frisco's Chinese theatre which has no connection with Sid Grauman.

Tai Chung Wah theatre on Jackson street is cleaning up and going strong after 66 years. Only time out is now and then when a new acting contigent from Canton has trouble crashing immigration gates at Angel Island.

Chinese nut is low and cast works for rice cakes. No ad budget to speak of, save handbills which Chinese newspapers print much cheaper than regular Oriental typesetters.

Present attraction is translated to mean 'One Dream in 14 Years' and is a story based upon current events in Shanghai. As new press dispatches pile into Kuo Min Yat Po (Chinese Nationalist Daily),

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It Takes Watchman To Watch Burglar Alarms in H'wood

Hollywood, May 29.

Burglar alarms are giving Hollywood the midnite jitters. Weird and intricate devices for spotting the prowler, which have either been installed or are now being placed on the premises of practically every screen personage, are causing more sleeplessness than the treaspassers themselves. And how the neighbors squawk.

Some of the systems are so delicate, being based on the photo-cell principle, that the screeching of sirens or flash of floodlights is apt to come from almost anything.

One Beverly Hills celeb, kept sleepless for the better part of a week by false alarms, finally discovered that moths were responsible. So that celeb created the strangest of many strange jobs in the land of pictures by hiring a watchman to watch the mechanical watchmen.

Beer for R. C.?

Rockefeller Center interests have had a proposition before them to put in a massive beer garden as part of the Radio City adjunct. Deal was reported almost closed when international difficulties, for a time, made it appear that the German and Italian buildings would not be started.

This left a large area in the center of R.C., where a 10,000 capacity outdoor beer garden was proposed by Louis J. Brecker, owner of the Roseland ballroom on Broadway.

Brecker and a syndicate have taken over the bankrupt H. Hicks & Co. confectionery on Fifth avenue.

Surprise

Minneapolis, May 29.

The Caverns, Twin City night club, spent $2,500 to install wind machines at the entrance to blow the skirts of women entering the place sky high. And patronage fell off 60%.

But the machines blow no more, and biz is okay. It would have been cheaper to try Lou Holtz and his cane as doorman.

HOW TO RUN A MEDICINE SHOW ON $36 WKLY

Plenty of would-be auto shows have come to grief this season, with many of the troupers left stranded. But it's partly because they don't know how. A letter from a medicine show operator throws some light on how it's done.

The owner, who has his wife in the show, does all of the contracting, getting from 60-40 to 75-25 terms, with the show always on the long end. He has another man and two women, one of the latter doing mental telep. That's all she does, but it's enough to cause talk. Owner is in on a double act with his wife and also does a couple of singles. The other man and woman double

(Continued on page 58)

Canadian Cleric Sees First Picture at 79

Ottawa, May 29.

Archbishop Mathieson, Primate of Canada, has been converted to the films—at the age of 79 years. He went to a picture show for the first time, the attraction being 'Cavalcade,' and admitted that it was wonderful.

For the aged cleric it must be said, however, that he has spent most of his life in the Arctic regions where he gained the reputation of being a red-blooded man.

Tom Mooney Pic

Hollywood, May 29.

Bryan Foy is rushing a two reel subject, 'Strange Case of Tom Mooney,' for immediate release with Mooney trial now going on in San Francisco.

Foy is using a lot of the old Mooney stock shots, with Mooney, his mother, brothers, sister and wife in them. Mooney also does about seven minutes of talk in the film. Lew Golder arranging release.

HARD BUSINESS FINANCES ART

Chicago Century of Progress Exposition Looks Better at Night Than by Day—Promises Financial Success, but Compares Unfavorably to Other World's Fairs—Much Work Remains to Be Done

FEW FOREIGNERS

By Bob Landry

Chicago, May 29.

The boast of the Century of Progress Exposition that it would be open on schedule 100% complete proved to be just that—a boast. There's a good three weeks' work before everything will be shipshape. So far as the official opening Saturday (27) was concerned there were more concessions, exhibits, and miscellaneous places with the stucco still wet or the sawdust still to sweep up than there were places open for business.

But out of all the publicity flapdoodle and the claims that this Fair

(Continued on page 62)

WINTER GARDEN AS JULY BEER GARDEN

Levine Bros., who operate the Brass Rail, Times Square eaterie, are taking over the Winter Garden from the Shuberts on a long term lease and will remodel for beer garden purposes. They intend to open in July.

Alterations will involve the tearing out of stage and balcony with only the lobby and four walls retained. This, together with installation of tables and service facilities, estimates to cost around $70,000. Place will be modeled after Kempinsky's Haus Vaterland in Berlin, and besides the beer and food there will be a floor show.

Venture will give Broadway two large beer garden's both using floor talent, this summer in the event that Walter Reade's negotiations for Loew's New York theatre and roof materialize.

Treason

Without explaining why, or even leaving a farewell note, the New York Palace curbstoners who made 'the beach' notorious, are deserting one by one and taking up new positions on the West 46th street curb.

It just shows.

Taos, in the Desert, Is Art Center Where Irv O'Hay Has Gone Native

By GEORGE McCALL

Taos, N. M., May 29.

It's a far cry from the centers of art, supposedly New York, Provincetown and other much exploited artistic places to the center of the Great American Desert, but here in this 1,200 population way station is more art per capita than any other hamlet, town or city in the world. And that's taking in a lot of territory.

Here dwells Irving Couse, who paints those Santa Fe railroad advertisements and calendars; Joseph Inhoff, whose western studies are compared to Remington's; W. Herbert Dunton, whose 'Cattle Buyer' has been exhibited in most European countries and has earned him $10,000 in prize monies in the past two years. Dunton, honored as an oil painter, is perhaps America's foremost lithographer, recognized as

(Continued on page 59)

The Prisoners' Song

Washington, May 29.

Sing-Sing is applying to the Federal Radio Commission for two broadcasting station permits.

Prison not only wants a fixed transmitter permit, but one for a portable mobile outfit to be used any place in New York State.

RADIO TUBE TAX PROPOSED BY SHOWMEN

Amusement interests, surfeited by tax upon tax, are planning to agitate for a radio tax at the source. That is a fee on the radio tubes, for the benefit of the Internal Revenue Dept., and possibly also a tax on the receiving sets, similar to the system in England, where the British Broadcasting Corp. is a nationally controlled enterprise.

Show interests, via their respective affiliates and spokesmen, will argue that admission taxes at theatres are discriminating levies, when other amusement purveying enterprises of a vaster nature, get away without any tax obligations.

It is hoped at the same time that a radio tax may chase the people out of their homes and to the theatres.

Film on Akron Disaster Tabooed by Navy Dept.

Hollywood, May 29.

At the request of the Navy Department Metro will delay, if not abandon, production of 'Sky Man,' written by Raymond Shrock around the recent Akron crash.

Navy officials read the story in connection with a request for assistance in making the air sequences. They urged that the idea be shelved, for a time at least, arguing that the disaster was too recent and the questions it raised are too delicate to make immediate filming expedient.

8-Yr-Old Bull Fighter

Mexico City, May 29.

Armando Borunda, eight years old and weighing 75 pounds, claims title of 'world's youngest and smallest bull fighter' after his successful debut in the blood and sand arena at Ciudad Juarez, across from El Paso, Tex.

Kid slew three bulls with his own little sword first time out.

Rough Frisco Cops Send Pinched Boys To Women's Court

San Francisco, May 29.

Frisco's still a swaggering, tough town that likes its shows suggestive and its likker straight. But when it comes to pansy floor shows, that's a different matter.

Joe Rosenberg found out this week as his Tait's cafe was the scene of four nightly raids when great big gorgeous policemen descended upon the spot and hauled off seven members of the 'Boys Will Be Girls' troupe, sticking 'em in a nasty old cell.

That blindfolded girl, pulled her eyeshade slightly awry, peeked noted the gowns and makeup of the entertainers, and with tongue in cheek—scheduled the hearing for the Women's court.

There Judge Steiger on Friday (26) dismissed Rae Bourbon, Jean Russell, Neil Dorney, Fred Noll, Sam Silvers, Francis Blair and Eddie Lee, but held until June 2 Daniel Carson, manager, who took the fall for Rosenberg and his cafe.

City also rescinded the cafe's beer permit, and is doing everything possible to make it tough for Tait's. First raid, last Monday night, was a colorful affair that incidentally, was broadcast over KFWI as the show was remote controlling over station.

After Rae Bourbon had done a Spanish dance in fem attire Capt. Layne stepped up to the stage, blew his whistle, and half a dozen coppers nabbed the boys. They gave 'em time to take off their dresses, then hustled 'em in the wagon which clanged to the station house with the gang of mascared, rouged, lipsticked impersonators who floored the tough Irish desk sergeant upon their entrance.

Stars' Nests Feathered, Says Nagel, Needs of Passe Players Pressing

By CECELIA AGER

it actors

Central Call Bureau in Hollywood, only 750 are active over a year's period, according to Conrad Nagel. For the 750 active actors, there is an average of but 350 jobs available daily. These figures, collected after careful research in all the studios by the Academy, are ominously significant in a revelation of the vast unemployment among actors.

Further tragedy results from the findings that approximately 200 of the 750 active list are dropped each year, and another 200 go on. Obviously the picture industry must face the problem of how most fairly to allocate these jobs. It must recognize its economic and moral obligation to keep its old actors working, to provide employment for the actors who have given 10 to 20 years of their lives to the picture industry. The industry owes them that much. The industry must take care of its own,' says Conrad Nagel.

Bit Players Problem

Mr. Nagel, considering the problem of a more fair distribution of available acting assignments, believes that the old time actor, the actor who started in the silent days should be given the preference—all things being equal. He has the

(Continued on page 42)

BILLIE BURKE PLAYING SELF AS MRS. ZIEGFELD

Hollywood, May 29.

Billie Burke will play her real life part as the wife of Florenz Ziegfeld in 'The Great Ziegfeld' at Universal. Actress' part in the picture is set and is one of the terms of the contract by which she is helping to write the yarn for the studio.

William Anthony McGuire, who completes the script on 'When the Time Comes' this week, rejoins Miss Burke on 'Ziegfeld.' He also may direct.

Modernized 'Cyrano' For John Barrymore

Hollywood, May 29.

A modernized screen version of 'Cyrano de Bergerac' is being written for John Barrymore at Radio by Lawrence Stallings, who is doing the scribbling while on a round-the-world jaunt.

Big-nose saga will be brought up to 1914, with the mighty schnoz as a French Blue Devil during the war. Radio says it will retain all of the situations of the Rostand play, and lift the plot's face onto the World War background.

Kenneth Macgowan will produce. He and Stallings intended to do the up-to-date 'Cyrano' as a stage play 10 years ago, but never got around to it.

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Anticipation

Hollywood, May 29.

New script girl was engaged for 'Three Cornered Moon' at Paramount, and her duties outlined. Given the list of people in the cast, she exclaimed:

'Oh, Jack Oakie's in this picture. That mean's I'll need an assistant.'

Ribbing Film Mob Starts Anti-Oakie Campaign at Toluca

Hollywood, May 29.

Since Jack Oakie was seen pricing houses in Toluca Lake, he's been the target for plenty of ribbing on the part of the picture mob who are residents of the suburb. Gag has reached the point where there's a 'Keep Oakie Out of Toluca Lake Fund,' with Richard Arlen, honorary mayor of the place, as the leader of the anti-Oakie movement.

In addition to circulating petitions against the comic's proposed move, secret meetings have taken place, with the result that banners have mysteriously appeared across the roads leading to the town, proclaiming 'poison Oakie.'

Fund's first contributor was Bing Crosby, who claims to have donated $1,000, either as a bribe to the sweatshirted one, or for the best suggestion that will keep him from being a neighbor. New residents of the sector are being taxed $200 apiece, it is claimed, for the fund and the older homesteaders are giving even more, since they've already got their shrubbery in.

Arlen, a new and proud papa, says that the purpose of the anti-Oakie campaign is to keep Toluca lake a quiet place for the kiddies.

Debts Stare at 'Em, So It's Bankruptcy

Los Angeles, May 29.

Lonnie D'Orsa, assistant director, filed a petition in bankruptcy listing debts of $14,535, mainly judgments obtained against him, and $200 worth of clothing as his sole assets. Seeking exemption on the latter.

Marguerite Le Grand, concert pianist, also took the dive with $1,989 in liabilities and $200 worth of personal effects as assets.

Everett Sharp, San Bernadino theatre employee, listed $856 worth of bills against an insurance policy and clothing as assets.

Leslie B. McWhorter, writer, with liabilities of $7,090, mostly contracted in Douglas, Ariz., has $35 worth of clothing and bedding on the other side of the ledger.

Peggy and Orsatti?

Hollywood, May 29.

Peggy Joyce is giving serious thought to marriage again.

Last week in San Francisco she made it known to her theatrical friends that Frank Orsatti might be her next spouse. Orsatti is a Hollywood agent.

The Ol' Prospector

Hollywood, May 29.

Sid Rogell, associate producer at Monogram, leaves June 2 for Alaska where he will make a whaling picture independently. He is taking along a cameraman, also one actor with him.

Will charter boat for expedition at Seattle, to be gone six months in all.

Both Dougs in Pic

Trip across to Europe on the S.S. Roma, sailing Wednesday (31) will have Tom Geraghty conferring with Douglas Fairbanks and Doug, Jr., who are traveling together, on the script of a picture starring father and son.

Title that has been decided on for the joint effort is 'Zorro Rides Again.'



WILL MAHONEY

This week, Buffalo Theatre, Buffalo.

Andrew R. Kelley, Washington "Times," said: "If you want to know real applause note the hand-clapping which Will Mahoney inspires at the Fox. The comedian never lets down and seems to gather stimulation from the hilarious audience reaction. Carter Barron is talking of a Fox hall of fame. He should reserve the No. 1 spot for Will Mahoney."

Direction

RALPH G. FARNUM

1560 Broadway

M-G ORDERS DURANTE ON COAST BY JUNE 8

On peremptory orders from J. Robert Rubin, the Loew's exec, Jimmy Durante must close in 'Strike Me Pink,' at the Majestic, New York, on Saturday (3) in order to be back on the Coast June 8 for 'Hollywood Party.' This, besides possibly cutting short the musical's run, also nullifies Durante's chances for some extra coin, as he's slated now for 25% of the net, under his contract, after the first eight weeks. Durante also hopes to extend his absence from Metro in order to get in a few weeks, in Chi for the World's Fair.

Loew's is jammed up through Louis K. Sidney having counted on Durante for a week at the Capitol on Broadway after the show's closing. As a compromise, Rubin suggested Durante close June 3 and open June 4 (Sunday) at the Cap for five days, and then fly to the Coast. The aviation thing is cold with the comedian, who is strictly a groundhog.

It is likely 'Pink' may stick in New York with Harry Richman succeeding Durante and the part rewritten to fit the former.

Spurt in WB Studios Recalls Absent Stars

Sudden call from Warner Brothers to all the wandering talent with the notification that the studio goes back to active production June 10.

Richard Barthelmess and Frank McHugh, in New York on vacation, were asked to hurry back. McHugh goes by train today (30). Barthelmess will stick on till the end of the week and then fly.

First picture to start, with the studio reopening, will be 'Footlight Parade,' another musical. 'Kingfish,' 'Convention City' and 'Wild Boys' follow in that order.

Raoul Walsh to Metro

Culver City, May 29.

Raoul Walsh is finished at Fox and will go over to Metro. He was scheduled to direct at Metro when Fox insisted on his return there.

Was intended for Walsh to direct 'Soviet,' but likely Jack Conway will get that assignment.

SISTROM'S RKO CHORE

RKO has purchased the film rights to 'Rodney,' by Leonard S. Nason, published in the 'Saturday Evening Post.'

Story will be a special on the coming year's program and first for William Sistrom as an RKO associate producer.

Friendly Tipoff

Los Angeles, May 29.

First inkling that any of the daily papers had of the recent arrest of Ernst Laemmle as a persistent traffic violator came when a mysterious male voice phoned, saying:

'One of them there Laemmles is in jail.'

Editor thanked the informant and asked him who he was.

'Oh,' was the reply, 'I'm just an electrician at Universal.'

Howard's Soft Spot For 'Square' Proves Softer for Lasky

Hollywood, May 29.

Acknowledging that the play 'Berkeley Square' had made him, and saying that he in return was willing to do anything to insure the success of the screen version, Leslie Howard has volunteered to stand by without pay several weeks at Fox for possible retakes.

Offer was made to Jesse Lasky on the eve of finishing the picture, which is expected in the bag by May 30.

Lasky was willing to pay liberally to have the actor postpone his proposed trip to England a few days to make any changes that might be necessary in 'Square.' But Howard wouldn't listen to the money proposition. His pay ceasing when the pic finishes, and his time being rated at from $40,000 to $45,000 per pic, Howard's offer to Lasky would be represented in considerable jack if figured that way.

Howard is preparing to go to England to do the stage play 'Riviera' with Gilbert Miller, following which these two are planning to make a picture together for Columbia. In this case, too, Howard feels he owes a debt of gratitude.

'Miller helped me when I had no name,' Howard is reported to have told friends. 'And this is the only way I can pay him back.' His top split on the stage production at best is figured not over $200 or $300 per week, a pittance compared to what the freelancer draws down and has been offered per picture.

Negri to Do Picture In French for Tobis

Paris, May 20.

Pola Negri announced formally that she has definitely signed with Tobis films to make one picture abroad before returning to the USA to star in the Viennese operetta, 'A Trip to Presburg,' for the Shuberts.

La Negri has been angling for five years for the film rights to 'La Glu,' by Jean Richepin, and Tobis has finally closed the deal. The interiors will be shot in Paris and most of the exteriors will be made along the coast of Brittany. 'La Glu' is the nickname of the heroine who has the quality of mucilage when it comes to sticking to the men who strike her fancy. She is one of those women whose inescapable influence proves the ruination of strong men.

Before starting work on the Richepin novel, which will be done in French, Negri will go to Brussels next week to headline at the Alhambra there in the same presentation of Russian gypsy and French songs in which she is now appearing at the Alhambra here.

By the time Negri returns to Paris Tobis will have lined up the director, adapters, cameramen and French supporting cast, as it is intended to get production under way in June, the star being due back in N. Y. C. in August.

Ex-H'wood Stunter Hurt

Syracuse, May 29.

Andrew Wilbur, professionally 'Daredevil Andy,' former Hollywood stunter, in People's hospital with internal injuries suffered on Empire Air Field when his staged head-on crash of two cars, one driverless, and Wilbur at the wheel of the other, went wrong.

Crash worked as scheduled but Wilbur's car failed to stop as he leaped from it and started to crazily circle the field. Wilbur dashed after it, caught the rear end but was swept from his feet and banged about until he was unconscious.

Film Actors Got Their Expenses, But Benefit Flops

San Francisco, May 29.

Police Department is reported to be investigating a benefit staged at the Civic Auditorium for Ruby Adams, former chorus girl, which resulted in a $600 deficit which the beneficiary feels she will have to meet.

James W. Rowan, a professional promoter, handled the affair, with claims also made that Hollywood picture people who were ing here supposedly to appear at the benefit used the expenses provided and took in the opening of Tom Gallery's fight club.

Film celebs named in this connection are George Raft, Jack Oakie and Peggy Hopkins Joyce.

Promoter on Carpet

Rowan, it is alleged, was also called before Mayor Rossi to explain the signing of the chief magistrate's name to wires sent Hollywood stars for donations, which resulted in checks coming from Will Rogers, Marion Davies and others.

Miss Adams is an ex-show girl who about eight years ago suffered a spinal injury at the old Strand theatre, when a sand bag fell on her from the flies as she was ready to go on for a number of the show being put on by the Will King Tab Co. Ever since she has been confined to a wheel chair.

Following the accident she married Johnny Davis, who operated Coffee Dan's. Recently she divorced him and has been living with her son, Steve Bevo.

The benefit was for the purpose of raising money for an operation which physicians claimed would make Miss Adams walk again.

'JAZZ' LIEUT. GOVERNOR WOULD AN ACTOR BE

Hollywood, May 29.

Vic Meyers, the Seattle jazz orchestra leader who was elected lieutenant governor of Washington recently, is in Hollywood to campaign for an actor's job.

Meyer is negotiating with three major studios to buy his original story, 'The Jazz Mayor,' in which he wants to star. If the deal goes through Meyers would work here between sessions of the state legislature.

Open Sesame

Hollywood, May 29.

William H. Ellison, Collector of Customs on the Mexican Border, has announced that telegraphic orders from Secretary Woodin directs the Mexican border gates be kept open 24 hours a day beginning June 1.

Tourists couldn't cross the line at Tia Juana after 6 p. m. or before 6 m.

SAILINGS

May 31 (New York to Nice) Tom Geraghty, Douglas Fairbanks and Doug Fairbanks, Jr. (Roma).

May 29 (New York to London) Morton Downey, Charles C. Pettijohn, (Europa).

May 27 (New York to Paris) Alice Hughes, Gloria Swanson, Mrs. Sam Eckman, Jr., Regina Crewe, Herbert Cruickshank (Ile de France).

May 27 (New York to Buenos Aires), Jack Lustberg (Western World).

May 27 (London to New York) Cardini (Berengaria).

May 26 (New York to London) John Anderson, Edward Logan (Minnetonka).

May 26 (New York to London) Rosie Dolly, Irving Netcher (Majestic).

May 26 (New York to London) Mr. and Mrs. Harry Mountford (American Banker).

May 25 (New York to Genoa) Arthur Bodanzky, Giovanni Martinelli, Harry Cohn, Lewis Milestone, Laurence Stallings (Conte di Savoia).

May 25 (London to New York) Jeanne Comfort (Washington).

May 24 (Hollywood to London) Sam Taylor (Manhattan).

WASHINGTON'S BEST ACTORS

Stars Think Chicago Reporters Odd—Have No Professional Pique

Chicago, May 29.

Interviewing the press in Chicago differs radically from the same deed as known and practiced in New York or Hollywood. In consequence, between-train Hollywoodites or those playing dates in the varieties are frequently perplexed.

Main distinction as regards Chicago is the fact that interviews are conducted wholesale. It's open start with the star on trial and the various representatives of the dailies sitting around making conversation while sipping prune juice.

What stars can't understand is the off-hand share-and-share alike spirit among local interviewers. In New York especially the jealousy of the various dailies makes it necessary to have each reporter ushered into the royal presence alone and allowed to conduct his own interview with no other ears around. Chicago reporters don't let that bother them. They regard the star as public domain and the interview as anybody's dish to take as much or as little as they like.

Chicago system is easier on the press, tougher on the star. If getti . . too awkward the star suffers in isolation while the press has the moral support of numbers.

Hearst's Insistence Figures in Davies Getting 'Wimpole St.'

Hollywood, May 29.

Marion Davies will make 'The Barretts of Wimpole Street' for Metro, and not Katharine Cornell or Norma Shearer whom the studio had originally figured on playing the leading part. The Davies assignment was traced to the insistence of William Randolph Hearst that it be given her.

'Barretts of Wimpole Street' was originally purchased by United Artists for $80,000, under the condition that Miss Cornell play in the picture. However, this she refused, and Metro for a time thought they could induce her to play the part and had the script turned over to them by United Artists. However, Miss Cornell has decided she does not want to play the picture, and if she does come under contract to Metro, it would be in 'Good Earth.'

The studio figured on Miss Shearer, but the Hearst influence began working, hence it was a Davies vehicle.

Tentative title of the Marion Davies Hollywood musical at Metro is 'Cindcrella's Fellow.' That's the name of one of the five songs Nacio Herb Brown and Arthur Freed are writing for the pic.

Marie Dressier and Bing Crosby will appear in support of Marion Davies in latter's untitled musical for Metro.

Schnoz Being Ghosted

Jimmy Durante will ghost-written on current events for the N. Y. 'Daily Mirror' and Kings Features. It is a trial stunt which will be tried daily for eight weeks.

Dan Parker, sports columnist on the 'Mirror,' may do the ghosting. Durante will sit in with Parker this week to collaborate on some of the material, before taking his schnozzola back to the coast.

Durante stuff will be boxed and if found saleable by syndication, the feller with the big smeller is in for a nice chunk of extra coin.

Marie, Lionel in 'Bean'

Hollywood, May 29.

Sam Wood will direct 'The Late Christopher Bean,' which Metro lans as the next story for Marie ressler.

She will be teamed with Lionel arrymore in this production.

Like Father

Hollywood, May 29.

Wallace Reid, Bryant Washburn, Carlyle lackwell and Fred Kohler, all juniors and sons of picture fathers of the same name, are playing parts in Paramount's 'This Day and Age.'

Elsie Ferguson, legit star, also in

L. A. Court Rules For Cabot in Wage Attachment Suit

Los Angeles, May 29.

Contracts between agencies and clients continue problematical in this state, with Bruce Cabot the latest to get a Superior court decision in his favor.

Collier & Wallis, the actor's reps., sued him for $27,000 on a breach of agency contract charge, and attached his salary at Radio. Martin Gang, Cabot's attorney, filed a demurrer to the complaint, which was sustained, the judge ordering the attachment discharged on the grounds that salary cannot be attached when suing for damages on such a contract.

Plaintiffs have 10 days in which to file an amended complaint. Ralph Blum represented the plaintiffs.

FAIRBANKS, SR., HAS COSTLY FILM PLAN

Hollywood, May 29.

Douglas Fairbanks will splurge financially on his next production in the hope of once more regaining top-notch standing with the fans. Actor's last two pictures, 'Around the World in 80 Minutes' and 'Mr. Robinson Crusoe,' have been little more than travelogs and haven't done much to maintain Fairbank's rating.

Tentative cost of the Chinese 'Cavalcade' story, which is at present the favorite for Fairbank's next, set at over the $500,000 mark, a figure that has not been voluntarily reached by any producer in several months.

If he produces another story instead, actor has his mind set on an expensive pic. Next story, whatever it is, will be a fantasy.

Anna Sten Hasn't Started Her 1st, but 2d All Set

Hollywood, May 29.

Anna Sten has not started on her first picture for Sam Goldwyn, but 'Barbary Coast' will be her second, based on a book by Herbert Asbury, with Frances Marion doing the screen play. It follows 'Nana.'

Guy Croswell Smith, United Artists representative in France, has closed for all foreign screen rights to Emile Zola's 'Nana.' Story is in public domain in the United States only.

Goldwyn, through Smith in Paris, has also obtained permission to use the English translation rights to the classic.

King Kong, Jr.

Follow-up to 'King Kong' from RKO Radio is the idea of Meriam C. Cooper, company's production head.

Sequel will be known as 'King Kong, Jr.'

NEWSREEL MEN'S IDOL IS F. D. R.

They Call the President the 'Barrymore of the White House'—Woodin No. 2 Newsreel Star—Sec'y of Treas. Credited With Practical Stage Experience—Two of President's Secretaries Are Ex-Newsreel Men—Huey Long a Flop.

NO DRAMATIC STAR

By TOM WALLER

Not since the Wilson admi istration are newsreels finding Washington as abundant with talent and willing as right now. The President, himself, is called the Barrymore of the capital. No Chief, in the recollection of oldest reel men, has possessed all of the screen qualifications of Mr. Roosevelt. Plus this fact the entire Roosevelt family, all are naturals, in the reel boys' way of thinking.

William H. Woodin, Secretary of the Treasury, is the only other Washingtonian to be placed on the same thespianic level with the President. Mr. Woodin's knowledge of music and theatricals in largely credited for this.

Where under other Presidents, especially Herbert Hoover, certain sub-execs were prohibited from talking for the screen, Mr. Roosevelt, reelmen declare, has provided the reels and his personnel with carte blanche. Any one from the White House doorman up can say whatever he wants at any time within reason.

Another angle the reel men are extoling Mr. Roosevelt for is the virtual introduction in Washington of newsreel competition. Now when a reel gets an idea it doesn't have to be offically passed upon. Hoover, the reelmen recall, used to notify all of the reels when a subject was authorized. Today the reel that gets the idea gets the scoop.

The Democrats have a lot to learn

(Continued on page 14)

PAR'S INTENSIVE HUNT FOR NEW MATERIAL

Intent on finding new material and new faces for the coming year, Paramount will keep a studio executive in the east all summer for the purpose of digging. He is Oscar Serlin, assistant to Al Kaufman. Serlin will look over all new plays in manuscript form where available, see all the summer stock attractions and supervise tests.

He won't return to the Coast until after the more important of the new season's plays have had their openings in the fall.

BEERY BUSTING LOOSE

Saves 'Nuff of Third Fortune to Take Europe Leisurely

Hollywood, May 29.

Having started to work at the age of 14, and having now reached 48 without much time out for play, Wallace Beery is planning to bust loose on a pleasure spree as soon as he finishes 'Tugboat Annie,' with Marie Dressler.

Actor is booked to sail for Europe in July, together with Mrs. Beery and little Carol Ann. Having made and lost two fortunes, he has saved enough once more to quit worrying. Plan is to stay abroad three months and to see Europe via a rented airplane.

How Much Limb Should a Camera Reveal Is Current Worry of P.A.'s

West Coast Cupid

Tune writer brought on from New York under an extensive contract by one of the major picture producers complained a week after his arrival in Hollywood that he was lonesome for his girl friend and without her he lacked the right inspiration.

Anything to make the fellow comfortable, replied the studio exec in charge, and forthwith the latter wired the New York office to furnish the girl with a drawing room to Hollywood.

SCRIBES MOVE TO WALK ON GUILD

Hollywood, May 29.

Dissension in the ranks of the Screen Writers' Guild over the proposed closed shop clause in its code has uncovered an attempt by some members of the Guild to negotiate a deal with the Academy whereby the scribe organization would join the writers' branch of the Academy in a body.

Peculiar twist is that this is a counter-move and a reversal of the asserted activities of some Guild members recently to get the Academy writers to desert in a body to the Guild. Academy so far has turned a deaf ear to the reported merger plan.

Passage of the closed shop clause, which would prohibit a Guild member from collaborating with a non-guild member, seems unlikely to get the 75% vote necessary for passage. At a discussion of the article, Wednesday (24), considerable bitterness was occasioned in the debate, mostly between Academy members, who are also in the Guild, who vigorously opposed the measure and former Academy members who resigned that body since joining the Guild.

They Do Walk

While there were more than 200 at the meeting, around half that number walked out before the session was over. A ballot was taken of those remaining, however, resulting in a vote of 97 to 7 in favor.

Although clause would not be effective until September 1, and then only at the discretion of the executive committee, protestants objected to the clause under any condition, claiming that this was no time to declare war on the producers.

Another angle of opposition was the number of writers who are now under contract who could not be pulled out in case of strike. Such a move, the objectors pointed out, would result in hardships for the week-to-week writer and would not affect the higher paid scenarists under contract.

Did Morgan Cause This?

Hollywood, May 29.

Income tax liens, three years old, have been filed by Internal Collector Welsh against Carmel Meyers, $33; Basil Rathbone, $519; Mrs. Rathbone, $84; Crane Wilbur, $43.

Billing Wynn Solo

Hollywood, May 29.

Ed Wynn will be sole comedy name in billing for Metro's production of 'The Perfect Fool' under the new deal on billing.

Raymond Shrock and Arthur Caesar are working on the script, which is to be ready by June 1 with the comic due here July 9.

Hollywood, May 29.

What constitutes nudity or vulgarity in 'stills' of femme film players is currently the grief of the major studio press agents. They meet fortnightly at the Hays office here to discuss the ethics of their vocation.

Two hours were spent last Friday (26) in trying to reach a decision on where art leaves off and vulgarity begins. Following the session the boys admitted they were stumped. But they had an out. They appointed a nudity committee of three (John LeRoy Johnson, Eddy Eckles, George Thomas) to pop up in two weeks with a verdict.

Trio will report as to just how much revealment should be in a 'still' while remaining within the bounds of decency. There was some talk at the meeting of the upper reaches of the calf being the limit for exposure, but the lads couldn't agree. Some opined that a full length leg would be okay back east if the pose were not too hotcha plus sufficient apparel on the subject. Showing of garters, however, tends towards the risque and should be outed, admitted the p. a.'s with a blush.

Debate is the result of Will Hays' parting shot to the publicity men to the effect that they were getting too warm in their stem displays.

Committee also has the task of deciding just how far they should go in the 'stills' which tip-off how the illusion is created in picture making.

Metro's 'March of Time' Becomes 'Cavalcade of The Theatre'—Cheers

Hollywood, May 29.

There is joy and glee on the Metro lot. 'The March of Time,' which was made several years ago with Weber and Fields, the late Louis Mann and other old timers, goes into work again, after several abortive attempts to get out of the cans.

New effort will be called 'Cavalcade of the Theatre' with Willard Mack directing. Only a few atmospheric scenes will be taken from 'Time' with the added material forming a history of the American theatre from the time of Tony Pastor to the present day. Frank Morgan and Alice Brady will have the leads.

Harry Rapf, who supervised the original picture, will have the same assignment on the new attempt.

MacFadden Megs 'Chan'

Hollywood, May 29.

Hamilton MacFadden has been signed by Fox to direct 'Charlie Chan's Greatest Case,' an Earl Derr Biggers story, now being adapted by Lester Cole and Marion Orth.

Warner Oland and Heather Angel will be co-featured.

Jordan, Linden Teamed

Hollywood, May 29.

Dorothy Jordan and Eric Linden have been paired to play in 'Wild Birds,' a Dan Totheroh story bought by RKO.

David Lewis will produce.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

Much Industry Concern Over Long Expected Decision in WB Vs. ERPI

is eagerly awaiting the of Federal Judge Nields, in Wilmington, relative to the Warner charges of monopoly and the picture company's attempt to bust up the service charge thing against ERPI. Around seven months so far, have elapsed since the case came up, but so far no decision.

What has made the thing industry-wide is the recent account that indie exhibs, headed by Harry randt, are out to push similar actions against ERPI. The service charge situation is one of those all-important things to all exhibs and even the major chains have been trying to push it aside for years. Certain of the majors, from time to time, threatened to stop paying service charges to ERPI and RKO, in certain situations, at one time, is known to have decided not to pay these any longer. Whether RKO resumed the payment of these charges isn't known. In the meantime, with the indie exhibs having taken a hand in the matter, the subject has become one of general discussion.

What's rubbing everybody is how come Judge Nields is holding off so long on something that means so much to many.

The preliminary injunction which Warners is seeking is in conjunction with similar injunctions sought on monopoly claims by General Talking Pictures (DeForest) and the Duovac Corp. of Brooklyn.

No WB-ERPI Settlement

Recently, some talk's been around of Warners and ERPI getting together on a settlement of their long arbitration suit difficulties. That's apart from the prelim injunction sought and the service charge thing, but officially neither side has indicated anything like this.

The service charge suit is a matter of equity, wherein the courts usually are quick to decide one way or another in order to grant quick relief and avoid undue hardship on litigants. That seven months or so have elapsed since the question came up last October in Wilmington may hang up a record for the Wilmington Federal district in the matter of deciding prelim injunction decrees.

That ERPI people may have some apprehension over the situation comes by way of accounts that ERPI salesmen are stated to be offering concessions to exhibs in the way of service charge payments, based on extension of their equipment leases.

FOX SETTING A HIGH PRODUCTION STANDARD

After struggling through a couple of mean years, during which the gigantic task of setting its house in order has progressed favorably, Fox is preparing to step out as a producer-distributor, devoting full and major attention to product. Company's first gesture in this direction is an unwillingness to be satisfied with pictures too easily.

Instead of letting product go out when further attention may mean added possibilities, Fox is weighing every feature carefully. If not up to snuff, retakes, new scenes, etc., will have to be made.

This work is being done on the Coast before the pictures are shipped east, so that they will not have to be sent back to the studio if not satisfying New York. Foxites are determined to keep quality of product as high as possible.

S. R. Kent is watching the product situation carefully.

Rosalie Stewart Agent

Hollywood, May 29.

Rosalie Stewart, brought here as story editor of RKO last fall, is out and has turned agent. She is associated with the Vincent-Edington office.

Miss Stewart agented and produced plays and vaudeville acts in the East for a number of years.

NELSON EDDY TO MG

Nelson Eddy, concert baritone, has been set by Metro to appear in an operetta production to be made by the company.

He left New York Sunday (28) for the Coast.

2,797th

Seattle, May 29.

'Film Flashes', northwest regional publication, opines there are 2,796 different languages in the world, according to statistics, and that VARIETY makes it 2,797.

FILM EXCHANGE MERGER IDEA COLD

With the determination that not only would major distribution not save anything, that it would have to additional $2,500,000, at the least, to bring about change, industry has permanently tabled all further consideration of consolidating exchanges.

Several sessions of sales heads were held before the decision to abandon the exchange merger idea completely was reached. Statistics compiled over the past six months, carefully studying all economic possibilities in the matter of handling film, proved early estimates that such consolidation would save the industry $9,000,000 yearly, to be purely mythical.

Whether there was one building or 10, personnel would have to remain the same.

The sales managers were also told that many exchange buildings are under long term leases which could not be disturbed. Again, they were reminded, that if all companies were in a position to pool their distributing channels one large and specially constructed building would have to be erected in each of the 32 exchange centers.

Brooklyn Par to Reopen In Fall; No Feld Deals

Reports that Milt Feld would operate the New York and Brooklyn Paramounts on his own or for Publix, are denied at headquarters. At the same time it is stated that the Brooklyn house, now closed, will reopen in August or September by which time Publix hopes to work out a new rent deal with Prudence Bond Co. on the theatre.

Feld, as well as Sam Katz previously, was angling for both the New York and Brooklyn Pars. Though many other offers were also received on Brooklyn by Prudence, the bond company entertained none of them in the thought that it was the logical thing for Publix to operate Brooklyn.

Stage-Film Debate

With Brock Pemberton as spokesman for legit and Jack Cohn, Columbia Pictures v.p., for films, station WMCA, N. Y., is staging a radio debate this Friday (2) at 10 p. m., on the 'relative importance of the theatre and the movies.'

All drama and picture critics in the metropolitan area have been invited to sit in as judges.

Ned Sparks Brewing

Hollywood, May 29.

Ned Sparks is one of the incorporators of the San Bernardino Brewing Co., which has been granted permission to sell $350,000 worth of class A stock and 15,000 shares of no-par class B stock.

Frank J. Solt, Joseph Wilson, James Cunnison and Dr. F. M. Gardner are the other directors.

'Square' Beats Slate

Hollywood, May 29.

'Berkeley Square' finished up today at Fox.

Production is in the box two days before it was slated to be completed.

WB's 60-100 in '34

Following conferences at the studio, participated in by Major Albert Warner and others, Warners are figuring on a program of anywhere from 60 to 100 productions for next season's (1933-'34) program. While no number set, it won't be under 60 in any event and more probably nearer 100, it is said.

Studio is geared to turn out a maximum of 100, if that many are determined on. Earlier this spring the brothers Warner were discussing an increase of the current program to 100 or near that, with execs at that time figuring for a market hit by film shortage.

Major Warner, Gradwell Sears and S. Charles Einfeld, who were on the coast on product conferences, returned to New York yesterday (Monday).

They stopped off in Chicago Sunday (28) to look over houses there as possible on roadshowing of 'Captured,' with Leslie Howard, Doug Fairbanks, Jr., and others figured for two-a-day engagements around the country.

It had also been decided to give 'Golddiggers of 1933' a summer run at the Hollywood, N. Y., instead of Strand, opening probably June 8 or thereabout.

AMA Seeks Labor Bureau's Aid on Standard Contract

Hollywood, May 29.

With the majority of the licensed agents opposed to a proposed code of practice and contract drawn up by the Academy and a committee of agents, indications are that a strategic move will be made by the organization to submit a suggested form of contract to the State Labor Bureau. This would be a basis for a standard contract between artists' representatives and clients.

It is expected that within the next few days, Lester Cowan, executive secretary of the Academy, and Frank Capra, chairman of the organization's agency committee, will confer with Deputy Commissioner Charles Lowy to get him to acquiesce with their ideas.

Basic clauses of the contract will be drawn up from ideas and suggestions to be made at a meeting Wednesday (31) of the 93 licensed agents. They will appear at the Academy to thresh out the details of a code and contract that will be acceptable to them all.

Present draft of the code is opposed by every agent on the ground that it would be arbitrary and one-sided and of no benefit to them. This code and a standard contract was worked out by the Academy committee following conferences with an agents' committee consisting of Scott Dunlap, Morris Small and Ruth Collier. They represented a committee of seven other agents, who had delegated them to the task. All of this group are members of the Artists' Managers' Association but one.

Result of the general opposition to the present form of the code is an indication that all agents will align with the AMA in order to have a unified front. Such a move was launched at a meeting called by Charles Feldman, a non-AMA member, who gathered agents together last week to protest the action of the smaller group without authority of the agents as a whole.

Result of the meeting was that 35 non-members pledged themselves to join the AMA. Initiation fees will be suspended and dues dropped to $5 a month to assist in getting a 100% membership of all agents.

'Face' Censoring Leads To 'Female' Cleansing

Hollywood, May 29.

Censor trouble with Barbara Stanwyck's 'Baby Face', which necessitated retaking several scenes, has Warners cleaning up on the script of the player's next, 'Female', which bares some resemblance to 'Face'.

The Donald Henderson Clarke story has now got the heroine going virtuous in the end instead of the former primrose path fadeout.

Those Merger Rumors

Street is rife again with merger rumors, although the wise ones should know better. Basis for the reports is wanting. Any of the proposed combinations are screwy on the face of things.

Most of the reports came by way of the Broadway columnists who use a merger line on the film biz about every two weeks, to fill.

BROWN'S BERTH WITH RKO DEFINED

Walter F. Brown, formerly representing the Irving Trust Company, in the RKO receivership, is now assistant to M. H. Aylesworth. Appointment was officially announced Wednesday (28).

His appointment was known on the inside for around a week and caused some apprehension within the company as to whether the former Irving Trust Co. looker-inner was committed to some intensive executive sha ing up.

But Brown is to be a co-ordinater instead of being employed by the receiver, the Irving Trust, he is working direct for RKO. His angle is to be mostly financial, same as previously.

Actually, Brown has less authority as assistant to Aylesworth than he had previously. He supersedes nobody. He is to continue to look for possible economies, from above, and maybe recommend possible departmental trimmings and consolidations, if and where needed, following approval of the regular operating heads.

Brown now has no connection with Irving Trust. The bank's chief rep on the receivership at RKO is Alfred McCausland, and Brown's former duties will be handled by two of McCausland's assistants, Garett van Wagner and A. H. Larsen.

RKO'S N. Y. OK POLICY SLOWS DOWN ALL DEALS

Hollywood, May 29.

New order in effect at Radio requires the studio to obtain a home office okay on any story, player or other contract deals involving more than a $5,000 expenditure. Only in making minor deals, as for supporting players, can the studio executives go ahead without consulting the eastern end.

This order has slowed down negotiations between the studio and agents for talent and stories. Where formerly the agents could get an immediate decision from the studio on salaries and prices, they must now wait until the studio gets an okay from New York.

Meat for Extras

Hollywood, May 29.

Extras could put meat on their bread last week because of a jump of 1,250 placements over the preceding week, with a new and healthy total of 4,598 pay checks for six days ending May 26.

Biggest day saw 885 people working. A beer garden set for Paramount's 'One Sunday Afternoon' kept 150 people sipping suds all week.

BENCHLEY IN FEATURE?

Radio has taken up an option on 'Rafter Romance,' first novel by John Wells. Robert Benchley is likely to make his appearance as a featured player in the picture.

Sanford Greenburger agented.

Writer Marrying Piazza's Sec.

Hollywood, May 29.

Brown Holmes, Metro writer, and Janet Banks, secretary to Ben Piazza, Metro casting director, have filed a notice of intention to wed.

Nuptials are set for Wednesday (31).

COAST UBO AT 200G UP TO N. Y. EXECS

Hollywood, May 29.

Local producers have okayed the plans as drawn up for the proposed Artists' Service Bureau by the committee and the matter now goes to the home office execs for ratification. Latter are expected to put up the cash for the project, if acceptable.

It is understood that the elaborate plan, as drawn up, includes the merging of the call bureau in the central booking office, and that the operation of the intended bureau would cost more than $200,000 a year.

Producers here, in view of the opposition to the booking office idea and the cost it would involve, have their fingers crossed.

ERPI'S ASTORIA LOT COMPETISH IRKS CO'S

ERPI's studio activity in the east is displeasing certain of its major company licensees. Fox, according to reports, is beginning to feel the competition as the result of Western Electric's Astoria plant.

Fox had been making a strong bid for independent production on its Fox Movietone stages. Even with its comparatively limited New York facilities it has been able to afford indies production space for feature lengths.

But the price difference between Fox and Astoria is almost as great as that of Astoria and major studios on the Coast.

ERPI is letting out the four wall of its plant at a reported rate of $600 per day. On the West Coast, the average major lot charges $900. The Fox Movietone plant, however, is including in its price, reported to vary but to be well in excess of $600, an entire working crew of technicians, cameramen, etc.

ERPI by underbidding is also reported to be working the same psychology among indie producers on the West Coast.

Success Story

Hollywood, May 29.

Acting only as a foil in another player's screen test, Vera Allen attracted all the attention of Fox studio execs and has been given a contract. Her first job is replacing Irene Rich as femme lead in Will Rogers' 'Last Adam.'

Girl, from New York legit, worked with a young juvenile in the test, and only her profile appeared. Execs wanted to see more, and after a second test she was contracted.

The juve, incidentally, failed to click.

Bars Civic Deadheads

Newark, May 29.

Michael P. Duffy, new director of public safety, has announced that no one in his departments is to accept passes to theatres or other places of amusement. He also has ordered a careful inspection made of all theatres.

Further he has proclaimed a discontinuance of overcrowding, and all the managers hope they'll be pinched.

Duffy has also announced that all slot machines and gambling devices must go. He states that he is in favor of liberal conditions, but is opposed to gambling.

Baum Peddles Orig at U

Hollywood, May 29.

Vicki Baum, who left Metro two weeks ago, has sold an original, 'She Loved a Man,' to Universal.

Yarn is intended for Paul Lukas and Gloria Stuart.

O. O'ing Eileen's Appendix

Hollywood, May 29.

Eileen Percy is in the Cedars of Lebanon hospital with the physicians keeping tabs on her appendix, which may have to come out.

EDUCATING THE FILM FAN

Film Industry in Accord for a United Front Not to Oppose the President's Trade Practise Code

Major filmdom and leading independent exhibitors this week are in agreement that the picture industry is one business which will not oppose Pres. Roosevelt's trade practise regulation.

Coincident with this understanding, representative picturedom is prepared to classify as 'ringers' among the horde seeing in Federal codism a chance to promote jobs for themselves — the majority of those who would attempt to use the film industry's name at hearings to be held by the Senate.

There are at least two 'ringers' in indie exhib circles, one in indie production and another for bootleg sound equipment. These are already so classified. They are expected to appear at the hearings, and when they do the major industry will advise the Federal government to demand written authorization from such spokesmen as to the companies and interests they represent.

Regarding Pres. Roosevelt's legislation, which last week passed the House without a single amendment, and which this week will be studied by the Senate, influential leaders of all picture departments hold that the industry would repudiate its efforts for the past decade if it were to record against the President's movement for self-regulation.

Even Indies Concur

Even strongly insurgent indie leaders were among those during the past week who advised their exhibitors not to allow party lines to interfere with their judgment when the business gets into the work of drafting a formula complying with the Roosevelt viewpoint. One such leader even went so far as to tell his flock to side with Will Hays if they felt that their own idea of a code was not to their liking.

Despite the harmonious slant regarding the Roosevelt program there will be sharp clashes between producers and distributors on one hand and many indie exhibs on the other, from all present indications, when the industry starts assembling the formula machinery. Certain of the indie leaders right now are insistent that one code should be drawn up for distributors and exhibitors—in other words, that these two groups have a problem in common which cannot be met independently.

The Hays Organization, while professing an open mind until the platform is enacted, is taking the stand that, with governmentally-authorized trade practices, filmdom must have strong trade associations. In estimates which it has made the Hayslan group figures that approximately 100 of the most representative indie exhibs today are virtually without association affiliation.

Where at first it was figured pictures would remain untouched by the Roosevelt minimum wage clause, attention during the past week has been brought to some of the lowest geared salaries in theatres. Many of the houses in the U. S. today are not paying ushers over $6 per week and cashiers around $10. Such policies, it is felt, will have to be changed under a federally worked out code, with the usher scale possibly being set at a minimum of $10 and the cashier $15.

MG's Five 'Harbor' Stars

Hollywood, May 29.

Metro will continue on the all-star production plan, using four or five star names in 'Harbor'. Story is now in work, and being prepared for production by John W. Considine.

The latter is an associate producer in the David O. Selznick division on the lot.

Towell, Fox Treas.

Sidney Towell, former comptroller, was elected treasurer of Fox Film, at a directors' meeting held Tuesday (23).

Towell succeeds C. E. Richardson, resigned, and recently elected trustee of Paramount, to succeed Louis J. Horowitz.

CHAINS CLAIM B.O.'S BETTER BY 20%

Feared by picture box office watchers long before its arrival, this summer may not be so bad after all. Latest indications are that it will not be as much of a heartbreaker as in 1932.

Leading chain operators who were looking for the worst at around Easter time, are much less apprehensive now as a result of some very healthy box office signs showing up in the past two weeks.

Sam Dembow, Jr., operator of the Publix chain, probably the most representative because of its wide coverage of the country, is among those optimistic. He points out that while there is a fall-off this spring, on the eve of summer's hot weather, it is only around 15% nationally as against the drop of 35% last year at this time in comparison with Easter's business.

This would mean that, technically, from the viewpoint of major chains, there is an increase at the box office of about 20% this spring as against last year.

Since Jan. 1, up to and through Easter, the level of the drop at the boxoffice against normal conditions was just about the same this year as in 1932. The recovery since then, notably in the last two or three weeks, with the percentage of fall-off reduced, is hailed as a result, with unexpected optimism.

Dembow attributes the pick-up in lessening of fall-off to many factors. The new Roosevelt administration, beer, increased employment though spotty, increase of salaries in some parts of the country, stock market activity and a better state of public mind are among these.

In the south, business is increasing as a result of the increase in the price of cotton, which would reflect in all directions in Dixie. Hopes of southerners are that cotton will hit 10c for further recovery of theatre business in that part of the country.

JOE GOLDBERG SALES HEAD AT MAJ. PICTS?

Unwilling to accept a post where he would be in the position of replacing a man he, himself, had appointed previously, while sales manager of Columbia, any chance of Joe Goldberg hooking up with Columbia looks cool. Indications are that Goldberg instead may take on a post as distributing chief for Majestic Pictures, probably going in on a participating basis, as a limited partner.

Goldberg is one of the highest repped distributing experts in the biz and is generally credited with having aided Columbia, during its progressing years to attain much of its presently secure position in the industry.

FUND FOR M. P. APPRECIATION

How Payne Foundations Propose to Smarten Up the Picture-Goer and His Entire Family—Haysites Currently Conferring with the Fund's Mentors—Radio and Text Book Lessons

CINEMATIC HOMEWORK

Flooding public schools and colleges with special text books and reaching into the home with regular national broadcasts, comprises the program which the Payne Motion Picture Appreciation Fund is now hoping to launch in the fall. It is the first campaign ever attempted to enlighten Mr. and Mrs. Film Fan, as well as all of the little fans, on the causes of their likes and dislikes in pictures. It is also the first which would have them take pencil and paper, jot down questions, see a picture, and forward their examination papers with the answers to given teachers in key cities of the country.

Right now numerous consultations with industry representatives are being held by Payne people. The Hays group likes the idea. It is willing to cooperate, despite a few spats with Paynistic theories on the box office in the past, if the courses prove constructive to the industry.

Dr. Edgar Dale and William Lewin, the latter a lay teacher and pioneer of the film industry, will collaborate with filmdom on the education of the ticket buyer. Who will supply the key answers to the questions to be submitted yet remains to be settled. This, however, can be worked out, it is believed in the industry.

Intelligent Laity Preferred

In conjunction with the intelligent lay viewpoint Haysites Monday (29) reported that such criticisms are often more accurate than professional reviewers on daily papers. They claim that during the past year, for instance, women club reviewers were 25% more correct in their box office analysis than the daily professionals.

As it now shapes up the air program calls for at least one appearance weekly over a period of three months. Two or three pictures about to go into general release will be the subject for discussion each week. Radio listeners will be given a series of questions. Listeners who are interested in film technical effects will be told to take down certain questions, see the picture which is recommended, and then turn in the answers. Those who would study performances held better than usual will be told to see the second feature while the student audience which goes to the third will look for direction and story angles.

io Lessons

Before the radio instructions are attempted text books may be made available to all picture-air fans. The first of these has just come off the press. It is now being tested in certain private schools throughout the country. By the fall it will have been revised, according to present plans, to make it jell with the needs of the public.

This book is made up of 13 chapters, each including a phase of production from history to sound and dialog. At the conclusion of each chapter are a series of interrogations under the heading of 'Problems and Activities.' These are the questions which will be applied to current pictures on the screen when the course gets under way.

In an early chapter dealing with film history these comments and

(Continued on page 25)

Par's New Reorg. Committee to Start First on Theatre End; Will Not Sluff Off Houses or Liquidate

Reorganization of Par's theatre end is the first task of the company's newly set-up reorganization committee by the trustees. Several personal shifts are expected eventually to come about through such reorganization. What these may be are so far undefined. There will be no liquidation.

While Adolph Zukor's position may be somewhat circumscribed, because of the allocation of the trustees in supreme authority over the company, the head man's influence is not to be curtailed in the company's councils.

The outlook for the present is not to make any general turnover of theatres. Par, so far as observation goes, intends to stick to all theatre holdings where retention is feasible. The natural course to be pursued for the reorganization committee is to strike out and immediately reset the various corporate subsids of the theatre end. In conjunction with such resetting of corporate subsids, efforts are to be made to reach substantial re-adjustments from landlords and basic property owners. Only where re-adjustments can't be had, or properties are such that they cannot be operated on a reasonable basis, are they to be let go.

That means assets are to be conserved in every direction by the trustees. Latter, last week, appointed a reorganization committee to assist and work out plans for the company's new deal.

Schaeffer, G. M., First

In overhauling Paramount the promotion of George J. Schaeffer to the post of general manager of the company for the immediate period looks to be the only major shift that way. There is to be no change in the production set-up as is. For the present also, and possibly permanently, no shift in the company's exchequer position may be contemplated.

The reorganization committee, headed by S. A. Lynch, is already at work, as subject to the Par trustees, Charles D. Hilles, Eugene Leake and Charles E. Richardson. Besides Lynch, the committee includes Frank Freeman, Fred Mohrhardt, Austin K ugh and E. D. Alyea. Last named is of counsel for the trustees.

E. D. Alyea, is of the law firm of Root, Clark, Buckner & Ballentyne. Keough is general counsel for Par. Frank Freeman is presently in charge of Par realty. Fred Mohrhardt is auditor for the company.

Walker, Grainger Remote

Frank Walker's proposed affiliation with the company looks cold. Whether or not N. L. Nathanson gets that Canadian post is moot at present, also. That would make it look like only insiders and ranking workers in the company fold may be first or only considered for any new posts that may be decided upon.

Lynch, who heads the reorganization committee, is the former head

(Continued on page 25)

Laemmle, Atty. to N. Y.

Hollywood, May 29.

Carl Laemmle left Saturday night (27) for a hurried trip to New Yor . He was accompanied by Willard McKay, Universal's New York attorney, and Jack Ross, secretary to Laemmle.

McKay came here to confer with the Universal head on some personal legal matters.

VACATION WITH PAY HEARTENS PIC STAFFS

A two weeks' vacation with pay this year, as against an enforced layoff of a fortnight last summer without salary, is to be given Paramount Publix employees by the trustees, under plans.

A Publixite, formerly on the Publix payroll, was recently transferred to the employ of the Par trustees. He was given a higher salary by the trustees than he had received from Publix. This also has the P-P folks believing trustees are not only playing square but must be more helpful of results than may be imagined.

Fox, Metro, RKO and WB are also slated for vacations with salaries.

Technicolor Expects MG to Go Bullish on Tints; Whitneys Buy In

Expectations by Dr. Herbert T. Kalmus that Metro will go in extensively for color this year and a purchase of a substantial block of stock in Technicolor by John Hay Whitney and Cornelius Vanderbilt Whitney, who plan an unnamed number of series in tints, figured in developments on Technicolor during the past week.

Technicolor was reported dickering with David O. Selznick on a deal of some kind but Metro in New York states it has no definite plans to run to color this coming season. During the past year, however, M-G has been experimenting with Tech's new three-color process in production of its series of two-reel musicals.

Dr. Kalmus, in the east since April, is frequently contacting his Boston laboratories in preparation for a comeback on color this year. What he expects outside of the pictures planned by the Whitneys and possibly Metro he isn't saying just yet, but he believes that the new season will mark a return to hues on film as a result of the three instead of two-color process.

The young Whitneys before were mentioned interested in film production. Whitneys' new outfit is called Pioneer Pictures.

PIX AS TRADE BAILY

Montour, Ia., May 29.

Merchants of the community have guaranteed free films to citizens of the community and trade territory for the summer months with one picture a week to be shown as a courtesy gesture on the part of the business interests of the town.

Idea is to get them into town.

Reorganization of Par's theatre end is the first task of the company's newly set-up reorganization committee by the trustees. Several personal shifts are expected eventually to come about through such reorganization. What these may be are so far undefined. There will be no liquidation.

While Adolph Zukor's position may be somewhat circumscribed, because of the allocation of the trustees in supreme authority over the company, the head man's influence is not to be curtailed in the company's councils.

The outlook for the present is not to make any general turnover of theatres. Par, so far as observation goes, intends to stick to all theatre holdings where retention is feasible. The natural course to be pursued for the reorganization committee is to strike out and immediately reset the various corporate subsids of the theatre end. In conjunction with such resetting of corporate subsids, efforts are to be made to reach substantial re-adjustments from landlords and basic property owners. Only where re-adjustments can't be had, or properties are such that they cannot be operated on a reasonable basis, are they to be let go.

That means assets are to be conserved in every direction by the trustees. Latter, last week, appointed a reorganization committee to assist and work out plans for the company's new deal.

Schaeffer, G. M., First

In overhauling Paramount the promotion of George J. Schaeffer to the post of general manager of the company for the immediate period looks to be the only major shift that way. There is to be no change in the production set-up as is. For the present also, and possibly permanently, no shift in the company's exchequer position may be contemplated.

The reorganization committee, headed by S. A. Lynch, is already at work, as subject to the Par trustees, Charles D. Hilles, Eugene Leake and Charles E. Richardson. Besides Lynch, the committee includes Frank Freeman, Fred Mohrhardt, Austin K ugh and E. D. Alyea. Last named is of counsel for the trustees.

E. D. Alyea, is of the law firm of Root, Clark, Buckner & Ballentyne. Keough is general counsel for Par. Frank Freeman is presently in charge of Par realty. Fred Mohrhardt is auditor for the company.

Walker, Grainger Remote

Frank Walker's proposed affiliation with the company looks cold. Whether or not N. L. Nathanson gets that Canadian post is moot at present, also. That would make it look like only insiders and ranking workers in the company fold may be first or only considered for any new posts that may be decided upon.

Lynch, who heads the reorganization committee, is the former head

(Continued on page 25)

Pettijohn's London Trip

Switching his plans, for what were described as 'diplomatic reasons,' Charles Pettijohn sails on the Europa May 30, although previously set to sail with the contingent from Washington, headed for world economic conferences in London, the S.S. Roosevelt, Wednesday (31).

Unofficially, an explanation voiced for Pettijohn's change in plans is that every other industry could demand to have delegates in attendance were it believed that any had been extended invitations.

The bid to Pettijohn, as reported in last week's 'Variety,' was as an individual.

Theatre Stocks in Belated Spurt; Loew Tops Year at 22 on Volume; WB Dealings Huge, Bonds Up $5

AL GREASON

Amusement stocks surged ahead in a belated move to get into the bull market in yesterday's (Monday) boiling session when trading increased to near 7,000,000 shares in the second biggest day of the recovery since mid-March.

Awakening of the theatre shares didn't look so substantial despite such turnover as 40,000 shares in Loew and more than 30,000 in Warner Bros. Rather it seemed that operators had selected the group to trot out for a demonstration because it had done less than the other groups and they needed something to carry on the whoopee spirit. During the demonstration in the film issues and in a few other spots, including the oils and some railroads, there was apparent a good deal of realizing in market leaders.

Against brilliant performances by Loew, Warner's new high at 4¼ and Columbia at 17½, there was a sharp drop off in pivotal stocks toward the end of the day, due to cautious profit taking on the eve of today's holiday.

Outside traders appear to be taking a larger part in operations and there are other signs that the market may be approaching a top. But as the week opened the bull party was in the ascendancy, with the inflation excitement last week carrying over on its own momentum.

Despite the majority view, there is an undercurrent of conservative feeling that is showing itself in the buying of secondary bonds. This sort of buying jumped Warner debentures in yesterday's session to 30 for a net gain on the day of nearly 5 points. Other amusement liens also did well.

The dollar held its own against sterling, but declined against the franc and other gold currencies, while cotton made a new peak at 10 cents a pound and the metals, trailers so far, came to the front on the same considerations that inspired the move in the theatre shares.

Lag Past Week

Performance of the amusements last week confirmed the backward position of the group once more, although confirmation was scarcely needed. Some new highs for the current year and longer were brought out, but these were generally in the minor securities, while the active major issues of the group put on a disappointing performance again.

The industrial averages have all topped the highs of the last September boom climax and the railroad index has reached the level of January of 1932, in most cases standing at three times the market price of the lows just a year ago.

Against these movements, Loew's, the leader of its group, only yesterday reached its best for the current year and is scarcely half the price of the September top. Paramount has fallen entirely out of the picture, RKO was stationary only a point or two from its minimum, and Warners showed little life. Volume of transactions on the ticker suggested lack of public interest in the old amusement favorites of the outside speculator.

The best performances of the week were in Technicolor, due to special circumstances, in Consolidated Film preferred and in Columbia Pictures, with a mild bull play in Universal preferred pushing that inactive nearly 8 points up, to close at 24 after making a new 1933 peak at 25. The other spectacular performer was Eastman Kodak, which has been a prime speculative high spot for a year, but whose following does not take much account of the company's indirect association with the amusement business.

In all these movements the principal consideration appears to be that traders selected those issues in the group which are most nearly divorced from theatre ownership and operation, the sore spot in the industry and the one which is expected to take the longest time in the curing process. This situation appears to be general in the market. Anything remotely associated with real estate seems to be under a curse, a radical departure from all business tradition, which set up real estate as the great investment medium.

Inspiration From Capital

The inspiration for last week's hysterical happenings in the market of course, was the Administration's measures to expand credit—by open market operations, by re-

(Continued on page 25)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
800	Am. Seat.	3¾	3¼	3¾	+ ¾
5,200	Col. P....	17⅞	15¼	17⅝	+2⅝
9,500	Con. Film..	5⅞	4⅝	5	+ ½
10,200	Do pf...	14¾	13⅞	14¾	+ ⅛
3,400	East. K...	80⅛	78⅛	78⅝	−1⅜
20,000	Fox	4	3½	3¾	+ ¼
40,100	Loew	22	18⅝	21	+2⅝
100	MGM	20	20	20	
200	Orph. pf..	2½	1⅝	1⅝	− ⅞
2,500	Par cfs...	1	¾	1	+ ⅛
5,100	Pathe	⅞	⅝	⅞	+ ¼
3,800	Do pf....	3½	2⅞	3⅜	+ ½
169,500	RCA	8¾	7½	8	+ ⅜
12,100	RKO	3¾	2⅝	3½	+ ¾
81,800	W. B.....	4½	3	4	+1
		BONDS			
$70,000	Gen The..	5	3	4	+1¼
12,000	Keith	45	43	45	+2⅝
4,000	Loew's	76¾	73½	75	+1
40,000	Par-F.	13	10⅝	11	+1
55,000	Par-F	16½	13½	14	+1½
5,000	Pathe	76	75	75	
184,000	W. B....	30	25⅝	27⅞	+4⅞
		CURB			
5,100	Tech	10⅝		0½	− ⅛
900	Trans-L ..	3⅛		3¼	+ ⅛

Fay's, Prov., Folds For Summer; Eases Theatre Situation

Providence, May 29.

Bearing out predictions of exhibitors here that some of the stands on the main stem would be forced to close before the start of summer because of local conditions, Fay's theatre, the oldest combo spot in town, folded Friday (26) less than one week after Edward M. Fay, chain operator, endeavored to boost things at his pet stand by cutting prices. Fay announced closing is only for the summer.

Despite Fay's closing exhibitors still believe that there must be more closings before the situation is eased here. Contention is that Providence is greatly overseated, and only sane solution appears to be, it is said, closing of at least one or two more spots.

Besides Fay's, another downtown spot, the new Metropolitan, is dark. The Met. folded up during Lenten season, and no attempt is being made by the owners to reopen the theatre in a hurry, despite a $950,000 investment involved.

Closing of Fay's leaves the vaudeville field to Loew's State and the RKO Albee. Loew's State inaugurated combo policy only recently, and this is believed to be largely responsible for Fay's folding up at this time.

Continue Par Hearings

Trustees of Paramount Publix through their attorneys, Root, Clark, & Buckner, will go further into the complex Par picture on Wednesday (31) when hearings will be continued before Referee Henry K. Davis in New York.

This date was set last week after attorneys had drawn from Ralph Kohn, treasurer, the complete picture of the Film Productions $13,000,000 financing deal. At this hearing Kohn covered remaining ground of that transaction and added that subsequent to the FPC deal a loan of $1,500,000 was floated by Par through the California branch of the Bank of America.

Fox De-Beers New '5 Cents a Glass'

Westwood Hills, May 29.

Revamped version of '5 Cents a Glass' has been re-titled 'Best of Enemies,' with all the beer drained out of the story, wherever possible. Fox figures that beer is no longer a novelty.

Two weeks were spent on retakes, with James Cruze directing. Rian James wrote script of the remade version.

B&K Defers to RKO on Film

Chicago, May 29.

Balaban & Katz released Paramount's 'Girl in 419' to the Palace here so that the house could have a James Dunn feature on the screen while the Hollywood juvenile was headlining the vaude bill.

Radio's 'Diplomaniacs' was set back for the booking.

Skouras Vamping

Los Angeles, May 29.

Spyros Skouras postponed his coast trip two weeks to permit the three trustees for Fox West Coast to complete reorganization plans. Contemplates to drop no more houses under plan as 58 already turned back to owners.

Trustees figuring on extension of circuit but worked nothing out yet that will meet approval of Referee Samuel McNab.

F & M-ARTHUR'S NAT'L THEATRE CIRCUIT

Los Angeles, May 29.

An invasion of Arizona as part of the contemplated Fanchon & Marco-Harry Arthur coast-to-coast theatre chain is expected to be worked out with Stetson Brothers of Phoenix. Deals to take over several Arizona houses have been under way during the past month with Marco now in conference with Arthur in New York over the details of the Pacific coast setup.

Included in the proposed chain would be two Stetson houses in Arizona as well as the theatre in Prescott. Probably the several southern California houses, now operated by Fox West-Coast in which Arthur is interested will be drawn into the new circuit.

EXHIB LETS PUBLIC IN ON OPERATION WOES

Oxnard, Calif., May 29.

In an attempt to explain to the 3,500 inhabitants of this coast town, and the several thousand in nearby hamlets who come here for their picture entertainment, just why he is unable to offer pictures of major producing companies in his Oxnard theatre, J. Roy Williams has issued a nine by 14-inch dodger. Herald sets forth in detail the conditions as Williams figures they exist, and the contributory causes which he alleges have led to the cornering of all first-run major product by his opposition, Feldstein and Dietrich.

Under his own by-line, with a caption reading, 'The Theatre and Motion Picture Situation in Oxnard,' Williams also broadcasts, copies of which have been distributed to every resident of this and nearby hamlets.

There are three pic houses here, the Oxnard, an 800-seater, operated by Williams, using only state right features; the Strand, 400-seater (Feldstein & Dietrich), controlling all major product, and the Boulevard, a grind in the Mexican quarter, which the Williams opposition also operates.

FOX'S GERMAN SONGWRITER

Fox has signed Fredrich Hollaender, German songwriter, and is rushing him to Hollywood for work on the next Lilian Harvey picture.

Hollaender wrote the music for 'Blue Angel,' which brought Marlene Dietrich to attention on this side.

1st Runs on Broadway

(Subject to Change)

WEEK JUNE 2

Paramount — 'I Love That Man' (Par).
Capitol — 'Hell Below' (Metro).
Strand — 'Little Giant' (WB).
Rivoli — 'I Cover the Waterfront' (UA) (3d week).
Roxy — 'Goldie Gets Along' (Radio).
Music Hall — 'Cocktail Hour' (Col).
Mayfair — 'Study in Scarlet' (Fox).
Rialto — 'Below the Sea' (Col).

WEEK JUNE 9

Roxy — 'Trick for Trick' (Fox).

Foreign Films

'Morgenrot' (Protex) (German) (Little Carnegie) (3d week).
'Poil de Carotte' Auten) (French) (Europa) (2d week).
'Traum von Schoenbrunn' (General) (Austrian) (Vanderbilt) (31).

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Henry Henigson leaves for Chicago May 31 to attend trial of his action against the Excelsior Motor Mfg. & Supply Co. for $300,000 damages.

Zion Myers and Jules White are back at Metro to write and direct novelty shorts. Pair were at the studio before making dog comedies.

Using Own for Change

For first time in a year Universal has been able to assemble three of its contract players in a pic. Extensive loaning out has hitherto prevented this. Trio are Paul Lukas, Gloria Stuart and Onslow Stevens, who go in 'Secret of the Blue Room.'

Murray W. Garsson, former special assistant to the Secretary of Labor, who scared all the foreign actors on his last trip here, got in town last week on legal matters for the government.

Oliver Morosco expects to start filming 'The Last of Her Men' at Pathe this week. Picture is for Radio release.

Charles Glouncer succeeds Milton Cohen as Warners' camera department head. Cohen resigning to operate a string of drug stores.

Ken Maynard off to the high Sierras to catch fish before starting his third western for U June 15.

S. J. Perelman is at Universal to adapt 'O Promise Me.' Eddie Buzzell directs, with Summerville-Pitts in the leads.

Powell Again on Disk

William Powell will do another Philo Vance role for Warners in 'The Kennel Murder Case.' Ben Markson is writing the screen play. Robert Presnell will direct.

'Massacre,' by Robert Gessner, will be produced by Warners. Ralph Block, formerly at Radio, is on the script.

Stuart Erwin will be loaned by Metro to Radio for the lead in 'Death Watch.'

Settling his $4,200 commission suit with Schulberg-Feldman out of court for $1,000, William Anthony McGuire is again on friendly terms with the agency, which has arranged to laon him from Universal to Sam Goldwyn for 'Roman Scandals.'

and Mack Renew

Moran and Mack have renewed with Educational for another series of six to eight shorts. Contract also gives company an option for two features.

Sam Goldwyn has bought talker rights to 'Dark Angel,' which he made for First National as a silent, and expects to repeat Ronald Colman on this film.

Warners Getting Active

Warners now have 28 writers at work, eight scripts done, and two pictures to be set for start of production June 12. Studio force returns this week.

Another for Zanuck

On completing her current writing assignment on the Irene Dunne picture at Radio, Gertrude Purcell goes on the Darryl Zanuck writing staff.

Borzage at Fox

On completing his present picture at Columbia, Frank Borzage returns to Fox to direct Will Rogers' 'Green Dice.' He then goes back to Columbia for another.

Robert Welsh has become a Monogram supervisor and will handle 'Sensation Hunters.' Charles Vidor directs.

M-G's 'Pent House'

Metro has bought Arthur Somers Roche's 'Pent House,' current 'Cosmopolitan' mag serial.

Paramount is testing Elizabeth Young, intending to use her instead of Helen Twelvetrees in Maurice Chevalier's 'Way to Love.'

Robert Riskin is in Chicago to get background ideas for 'World's Fair,' which he is to write for Columbia.

ixing Brook

Clive Brook no like menace part in 'Midnight Club,' so Paramount is rewriting the story to give him a more sympathetic role.

James Flood and Thomas Mitchell will meg Paramount's 'Chrysalis.' Marion Gering, who was to direct, gets another picture.

On Annapolis Location

Radio company has left for location at Annapolis Naval Academy, where scenes will be made for 'The Glory Command.' Dorothy Jordan and Joel McCrea head the cast.

Par Writer Changes

Paramount has let out Milton MacKaye, Harold Shumate, Charles Logue and Harry Hervey from the writing staff, and hired Jack Kirkland and Melville Baker to team on an original.

Hal Neides, Fox-West Coast city manager in Glendale, has been given a long leave of absence to recuperate his health. Floyd Menneilly, manager of the Glendale California, will pinch-hit for Neids.

Edwin H. (Buddy) Morris, head of Warners' music enterprises, here for studio confabs on future pictures.

'China Seas' on Again

'China Seas,' halted when Irving Thalberg left the studio ill, is on the fire again. Leon Gordon is writing a new treatment. Film is for Clark Gable and Wallace Beery.

Miles Gets His Century

Radio didn't pay John Miles, former p.a. at that studio, $100 for thinking up the title 'Diplomaniacs' for Wheeler and Woolsey. Academy got it for him. Miles is now at Fox.

Fifteen cents admission was quoted for some suburban towns Sunday (28). Monrovia and Glendora houses boost to 25s and Alhambra to 20c.

Waiting for Ice

Completion of Metro's 'Eskimo' will be held up for at least two months while studio awaits scenes showing the breaking up of the ice. Meanwhile the director, W. S. Van Dyke, will do 'Laughing Boy.'

The Hollywood Urge

Busby Berkeley is pouting at Sid Grauman. He wants to be credited for the 'Gold Diggers of 1933' prolog with 'created and directed by Busby Berkeley.' Best that Grauman will give is 'created and staged by.'

Joe Breen is on his way east to contact censor boards for the Hays organization. It's the annual trip that Jason Joy used to take.

Oscar Carter has returned from New York with 94,000 feet of film made in Russia during the revolution. Footage is for Metro's 'Soviet.'

John Marston and Peggy Shannon added to cast of KBS' 'The Deluge.'

Charles Wilson has returned to Fox as a dialog director.

Weeks Gets 'Extra'

'The Second Extra' will be produced by George Weeks' Angelus company, following a bow-out by Cliff Broughton, who was to produce the combo stage and screen

(Continued on page 30)

FOX DROPS JOAN

Hollywood, May 29.

Joan Bennett has been dropped by Fox after three years with company.

Her last picture was 'From Arizona to Broadway.'

L. A. to N. Y.

Arthur Johnson.
Arthur Fisher.
Stanley Friedman.
Major Albert Warner.
Gradwell Sears.
Andrew Smith.
S. Chas. Einfeld.
Bonnie Cashin.
Christy Cabanne.
F. McGrew Willis.
Dorothy Jordan.
Eric Linden.
Joel McCrea.
Carl Laemmle, Sr.
Willard McKay.
Jack Ross.
Nat Levine.
George McCall.

N. Y. to L. A.

Myrt Blum.
Dale Van Every.
Royal Cole.
Matt Briggs.
Richard Barthelmess.
Frank McHugh.
Bill Danziger.
Nelson Eddy.
Buddy Morris.

Stock for Bonds, Reverse Split-Up, Proposed as Fox Capital Revision

lans for the financial rehabilitation of Fox Films, are about complete. When the stockholders meet on June 20, they may be apprised of a new order. This will have the company's stock setup completely changed. Chase bank has agreed not to seek any preference as against the company's stockholders in the reorganization plan.

Although Chase has written down its investment in Fox Films and General $15,000,000, from a previously estimated investment of around $105,000,000 the bank will share as nearly alike as possible with stockholders in the new plan. One detail of the plan would call for a reverse split-up of the company's stock, according to indications.

Chase stands to have a stock interest in the company to replace its bond claims which amount to over $53,500,000. That's outside of the Chase's claims on General Theatres.

Fox's Problem in Patents

The Fox people's present problem is how to write down or up its interest in certain patent holdings and patent claims that the company has assumed since talkers. These would be estimated at around $5,000,000 which the firm is supposed to have spent developing such patents but which may have only a nominal worth.

The writedown of the Chase investment comes about on recommendation of the U. S. Bank examiners. Latter have placed that $15,000,000 value on Chase's investment in Fox Films and General Theatres. The latter company is in receivership with reorganization plans talked about for a year or more but so far not forthcoming. Difficulties lie in separating the G. T. E. thing from Fox Films and also Loew's.

Not an easy task. Besides there's the question of just what position Chase should take in General Theatres to whom it had lent money and for which Loew stock as held by Film Securities Corp., and Fox Films, is collateral.

Indications have been that there's still a possibility of Chase selling its Films Securities' interest amounting roughly to around $3,000,000 to ERPI. ERPI owns about $8,000,000 of FSC and has the biggest individual outlay in that outfit.

While Chase's investment as written down amounts to $15,000,000, the net worth of Fox's outstanding stock at present market value, according to inside estimate might not amount to more than $6,000,000.

Fox Film, right now, is sailing along healthfully, under Sidney Kent's direction, with distribution income on the upgrade and the general feeling both within and without Fox, of a good program ahead in the way of production. Internal conflicts if there were any, look to have been ironed out.

In writing down its Fox investment, Chase reduced its surplus from around $100,000,000 to $50,000,000 and set up reserves for this writedown. The bank's undivided profit account, is reduced from $13,199,563, as of March 31, last, to something over $7,500,000.

Fox-Loew Impractical

There has been talk of Chase probably settling its General Theatres problem by effecting a combination between Fox and Loew's, in which General Theatres would come in the middle, so to speak. Inquiry on this point has found such a plan as impractical and looks to have been mentioned mostly by second guessers in Wall Street, talking out of turn.

U. S. Senator Daniel O. Hastings, of Delaware is receiver for General Theatres, although Chase is the biggest influence in the company and must figure in any reorganization plan.

So far as the Film Securities thing goes Fox's problem is how to protect its almost $60,000,000 interest in the FSC common stock which it holds, and for Chase, the matter of its $20,000,000 loan on which G. T. E. defaulted more than a year ago.

1st Theatre Operation Roxy Had, Razed by Fire

Scranton, May 29.

The first theatre which L. Rothafel (Roxy) ever operated, the Freedman building in Forest City, was wiped out by fire May 21. Mrs. Rothafel, who was called from New York last week because of the illness of her parents, Mr. and Mrs. Julius Freedman, helped rescue them from the blazing building. The fire broke out at 3.15 a. m. Neighbors also aided the firemen in carrying the couple to safety.

It was in the rear part of the building owned by his father-in-law that Roxy set up his first 'nickelet' more than 25 years ago. He brought in undertakers' chairs, tacked a sheet on the wall and installed an automatic piano. The house was known as the Family theatre. Since that time, the Freedmans have built another theatre, which bears the family name.

FWC TRUSTEES AFTER 250G LOANS

Los Angeles, May 29.

In order to continue the operation of the bankrupt Fox West Coast chain, the trustees are petitioning for permission to borrow $250,000, for which a $1,630,000 note covering the assets of the circuit would be pledged as security. Also, the trustees want authority to borrow additional money up to $250,000 in case it is needed at anytime, at 6% interest. A creditors' hearing on the petition will be held June 3.

Trio of trustees have filed a survey in which they contend that the only way to salvage the assets is to continue operation. Pointed out that the rental on closed theatres, at the time of the bankruptcy, amounted to $1,000,000 a year and that these losing leases are being rapidly disaffirmed.

Gross volume of the circuit's biz dropped about $12,000,000 in 1932 in comparison to the $44,620,474 high in 1930. Total for 1931 was $39,028,588 and for 1932, $32,651,268.

Circuit's gross since the bankruptcy, by weeks was: March 4, $382,397; March 11, $406,630; March 18, $435,517; March 25, $456,349; April 1, $459,147; April 8, $466,648; April 15, $424,470.

50% STRAIGHT RENTAL FOR 'GOLDDIGGERS'

With picture being delivered this year as a special and not under the contract, Warner Bros. will attempt to get 50% straight from the first dollar for 'Golddiggers of 1933.'

Originally 'Golddiggers' was to be sold as a 1933-'34 attraction, with release in July to lead off the new program.

Picture comes into the N. Hollywood on a two-a-day engagement, opening probably June 8. Numerous indefinite runs around the country have been set to open prior to that. Already started is a two-a-day run at Grauman's Chinese, Hollywood, which began Thursday (25) and a two weeks' engagement at the Broadway, Charlotte, starting yesterday (Monday).

Indefinite runs opening within the next two weeks, mostly in Warner theatres, include Lawrence, Mass.; Akron, Bridgeport, Hartford, Brooklyn, Newark, Jersey City, Paterson, Passaic, Wellsville, O.; San Antonio, Racine, Appleton, Wis.; Cleveland, Canton, Youngstown, Springfield, Worcester, Albany, Troy, Utica, Elmira, Jamestown, N. Y.; Batavia, N. Y.; Olean, N. Y.; Hornell, N. Y.; Dunkirk, N. Y.; Medina, N. Y.; Memphis, Milwaukee, Sheboygan and Kenosha, Wis.

Move to Pardon Horwitz

Galveston, May 29.

Friends of Will Horwitz, leading Houston theatre indie, are preparing to make strong appeal to President Roosevelt for pardon. Horwitz is under sentence to serve a year in the federal pen for violation of lottery laws in connection with his Mexican radio station.

State Federation of Labor in a resolution has urged his pardon. Houston labor council is circulating the petition.

Arrest of Stench Bomber May End Campaign in L.A.

Los Angeles, May 29.

With the apprehension of Leo Stockwell, 35, claiming to be a member of the Empire Projectionists' Union and having a card of that organization in his possession, investigators of the district attorney's office feel they have the stench bombing campaign against theatres, which has been going on for the past six weeks throttled. Stockwell was taken into custody by deputy sheriffs following the hurling of a stench bomb in a ventilator in the United Artists theatre on Whittier boulevard Saturday night.

After questioning he took district attorney investigators, Tom Cabett and Jack Sumner, to his home, where they found a stench bomb plant. Also in his automobile they found four bombs.

Cabett claims that there are two rival union factions of stench-bomb hurlers and they used two different types of bombs. Type found on Stockwell were made up in light bulbs covered with black lacquer and rolled in sand so no finger prints are shown. Stockwell denied he threw bombs, stating a stranger threw them. That same night bombs were also hurled in the Iris and Hollywood theatres in Hollywood and the Manchester theatre in southern end of town.

Capt. Plummer, head of the investigating forces of district attorney's office, alleges they have had dictaphones in offices of a president and secretary of a union and that conversations taking place is very interesting to the law authorities. Sheriff refused permit to one of the union officers for carrying a revolver, claiming present crisis was too dangerous. Stockwell had a deputy sheriff's badge in his possession when arrested. District attorney investigators are being staked out at theatres in full force with sawed-off shotguns and ordered to use them on stench-bombers.

STOCKHOLDER'S SUIT AGAINST W-W STANDS

Appellate Division last week upheld the refusal of Supreme Court Justice Cook to dismiss the suit brought by Alexander S. Aronson, as a stockholder of World Wide Pictures, Inc., against Earl Hammons and other officers of Educational and the case now returns to the lower court for the next legal round.

Aronson complaint accused Hammons and the others of mismanaging the affairs of World Wide and asked the court to order an accounting of the producing company's assets. Also that the distributing agreement between World Wide and Educational be set aside and $500,000 in promissory notes issued by the former company to Educational be cancelled.

Aronson further charged that Hammons and the others named in the action had signed over, without legal consideration, to Educational 8,230 shares of World Wide preferred stock and sufficient common stock to give them control of the company.

QUINN OUT OF NAT. SCREEN

Los Angeles, May 29.

William Quinn, Coast manager of National Screen Service, resigned effective June 10, with M. Van Pragg, sales manager of organization, to appoint new man in his place.

Par Creditors' Battle Looms In a Fight to Save P. E. Being Sacrificed Through Liquidation

A fight looms in Paramount and among creditors against any by Publix Enterprises toward liquidation which might mean 'taking it on the chain.'

This has come up within the week with and planning to dispose of properties. order to preserve the theatres of the P. E. setup, despite that the trustees over P. E. admit they are in need of funds, may be worked out with Paramount-Publix, the parent company, which would avoid the apparent necessity of 'throwing properties away.'

Several meetings were held last week to discuss the chance of saving Publix Enterprises. In the hope of eventual reorganization without too great a loss of valuable book assets, these conferences have been for the express purpose of finding ways and means of forestalling drastic action in the disposition of P. E. properties.

Meetings have been attended by representatives of the trustees of both Paramount-Publix and Publix Enterprises, as well as by creditors, led by the P. E. creditor committee, headed by S. A. Lynch. It's Lynch's committee, taking in himself, David Stoneman of Boston, the Commercial Investment Trust of New York and the U. S. & Foreign Securities Corp. of Newark, which represents a large majority of the claims against P. E. Par-Publix is the other large creditor of over $5,000,000.

Efforts to work out some kind of a plan, which may pre-suppose the carrying of P. E.'s current necessities by Paramount-Publix, are being extended in the thought by Lynch's committee and Par that liquidation of P. E. would be suicidal.

Lynch stated at a hearing Friday morning (26) before Referee H. K.

(Continued on page 22)

New Trial Denied; Femme Exhib's 35G Award Stands

Los Angeles, May

U. District Judge Cosgrave has the motion the numerous distributors and the Los Angeles Film Board of Trade for a new trial of the suit in which Mrs. Fay Robinson, former part-owner of theatre, in Englewood, got $35,300 verdict under the Sherman act last March.

Likely the case will be appealed by defendants to U. S. Circuit Court of Appeals.

SEEK TO HANG FWC DEBTS ON FOX, WESCO

Los Angeles, May 29.

An attempt to prove that Fox Film and Wesco dominated the activities of Fox West Coast Theatres and therefore are liable for all of its current debts, was made by attorneys examining Charles W. Buckley, v.p. of the bankrupt company, while he was on the witness stand in a hearing before Bankruptcy Referee S. W. McNabb.

One of the reasons for the declaration that the circuit was a puppet of its holding company was testimony that Wesco hired the Skouras Brothers to operate F-WC, making a contract that the operators were to be paid $150,000 a year by the bankrupt. Terms of the paper stipulated that if the yearly profits did not reach that amount, Skouras Bros. were to refund the difference between their salary and the profit total. Clyde Harrell, attorney for David Croft, one of the creditors, sought to bring out that, since F-WC did not go into the black last year, Charles Skouras owes his salary during that time to the bankrupt chain, and therefore was ineligible to function as one of the trustees.

Buckley testified that he had no knowledge of a 15% overwrite said to have been paid to National Theatre Supply on all supplies purchased, although home office memos to theatre managers, telling them to buy all their equipment and supplies through NTS, were submitted as evidence.

Fox, Turlock, Calif.; Whiteside and Majestic, Corvallis, Ore.; Florence, Pasadena, and Castle, Vancouver, Wash., are the latest theatres turned back to the landlords.

Next creditors' meeting will take place June 3, and the first meeting of creditors of West Coast Junior Circuit will occur June 5 for the purpose of electing a trustee.

DANZIGER TO COAST, PAR

Bill Danziger, of the Paramount h.o. advertising forces, transferring to the Par Coast studio under Bill Pine, who heads exploitation out there. Leaving yesterday (Monday) for Cincinnati where he will spend a week or more exploiting 'College Humor' (Par), Danziger will go on from there to Hollywood by car.

Ed Olmstead, now on exploitation under Pine at the studio, may return to New York for Par.

NAZI FEAR DELAYS 'M'

Chicago, May 29.

'M,' which was to have gone into McVicker's this week, has been indefinitely set back by Balaban & Katz. May be penciled in later in summer.

B&K felt time unripe in view of German origin of film and anti-Hitler feeling around.

Paramount is holding the picture up throughout the country for fall release. Idea is time will be riper from several standpoints.

Mary Is Rounding Out Unit in N. Y., Will Not Quit UA

Mary Pickford is in New York to complete plans for the organization of a new producing unit which will release through United Artists. She has approached several stars, directors and writers with the view of their joining on a percentage basis. She is unwilling to reveal names other than those of Frances Marion and George Hill.

Miss Pickford will act as an executive as well as star for her unit and those joining will not be asked to contribute financing.

Miss Pickford denied 'Variety's' last week story that she would withdraw from United Artists and that she disapproved the Darryl Zanuck affiliation with Joseph M. Schenck. Miss Pickford says she sought to interest Zanuck in a proposition as soon as she heard he was available.

Baum's Six Monther

Hollywood, May 29.

Vicki Baum will return here from New York Sept. 15, to start on a new six months' contract with Metro. Her last job was adapting Somerset Maugham's 'The Painted Veil,' at that studio.

Writer is now turning one of her novels, 'Life Goes On,' into a play for John Golden. Play will be called 'The Divine Drudge.'

Santa Monica on Tires

Santa Monica, Cal., May 29.

Taking advantage of the bicycle craze that has gripped the coast, this resort town staged a Bicycle Day yesterday (28), in conjunction with a fireworks' display at night and other outdoor diversions.

Hundreds of cyclists participated for prizes, and took part in a parade along the ocean front.

'Inter'l House,' $17,500; 'Giant,' In 2 Houses, $26,000; 'Forward,' 10G's, Feels L. A.'s Hot Spell

Los Angeles, May 29.

Sort of hot spell which started middle of last week held over for the current stanza, with the picture houses figuring the only ace in the hole they have to get trade is the fact that Decoration Day falls in early part of week, and that folks cannot take protracted holiday.

Leader of group is the Paramount with 'International House,' a rather weak sister, which may, with the breaks, hit around the $17,200 mark. State, on the other hand, is a bust, with 'Looking Forward,' which has not found the populace digestively inclined and will be foretunate even with holiday take, to hit $10,000.

The two Warner houses have a break in 'Little Giant,' with the Hollywood destined for around $14,000 and the Downtown for around $12,000, which is very good.

'King Kong' is in for its first pop showing at the RKO after its Chinese demise at the $1 top, and looks to surprise at $7,500 on week.

Chinese will reopen June 2 with a $5 premiere for 'Gold Diggers of 1933,' with a sellout indicated that would give the house around $6,500 for the initial performance of the two-a-day policy.

Estimates for This Week

Downtown (WB) (1,800; 25-70) 'Little Giant' (WB) and vaudeville. Robinson means a lot at b.o. here so take should be an easy $12,000. Last week 'Working Man' (WB) very good at around $12,000.

Hollywood (WB) (2,756; 25-65) 'Little Giant' (WB) and vaudeville. Got off to corking start and should easily touch the $14,000 mark. Last week 'Working Man' (WB) very big at $14,600.

Los Angeles (Wm. Fox) (2,800; 15-25) 'Black Beauty' (Mono) and 'Scarlet Weekend' (Maxim). Trade perking up here and seems as though around $5,500 will be the answer for week. Last week 'City Hall' (Berke) and 'The Flaming Signal' (Pizer) oke at $4,700.

Paramount (Partmar) (3,595; 25-40) 'International House' (Par) and stage show. House getting to be a habit for ticket buyers, so this weak sister is lucky for the $17,500, big, it should get. Last week 'Eagle and the Hawk' (Par), hot weather kicked into finish, showed healthy profit at $17,200.

RKO (2,950; 25-40) 'King Kong' (RKO). Capitalizing a bit on the reduced price run, and may reach $7,500, good. Little more spent in exploiting this one might have added a couple of grand to take. Last week 'Diplomaniacs' (RKO) had tough sledding for around $3,800.

State (Loew-Fox) (2,024; 25-40) 'Looking Forward' (MG). With Hearst pressure and everything it is hard struggle to hit over the $10,000 mark, without any outstanding b.o. draw power. Last week 'Adorable' (Fox) looks as though Gaynor has lost out here with small draw of $13,500 for her picture.

'Barbarian' Bally Helps To Oke $4,500 in L'ville

Louisville, May 29.

Loew's exploiting 'Barbarian' with two ushers dressed up as sheiks and riding all over town on horses, also by giving out roses to ladies with tag reading, 'See Barbarian for Romance'. Rumors are that Loew's will go to some form of stage entertainment sooner or later.

'Georgia Minstrels', 'Desert Song' and 'Follow Thru' companies, which have been without booking since playing Rialto engagement, may go to Loew's Evansville on tryout. 'Minstrels' almost definite.

Rialto begins new policy of openings and of shows this Friday with presentation of 'Vaudeville Revue' units and first-run pictures. Former openings on Saturday.

Estimates for This Week

Loew's (3,400; 25-40) 'Barbarian' (MG). With Novarro ought to do $4,500. Last week 'Reunion in Vienna' (MG) drew class audiences for $4,800.

Rialto (Fourth Ave.) (3,000; 25-30-40-60) 'Song of Eagle' (Par) and vaude. Fair at $4,000. Last week split with Amos 'n' Andy and 'Trick for Trick' two days, and 'Zoo in Budapest' (Fox) five days, did $4,800, okay.

Strand (Fourth Ave.) (1,786; 25-40) 'Eagle and Hawk' (Par). Good notices, $4,500, oke. Last week 'Adorable' (Fox) $4,200.

Brown (1,500; 15-25-40) 'Out All Night' (U). Only $1,500. Last week 'Silver Cord' (RKO), $1,800.

Alamo (950; 15-20-25) 'Employees' Entrance' (FN). Pretty good, $1,300. Last week 'Girl Missing' (WB) with Asher and Little Jimmy Sizemore, WHAS radio stars, in person, only $1,000.

State, N. O., Gets a Good Pic, So It Ousts Vaude

New Orleans, May 29.

But one theatre in town will keep out of the red this week, Loew's State, offering 'Kid from Spain.'

Saenger, with 'Eagle and the Hawk,' terrible title with which to lure wayfarers, is suffering, as is the Orpheum, which won't go to $6,000, showing 'Sweepings,' although the house is being hurt by the lengthy, stupid stalling of its headliner, Roscoe Ates. Other houses have weak boxoffice film.

Estimates for This Week

Loew's State (3,218; 40) 'Kid from Spain' (UA). Cantor fans legion for this welcome speedy picture and the vaude is not missed; will do $11,000. Last week 'Barbarian' (MG) helped by excellent stage show and went to $9,000.

Saenger (3,568; 40) 'Eagle and the Hawk' (Par). Doing very little and will hardly touch $6,000. Last week 'Adorable' (Fox) got $8,000.

Orpheum (RKO) (2,890; 55) 'Sweepings' (RKO) and vaude. Too much Lionel Barrymore during the past three weeks and this one has not caused favorable comment; but $6,000. Last week 'Diplomaniacs' (RKO) ditto.

Strand (1,600; 25) 'Speed Demon' (WW). Will not reach $900. Last week 'Magic Night,' $800.

Tudor (900; 25) 'Lady's Profession' (Par). May touch an even $1,000. Last week 'Be Mine Tonight' (U), $1,700.

St. Charles (1,800; 25) 'Should a Woman Tell' and 'Phantom Broadcast.' Double bill will reach $2,000. Last week 'Sailor Be Good' (Fox), only $900.

BOSTON, TOO, SLOWED BY HOLIDAY EXODUS

Boston, May 29.

Decision to fold at Keith-Boston next Thursday night is worst sock the local rialto has taken. House plans to reopen perhaps Labor Day.

Best bets in film line are 'Elmer the Great,' Scollay; 'Adorable' at Met, 'Warrior's Husband' at Paramount and 'Hell Below' at Orpheum. Variety is good in five majors, and for some spots it's the whole draw. Paramount is getting better break in films than for several months.

Variety's 'penny pinching' story much discussed by managers. One house, which had made drastic cut in ad copy with biz slump resulting, is talking expansion on space use. Locals admit false economy, but lay it to depresh psychology, but, they retort, films are away off and must take the gaff for patron apathy.

Estimates for This Week

Keith's (RKO) (4,000; 35-55), 'Ann Carver's Profession' (Col) and vaude. Biz is off all over, and $10,000, poker, looks tops. Last week 'Woman I Stole' (Col) and vaude, film flabby on the pull, same.

Orpheum (Loew) (3,000; 30-40-50), 'Hell Below' (MG) and vaude. Extra good show, looks $10,000. Last week 'Barbarian' (MG) and vaude, off at gross of $8,500.

State (Loew) (3,000; 30-40-50), 'Peg o' My Heart' (MG) and one stage act, Sunday vaude and band. Just fair at $11,000. Last week 'Reunion in Vienna' (MG) did well at $13,300.

Met (Publix) (4,330; 30-50-65), 'Adorable' (Fox) and fine stage show. Gaynor popularity gave house nice start, but biz slumped, due to weather and more to holiday exodus; expected $15,000 will be okay. Last week 'Eagle and Hawk' (Par) and stage show quite nice at $18,500.

Scollay (Publix) (2,800; 25-35-45-55), 'Elmer the Great' (FN) and eight acts vaude. Good show both ways, should hit $10,500, fine. Last week 'Picture Snatcher' (WB) and vaude had some profit in $9,000.

Paramount (Publix) (1,800; 25-35-50), 'Warrior's Husband' (Fox) and 'Woman in 419' (Par). Far better than recent average, due to former picture, latter being terrible; promises $8,500. Not so much gravy last week in 'Elmer the Great' (FN) and 'Bondage' (Fox), though Joe Brown can be thanked for velvet in total of $7,500. This spot looks to benefit lots by change of policy which will throw choicer films its way than it got through early spring.

Buff's Pretty Good Shape; 'Made on B'way,' $7,000

Buffalo, May 29.

The closing of the Great Lakes looks to be helping houses in a similar policy, but not reflected as aid at the Buffalo.

Mike Shea's other houses spurting, Century for $7,000, and Hipp for $7,500.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55) 'Christopher Strong' (RKO) and stage show. Goes back to the $10,000 level again after hitting $13,800 last week on 'Adorable' (Fox) and stage show.

Century (Shea) (3,400; 25) 'Made on Broadway' (MG) and 'Bondage' (Fox). Marked improvement indicated, $7,000 or better, oke. Last week 'Murders in the Zoo' (Par) and 'After the Ball' (Fox), only $3,200 trickled in.

Hipp (Shea) (2,400; 25) 'Temple Drake' (Par) and 'Devil's Brother' (MG). Has hopes of luring $7,500, perhaps more. Last week 'Song of the Eagle' (Par) and 'Pleasure Cruise' (Fox) $5,100, average.

Lafayette (Ind.) (3,400; 25) 'The Woman I Stole' (Col) and 'Alimony Madness' (Mayfair). Double bill, with holiday to help, may get $6,000, okay. Last week 'Below the Sea' (Col) and 'Face on Barroom Floor' (Inv) $5,500, fair.

Robinson Goes Better In Frisco Than Gaynor But Both Well Liked

San Francisco, May 29.

Seventeen thousand officers and men off scouting boats of the U. S. fleet are in town but without a dime in their money belts. Result is less biz from them, than there usually is. Theatres got a break on Memorial Day week-end as Monday was not declared a legal day, and most firms kept open instead of giving employes a chance to scram the town from Saturday afternoon to Wednesday morning.

Looks like the Warfield's week with a Frisco fav, Edward G. Robinson, on screen in 'Little Giant,' with Jimmy Savo sticking to the stage for deuce week after clicking swelegantly the first stanza.

Paramount has Gaynor and Garat, latter unknown, in 'Adorable,' doing quite well, but not big, as this burg isn't much on the softie stuff but goes more for the Robinsons, Cagneys, Mae Wests, et al.

Wheeler-Woolsey's 'Diplomaniacs' not so big as their previous 'Africa' at the Golden Gate, where Great Raymond heads the vaude show.

United Artists goes into its seventh week of 'Be Mine Tonight' and, after doing one more, will have set a house endurance-run. It's done such sweet, consistent biz that Herman Colson, house owner, bought the Greater New York territory from Universal and has headed for Manhattan to handle the pic there.

St. Francis is looking right down the throat of a good week as the well-liked Lionel Barrymore stars in 'Looking Forward,' plugged by much publicity and spacious Hearst ads. It's double billed with 'Song of the Eagle.'

Fox has 'Black Beauty' and 'Monte Carlo Madness' still playing to lotta people but not so much money as when first opening.

Estimates for This Week

Fox (Leo) (5,000; 15-25), 'Black Beauty' and 'Monte Carlo Madness' (both co-op). Fairish at $8,500, which, at that price, is a lot of money. Last week circus hurt, broadcasting biz to $8,000 for 'Phantom Broadcast' (Mono) and 'Wu Sun' (1st Div).

Golden Gate (RKO) (2,844; 30-40-65), 'Diplomaniacs' (RKO) and vaude headed by Great Raymond. Paced at $13,000, which isn't bad, but not up to last W-W picture. Last week saw very poor $10,000 on 'Kiss Before Mirror' (U).

Paramount (Fox) (2,700; 30-40-[illegible]), 'Adorable' (Fox). Back to Saturday openings again. Gaynor quite popular, Garat unknown, so not bad at $12,500. 'Hell Below' (MG) ran nine days last week hitting around $17,000.

St. Francis (Fox) (1,500; 35-40), 'Looking Forward' (MG) and 'Song of Eagle' (Par). F.D.R.'s title with Lionel Barrymore backed by much Hearst ads and publicity, looks a cinch to hit $7,500. Last week saw $6,200 on 'Blondie Johnson' (FN) and 'Luxury Liner' (Par).

United Artists (1,400; 25-35-50), 'Be Mine Tonight' (U) (7th week). About $7,000 which is great considering long run; $8,000 last week, and more to go.

Warfield (Fox) (2,700; 35-55-65), 'Little Giant' (WB) and stage show. Robinson big in Frisco and looks to hit $18,000. Last week 'Temple Drake' (Par) despite its ad campaign based on 'Sanctuary' publicity, and Sue Carol, Nick Stuart and Jimmy Savo on stage hit not so hot $16,000.

Good Pix Augur Better Biz in Philly; 'Giant,' 8G; Vallee, 18G; Fox, 17G

Philadelphia, May 29.

Batch of new pictures opening this week figured as having a good chance of boosting attendance in the downtown picture houses. It has been pretty bad for some time and no improvement is indicated the week that started last Friday.

'Reunion in Vienna,' formerly reported as roadshow possibility at the Chestnut or some other legit house, comes into the Boyd May 30 giving 'Kiss Before the Mirror' only five days. It had corking notices but pretty ghastly business. 'Reunion' is figured for two weeks, at least, and maybe a third, although the Boyd has been having a terrible time getting anything to stick beyond six days.

'Hell Below,' while disappointing in its Stanley trade, gets three days over a week, 'The Silver Cord,' previously listed for last Saturday having been postponed and is now scheduled to open Thursday. 'Little Giant' is the Stanton's current attraction, having bowed in Saturday with 'Below the Sea' coming.

Best business of the current week should be the Earle's where Rudy Vallee and his Yankees are the stage feature. Picture is 'The World Gone Mad.' Engagement is for only five days because of Vallee's radio broadcast Thursday night. From indications the first two days, house ought to hit $18,000 in five days, very good indeed.

Fox has 'Hold Me Tight,' which received better notices than the recent Dunn-Eilers pictures and a routine stage show; lucky to get $17,000.

The Karlton has a first-run in 'Sailor Be Good,' with no more than $3,500 indicated while 'Little Giant' will hardly do better than $8,000 at the Stanton. That's a notch better than this house has been getting.

Last week's business was nothing to write home about. 'Adorable' at the Fox got rave notices and a fairly good $18,500, but that didn't look so hot compared to some former Gaynor films. The Boyd was pretty terrible with only $9,500 for 'Lily Turner,' and 'I Cover the Waterfront,' only got a scant $7,000 at the Stanton, $1,500 less than expected. The Earle got the anticipated $13,000, mediocre, and the Stanley wound up with only $12,500.

Estimates for This Week

Arcadia (600; 25-40-50), 'A Lady's Profession' (Par). Picture first played at the Earle—a case of bad judgment. Much better suited in this little class house; $2,600 expected. Last week 'From Hell to Heaven' (Par) very weak $1,500, and out after five days.

Boyd (2,400; 40-55), 'Kiss Before the Mirror' (U). Critics raved but patrons aren't coming. A dismal $7,500 indicated in five days with 'Reunion in Vienna' (MG) due May 30. Last week 'Lily Turner' (WB), poor at $9,500.

Earle (2,000; 40-66), 'World Gone Mad' (Maj) and vaude. Rudy Vallee and his Yankees stage feature. Fine $18,000 expected for five days. Last week 'Devil's Brother' (MG) and vaude, weak $13,000.

Fox (3,000; 35-55-75), 'Hold Me Tight' (Fox) and stage show. Better notices than recent Dunn-Eilers pictures. Only a fair $17,000 indicated, however. Last week 'Adorable' (Fox) great notices but the $18,000 was less than expected for a Gaynor film.

Karlton (1,000; 30-40-50), 'Sailor Be Good' (RKO). First run and doesn't look too promising, $3,500 maybe. Last week 'Looking Forward' (MG) another first run and only $3,200, weak.

Stanley (3,700; 40-55), 'Hell Below' (MG). Held three days over week and will get $5,500 for those days. Last week 'Hell Below' got $12,500, two grand under expectations.

Stanton (1,700; 30-40-55), 'Little Giant' (FN). Robinson picture ought to get $8,000, nothing startling but better than house has been doing lately. Last week 'I Cover the Waterfront' (UA) disappointed with a scant $7,000.

'Diplomaniacs,' 'Eagle,' 'Reunion,' All Oke, Indpls.

Indianapolis, May 29.

Biz is not burning up, but two new downtown houses have opened, including the Ohio and Family. Ohio folded last week when Circle Co., owners, went in and grabbed receipts. Along came Universal Pictures and reopened it in an attempt to get wares on screen in Indianapolis. This week house is using 'Be Mine Tonight,' but won't wow them at 25-40c.

The Family, formerly a burlesque spot, has been opened by R. E. Welch, of the stage hands union, and 'tis said other union men are interested. Conversation about other houses is, 'How about this competish from unions?' However, spot is opening the week with six acts vaude and 'Monte Carlo Madness.'

Pre-Memorial Day race crowds not so fat this year. However, they never did help theatres a great deal. 'Adorable' held over at Apollo.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40) 'Adorable' (Fox). Second week may take $3,000. Last week got $4,000, good.

Circle (Circle) (2,600; 25-40) 'Eagle and Hawk' (Par). Good for $3,000, perhaps. Last week 'Temple Drake' (Par) closed at $3,600, good for this weak spot.

Indiana (Circle) (3,300; -40) 'Ex-Lady' (WB). Should come in for good biz; maybe $6,500. Terrible biz last week with 'Song of the Eagle' (Par); finished around $5,000.

Loew's Palace (Loew) (2,800; 25-40) 'Reunion in Vienna' (MG). Will reach $5,500, with volume of ads and exploitation. Last week 'Peg o' My Heart' (MG) around $5,000.

Lyric (Fourth Ave.) (2,600; 25-40) 'Diplomaniacs' (RKO) and vaude. This may reach $7,000, good. Last week 'Bondage' (Fox) and vaude got $7,200.

2 Seattle Holdovers Doing Well; 'Temple,' 'Elmer' Oke at 5G's

Seattle, May 29.

Two pixes holdover this week after clicking okay last week, 'Be Mine Tonight' at the Roxy and 'Secrets' at the Blue Mouse are the bright ones.

Biz mild however, with a few exceptions. Holiday weekend witnessed the best vacationing weather this year and many migrated to the resorts. Playground's opening also cut into things.

Marion Davies is getting a whale of publicity for her Fifth Ave. showing of 'Peg,' but biz looks bad. At the Music Box where Arliss is always a favorite, the press gang is giving both barrels. Exploitation must sell tickets or it's blah, and most of it has been that way recently.

Paramount is playing up 'Elmer the Great' as one half of dual with hardly a line for 'Temple Drake,' on the same bill. Dual policy being continued here, but results nothing to crow over. Coliseum billing the whole town for 'Bondage,' stressing the 'unwed mother' angle for results.

Reg getting along with its new stage policy of semi-burlesk, while State (John Danz) closed by authorities for dirt burlesk a few weeks ago, is open again and ballies 'shapely, gorgeous girls' with 25 people in the company. They must behave a little.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40) 'Peg o' My Heart' (MG). Despite prodigious bally, biz bad; only $5,500 indicated. Last week 'Barbarian' (MG), better at $6,100.

Roxy (J-vH) 'Be Mine Tonight' (U). Held over for second week, with music in front and inside catching on, and freshness of story and faces liked; anticipates a good $6,000 this week; last week big at $7,700.

Paramount (Evergreen) (3,106; 25-40) 'Elmer the Great' (FN) and 'Temple Drake' (Par). Dual looks good for an okay $5,000. Last week 'Zoo in Budapest' (Fox) and 'Song of the Eagle' (Par) just didn't draw, so jerked out after five days for miserable $3,200.

Music Box (Hamrick) (950; 25-35) 'Working Man' (WB). Looks to do big $4,500. Last week 'Sweepings' (RKO), idn't do a thing; only $2,500.

Blue Mouse (Hamrick) (1,000; 25-35) 'Secrets' (UA). In second week, en route to $3,300, okay. Last week same film pleased patrons and b.o. for good $4,500.

Liberty (J-vH) (2,000; 10-25) 'Fourth Horseman' (U), 'The Hold-Up,' Morton Downey and radio angle given double billing, along with Mix in 'Horseman.' Looks over for $4,000. Last week (Liberty), 'Obey the Law' (Col); 'Jungle Bride' (Shef) ditto.

Coliseum (Evergreen) (1,800; 15-25) 'Bondage' (Fox). Expectation is for a fair $3,000. Last week 'What! No Beer?' (MG) and 'Crime of Century' (Par), didn't jell, yanked after four days, very slow at $2,100.

Rex (Hamrick) (1,400; 15-35) 'Silk Express' (FN) and musical revue. Around $2,300 is bad. Stage shows go out this week, modified burlesk not clicking. Last week 'Under Tonto Rim' (Par) and stage revue, fair enough at $3,000.

Calloway Plus 'World Gone Mad,' 12G, 'Waterfront,' $5,500; Mpls. Looks Up

Minneapolis, May 29.

The wonder attraction here continues to be 'Be Mine Tonight,' in its seventh week at the World. The tiny sure-seater is prospering a la boom times with $2,000 weekly grosses.

Things look a little brighter generally. Two houses have flesh-and-blood currently. Cab Calloway and his band are at the Orpheum, while the Lyceum, independent loop first-run in the sixth week of its present policy, still has Lou Breese and his 25 musicians and Gertrude Lutzi and Stewart Johnson, singers. Calloway in 'World Gone Mad' hasn't much screen assistance. On the other hand, the Lyceum, with 'Waterfront,' has probably its strongest picture since its reopening.

The Barbarian' is failing to line up to hopes at the Century. 'Hell to Heaven' at the Lyric is proving a weakling.

Estimates for This Week

State (Publix) (2,200; 55), 'Warrior's Husband' (Fox). No cast names that mean anything, and $4,000 will be a disappointment despite unusual advertising campaign, and 'Hollywood Star Night,' with University students impersonating film celebrities for a single show, heavily exploited. Last week 'Adorable' (Fox) $4,900, poor.

Orpheum (RKO) (2,890; 55), 'World Gone Mad' (Maj) and Cab Calloway on stage. Picture no box-office assistance, but may hit $12,000, pretty good. Last week 'Out All Night' (U), $3,500, light.

Century (Publix) (1,600; 40), 'Barbarian' (MG). Will be lucky to get $3,000, mild. Last week 'Looking Forward' (MG), $1,900, poor.

Lyceum (Clifford) (2,500; 40), 'I Cover the Waterfront' (UA) and Lou Breese and 24-piece orchestra and Gertrude Lutzi and Stewart Johnson, singers. House in its sixth week of the current policy; local wiseacres thought it would fold after three weeks. Should reach $5,500, fair. Last week 'Should a Woman Tell?' $2,500, bad.

Uptown (Publix) (1,200; 40), 'Cavalcade' (Fox). Maybe $3,000, pretty good. Last week 'Bedtime Story' (Par), $2,000, light.

Lyric (Publix) (1,300; 35), 'Hell to Heaven' (Par). Picture under par, will not top $2,000, light. Last week 'Song of the Eagle' (Par), $2,300, light.

Grand (Publix) (1,100; 35), 'Bedtime Story' (Par), second loop run, and 'Terror Aboard' (Par), first run, split. Maybe $1,500, light. Last week 'Perfect Understanding' (UA), $1,400, light.

Aster (Publix) (900; 25), 'Kid From Spain' (UA), loop third run, and 'Under the Tonto Rim' (Par), first run. Should reach $900, fair. Last week 'Fast Workers' (MG), first run, and 'She Done Him Wrong' (Par), third run, $700, light.

All's Fair in K. C.; 'Eagle,' $8,000; 'Forward,' $10,000

Kansas City, May 29.

Six days was enough for 'Picture Snatcher' at the Newman; it was jerked Wednesday to make room for 'Eagle and the Hawk,' which opened nicely. At the Midland there is another Barrymore in 'Looking Forward.' Titie does not mean a lot to the average fan, and although the picture has been given nice publicity, biz looks only fair.

'Diplomaniacs' is the Mainstreet's feature, also fair-ish, after a great week by White's 'Scandals.' Sure looks like things were about ripe for stage shows the way the customers went for 'Scandals.'

All of the first runners are counting on extra business Memorial day and the holiday prices will help to build the grosses.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20)—'Our Betters' (RKO), and 'Match King' (WB), spit. House grinding along fairly well and should get $1,800. Last week '20,000 Years in Sing Sing' (WB), and 'Great Jasper' (RKO), ditto, fair.

Mainstreet' (RKO) (3,200; 25-40)—'Diplomaniacs' (RKO). Wheeler and Woolsey look like close to $6,000, fair. Last week 'World Gone Mad' (Maj), together with White's 'Scandals,' which accounted for a bullish $19,500.

Midland (Loew) (4,000; 25)—'Looking Forward' (MG). Another Barrymore. Last week it was John. Probably around $10,000, fair. Last week 'Reunion in Vienna' (MG), $9,400.

Newman (Par) (1,860; 25-40)—'Eagle and the Hawk' (Par). Holding up well in spite of the numerous other airplane pictures which have preceeded it here. Good for $8,000 in eight days. Last week 'Picture Snatcher' (WB), six days, only $5,000.

Uptown (Fox) (2,040; 25-40)—'Adorable' (Fox). Gaynor should hold up picture to $4,000, good. Last week 'Zoo in Budapest' (Fox), $2,700, poor.

'Hell Below,' Big $7,500; N. H. Readies Shutters

New Haven, May .

Paramount may close for the summer months. College folds following two-day holdover of last week's bill.

Holiday chased fans to outdoor amusement spots.

Roger Sherman starts Eastern premiere 'Gold Diggers' on indef run, Wed. (31), after two weeks' advance splurge.

Estimates for This Week

Paramount (Publix) (2,348; 35-50) 'Girl in 419' (Par) and 'Destination Unknown.' Maybe $3,600, mild. Last week 'Eagle and Hawk' (Par) and 'Unwritten Law,' $5,000, oke.

Palace (Arthur)) (3,040; 35-50) 'Hell Below' (MG) and 'Ann Carver's Profession' (RKO). Indicates big $7,500. Last week, 'Adorable' (Fox) and 'Woman I Stole' (Col), fair at $5,600.

Roger Sherman (WB) (2,200; 50) 'Lilly Turner' (WB) and 'World Gone Mad.' Cut to six days to bring in 'Gold Diggers' (WB) on Wed. preview. Moderate $4,300. Last week, 'Little Giant' (WB) and 'Forgotten' fell below expectations at $4,900.

College (Arthur) (1,565; 25-40) 'Warrior's Husband' (Fox) and 'Zoo in Budapest' (Fox). Held over for two days, with final gross $00,-000. Original billing gave 'Zoo' ace spot, but holdover advertising shifted to 'Warrior' plug.

NEW'K HOLIDAY EXODUS 'LITTLE GIANT,' $9,000

Newark, May 29.

Decoration Day was an excuse locally for vacations from Friday to Wednesday and there has been a general exodus with the hot weather. The rain Saturday night was too late to make much difference.

While the Branford has the best picture in town, 'Little Giant,' it may be equaled by Proctor's with its combined unit on the stage. But neither is likely to exceed $9,000, which isn't much.

The neighborhoods have taken up the price cutting thing bit but it is not likely to spread. Downtown Proctor's and Paramount-Newark's cut of the balcony to 35c. at night is the most serious but at present seemingly no one will come at any price.

The Little gave up trying to fight the anti-Hitler sentiment with German films and closed 'Hertha's Erwachen'—Monday to reopen Saturday with an Irish film and stage show and a thoroughly Irish lobby.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Little Giant' (WB). Reviewers not so crazy over him; will have to build to get $9,000. Last week Cagney not so strong in 'Picture Snatcher' (WB) at $8,200.

Capitol (WB) (1,200; 15-25-35-50)—'Today We Live' (MG), and 'Deception' (Col). Good bill for this spot but not likely to top $4,500. Last week 'Secrets' (UA), and 'Lucky Devils' (RKO) fair at $4,000.

Little (Cinema) (299; 15-25-40-50) 'Kerry Minstrel' and stage show. House washed up all things German when it found a man with a pass wouldn't go in to see a Deutsches film but paid money elsewhere. It's now entirely Irish and if possible will stay that way. Hoping for $1,000. Last week 'Hertha's Erwachen' (Protex) nothing and went dark Monday.

Loew's State (2,780; 15-75)—'Barbarian' (MG), and vaude. Colored unit may help but will hardly pass $8,000. Last week 'White Sister' (MG) okay with $12,000.

Newark (Adams-Par) (2,248; 15-75)—'Eagle and Hawk' (Par) and vaude. May do better than opening presages which is barely $8,000. Last week 'Temple Drake' (Par) $8,600.

Proctor's (RKO) (2,300; 15-75)—'World Gone Mad' (Maj) and vaude. Colored unit on stage as usual and asset and opening looks like $9,000. Last week 'Woman I Stole' (Col) mild at a little over $7,000.

Terminal (Skouras) (1,900; 15-50)—'Warrior's Husband' (Fox). Some of opening houses did not like picture which is a single feature again. Hardly $3,000 expected. Last week 'Hello Sister' (Fox), and 'Oliver Twist' (Mono) weak with $3,000.

Knight Will Start 'Lilies'

Hollywood, May 29.

Rehearsals on Universal's 'Lilies of Broadway' will get under way June 9 with the arrival of June Knight. Singer closes shortly in the legit, 'Take a Chance,' in New York.

E. A. Dupont will direct, with production to start June 15.

Heat Melts Bklyn's B.O.'s; Albee, 20G, Alone Oke

Brooklyn, May 29.

Terrific heat drove folks to Coney Island, yet the Albee, with Joan Blondell in person, is doing big. Picture fare in downtown houses nothing to fight over.

Likelihood Paramount may reopen in August with pic-stage policy but nothing definite at this time.

Estimates for This Week

Fox (4,000;—25-35-50), 'Hello Sister' (Fox) and stage show featuring Molasses and January, plus Wesley Eddy. Around $11,000, mild. Last week 'The Keyhole' (WB) did $14,-000, oke.

Loew's Met (2,400; 35-55-75), 'The Nuisance' (MG) and vaude. Tony Wons, the radio scrap book philosopher, heading the bill and figured for $15,000, weak. Last week 'Peg O' My Heart' (MG) did $19,000.

Albee (3,500; 25-35-55), 'Silver Cord' (RKO) and vaude, Joan Blondell in person. Mebbe $20,000, good. Last week 'Temple Drake' (Par) did $11,300.

Strand (2,000; 25-35-50), 'Picture Snatcher' (FN). In vicinity of $10,-000, so-so. Last week 'Central Airport' (WB) got $10,100.

SMART SELLING HELPING PORT.

Portland, Ore., May 29.

Whippet racing knocking spots off b.o. biz. First night of the new dog racing racket drew a gate of 17,000 persons and bumped every b.o. in the burg. Squawks are in line and the gamboling hounds likely to meet a steady fire of political opposish. Meanwhile, the greyhound-gate at Multnomah stadium at 50c top outgrosses every house in the burg.

'Reunion in Vienna' (MG) is the only real clicking picture, and going for second week at the Fox-United Artists. First week netted a strong figure for that house. Fox-Broadway pulled out 'Eagle and the Hawk' (Par) after nine days, although planning it for two weeks, but picture hit just an above average pace for the stretch. Currently the Broadway has 'Temple Drake,' and exploiting it with title changed to 'Shame of Temple Drake.' Title change lent to stronger exploitation and got some extra results.

RKO Orpheum still dark. Alexander Pantages in town and lying low, avoiding newshawks. But Paul deal for the Orpheum is hot and likely to break any minute.

KGW's radio stage act, 'Covered Wagon Days,' was a biz getter at the Liberty, boosting house gross to twice its normal figure of recent weeks. The radio turn is a natural in this district and will tour 50 the Broadway has 'Temple Drake,' northwest houses. Harold Simpson takes it on the road this week.

Pauline Frederick's week of legit at the Rialto hurt by the whippet racing craze, but the road show did nicely. Ted Florita's band goes into the Rialto June 1 for six days. More roadshow opposish was CBS' 'Blue Monday Jamboree' into the auditorium for one day. Radio road company has 30 people and contented okay in the burg.

'Working Man' is puling strong at Hamrick's Oriental and holds another week. 'Ex-Lady' at that house last week just average.

Hamrick is to close the Music Box on July 1 and has a deal to take over the Rialto on 42nd St.' ended five strong weeks at the Oriental to move for a sixth week at Hamrick's Blue Mouse and did well there.

Fox-Parker houses setting a stronger exploitation pace and indications are that most of the burg's houses have suffered from limpid plugging. Picture patronage has drifted away from lack of strong selling, and is willing to be won back when strong product is pushed with new and vigorous ideas.

Estimates for This Week

roadway (Fox-Parker) (2,000; 25-40), 'Story of Temple Drake' (Par). Getting attention due to stronger exploitation. Should raise the ante up to possible $4,500, okay. Last week 'Eagle and the Hawk' (Par) above average results at $6,700, for nine days.

United Artists (Fox-Parker) (1,-000; 25-40), 'Reunion in Vienna' (MG). Going for okay second week, around $4,000, strong. Picture did nicely first week, registering well and connecting for strong $6,300, despite big opposish.

Oriental (Hamrick) (2,500; 25-35), 'Working Man' (WB). Should close around $6,000, big for this house and holds over. Last week 'Ex-Lady' (WB) hit an average pace with $3,400.

Liberty (Evergreen) (2,000; 15-35), 'Lady's Profession' (Par). Well exploited as 'Portland's Laugh Week,' good idea in these times; a fair $2,500. Last week 'Under the Tonto Rim' (Par) with KGW's 'Covered Wagon Days,' radio stage turn, boosting biz from strong popularity in this district, a big week at $3,800.

Rialto (Heilig) (1,500; 55-$1.65), Pauline Frederick with legit road show six days, doing 'Amber'—and 'Her Majesty, the Widow,' fair at around $4,500.

Weather Shift May Resuscitate Wilting B'way Grosses; 'Giant,' 23G; 'Elmer,' 45G; 'Nuisance,' 40G

With Monday's chilly weather and any break at all Tuesday on the Memorial holiday at upped prices, the New York theatres will make up for the licking taken over the unseasonably hot week-end. Houses could have done worse Sunday (28) than they did but Saturday they took it on the chin from both directions.

Exodus over the Decoration Day holiday, with a lot of people getting away, also serves to hold down chances currently unless the breaks on a better finish than a start is with the big town's box offices. But there may be enough people left in town over the holiday to swell biz appreciably. A certain influx from the country, as against crowds running away from New York, can ordinarily be figured on, also.

No house, however, looks to do outstanding business, with the Rivoli and Strand neck and neck as the best. The RKO Roxy under its new straight film policy at a 40c top is doing encouragingly. It looks to get $14,000, nice, as a straight flimer with 'Silver Cord' and 'Song of Eagle' on eight days. 'Cord' is actually on third run over here, having played both the Music Hall and Palace.

Strand is hoping to nose out the Rivoli for a $23,000 week on 'Little Giant,' Ed Robinson's latest. Warner Bros. would have held last week's Cagney item, 'Picture Snatcher' over but for the desire to give the Robinson picture the benefit of the holiday. 'Snatcher' ordinarily would have been held at $21,300, though this was considerably under expectations and may indicate that Cagney is beginning to slide a little at the New York box office.

The Rivoli looks for $22,200, just behind Strand, on second week of 'I Cover the Waterfront,' its best draw in some time. Picture is figured for four weeks, maybe five. Will be succeeded by 'Lily Turner,' a Warner booking.

In terms of dollars, the Music Hall heads the New York list but at $45,000 or over the Joe E. Brown starrer, 'Elmer the Great' is very disappointing at the chromium-plated box offices over there. This is a new low by a big margin. House will have to go big to get $50,000 in view of everything. This is plenty worse than the previous week's takings of $60,000 on 'Adorable,' brutal for a Gaynor.

Paramount's 'International House' this week shows a marked advance over recent weeks, in the neighborhood of $35,000 for a profit under its reduced nut, in comparison with a red $17,600 the prior seven days.

Capitol's 'The Nuisance' (Lee Tracy) should be around $40,000, while the old Roxy, with 'Night and Day' hopes for $19,000, fair.

Of the remaining houses, Mayfair, Rialto, Palace and State, the drop in business at the Rialto on 'Forgotten Men,' war freak, to $7,500 is pretty considerable. The first week was smashy at $22,500, but on the second seven days the decline was even more than it will be on the third. Second week was $10,500, but on the three, despite what the final seven days may mean, Arthur Mayer will have done nicely with 'Men.' 'Below Sea' comes in Friday (2).

Palace with Chevalier's 'Bedtime Story' takes a rise currently to $10,-000 or better. State's chances with 'Looking Forward' (Lionel Barrymore) should augur not so far from $15,000, good. Palace, from plans, goes dark for the summer June 9, retry of vaude not holding up.

Mayfair's 'When Strangers Marry' not proving heavy b. o., probably around $8,500. Walter Reade is papering the house considerably for appearances' sake, and probably in the hope the pass recipients may get the Mayfair habit. Penny arcade stuff appearcd in the lobby last week as an attention-attracter, with free looks for all and hot slide reproductions as a come-on.

Although not getting off to a good start, Universal has hopes that its 'Be Mine Tonight,' English-produced musical, will build. Picture opened cold May 24 with no advance and will get only around $5,500 on the first week, but is showing signs of a pickup. Yesterday's business was better than the opening day, as well as better than Friday (26). U has the Crit for three weeks and is relying strongly on word-of-mouth at the b. o. Company has the house at a reasonable rent and isn't allowing much on the advertising budget.

No two-a-day attractions on Broadway just now with Astor having darkened on 'Hell Below' Sunday night (28) and the Gaiety on 'Reunion in Vienna' Thursday night (25). Astor reopens shortly after alterations.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20), 'Hell Below' (MG). After a run of just over five weeks, left this $2 house dark Sunday night (28). Neither date nor next $2 picture which reopens it, are as yet set.

Capitol (5,400; 35-75-99-$1.65). 'The Nuisance' (MG) and stage show. Lee Tracy on screen and the Cotton Club Revue, with Ethel Waters and others on stage, point to around $40,000, maybe better with any break at all. Last week 'Peg o' My Heart' (MG) with Joan Blondell and Dick Powell on rostrum, $45,800, good.

Criterion (875; 25-75), 'Be Mine Tonight' (U). Ends its first week tonight (Tuesday) at around $3,500, not good but foreign musical exhibits signs of building. U has house three weeks.

Gaiety (811; 55-$1.10-$1.65), 'Reunion in Vienna' (MG). Closed its two-a-day $1.65 top run here Thursday night (25), house putting up the shutters. Picture got five weeks. Fox's 'Pilgrimage' is in line to reopen Gaiety early in July. Fox has another to follow, 'The Power and Glory.'

Mayfair (2,200; 35-55-65), 'When Strangers Marry' (Col). Jack Holt action item, with holiday, may top $8,500 for an okay week. Predecessor, 'Soldiers of Storm' (Col) was poor, $4,100.

Palace (1,700; 25-40-55-75), 'Bedtime Story' (Par) and vaude. Though not off to a strong start, $10,000 possibilities will mark nice advance over previous week's takings of $6,100 on 'Temple Drake' (Par). Theatre goes dark June 9 for the summer.

Paramount (3,664; 35-55-75), 'International House' (Par) and stage show. Getting a more decent play this week, with b. o. heading for $35,000. Last week 'Girl in 419' (Par) proved pretty unpopular, $17,-600, red.

Radio City Music Hall (5,945; 35-55-75), 'Elmer the Great' (WB) and stage show. Failing to excite interest at $45,000 or more than that. May be explained by fact Joe E. Brown never was a big New York draw plus week-end weather setback. Previous incumbent, Janet Gaynor's 'Adorable' (Fox) a disappointer, too, getting only $60,000. Columbia's 'Cocktail Hour' comes in Thursday (1).

Rialto (2,000; 35-50-64), 'Forgotten Men' (Jewel) (3d week). Slipping pretty precipitously to $7,500 on its third week. Second was $10,-500, a drop of over 50% from first seven days' wow take of $22,500 reported. 'Sea Below' (Col) in Friday (2).

Rivoli (2,200; 40-55-75-85)—'I Cover the Waterfront' (UA) (2d week). Ending its second week tonight (Tuesday) at around $22,200, this one's draft is considerably above average. First week was $34,800, a little under expectations gauged by opening but still big takings.

RKO Roxy (3,525; 15-25-40)—'Silver Cord' (RKO), five days, and 'Song of Eagle' (Par) three days. Duo on an eight-day engagement looks to $14,000 or better, nice under new straight film grind policy. In future changes will be on Wednesdays and Saturdays, with 'Bedtime Story' (Par) coming in this Saturday (3). Final week of stage shows, with 'Hold Me Tight' (Fox) on screen, hit new low of $12,300.

Roxy (6,200; 25-35-55)—'Night and Day,' and stage show. Indications point to about $19,000, fair. Last week 'Cheating Blondes' only $15,000, red.

State (2,900; 35-55-75)—'Looking Forward' (MG) and vaude. With holiday to help, take should be over $12,000, good. Last week '42d Street' (WB) very big at $15,000.

Strand (2,900; 35-55-75)—'Little Giant' (WB). Edward G. Robinson at the b. o. this week should mean at least $23,000 and will hold over. Cagney's 'Picture Snatcher' (WB) proved weaker than previous Cagneys, $21,300.

Judge Yet to Pass on Ratoff Bankruptcy

Los Angeles, May 29.

Though Refcree in Bankruptcy Turnbull instructed the trustee to the estate of Gregory Ratoff, bankrupt, to oppose a discharge in the matter, it has not been passed upon by the presiding judge in the U. S. District Court.

In the meantime, Ratoff denied that he had purchased jewels costing $1,500 for his wife while in an insolvent condition.

'DIGGERS' IN TWO HOUSES, 16G, WOWS DENV.

Denver, May 29.

'Gold Diggers of '33,' with world premieres at both the Aladdin and Orpheum is packing 'em in every night with standouts from 8-10 p. m. at both houses.

Advance publicity sold the film to Denver and unusually enthusiastic word-of-mouth plugging kept it sold. Both houses will do better than in many months, but probably will not be held over as 4,100 seats in both houses are a lot of seats for a first-run any place. Picture will clean up plenty strong here in subsequent runs.

Against this competition other houses down with the Denham yanking 'Mussolini Speaks' after a rotten three days and substituting 'Night of Terror.' Second and subsequents feeling the pinch of 'Gold Diggers,' with Tabor headed for less than $4,000 with second-run and stage show.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) 'Gold Diggers of 1933' (WB), day and date with Orpheum. A wow, $5,500. Last week 'Working Man' (WB) rolled up $6,000, best gross since Aladdin went back to first-run. Arliss a natural for this house.

Denham (Hellborn) (1,700; 15-25) 'Mussolini Speaks' (Col) Brutal at $2,000. Last week 'Below the Sea' (Col) wasn't so hot and did only $3,000.

Denver (Publix) (2,500; 25-35-50) 'Eagle and the Hawk' (Par). Off at $4,000. Last week 'Secrets' (UA) only $3,100.

Orpheum (Orpheum) (2,600; 25-30-40) 'Gold Diggers' (WB), day and date with Aladdin and Fred Schmitt and orchestra. A wow, $10,500, zowie trade. Last week 'Adorable' (Fox) did only fair with $6,500 at the end of the week.

Paramount (Publix) (2,000; 25-40) 'Perfect Understanding' (UA). Mild $2,400 indicated. Last week 'Made on Broadway (MG) $2,600.

CHEERS IN CINCY; ALL ENJOYING BOOM BIZ

Cincinnati, May 29.

Theatres have gobs of competish this week. If biz during last half holds up to starting pace, the current combined gross will register a neat gain over last week. 'Hell Below' is drawing important money with 'I Cover the Waterfront' and 'Lily Turner' turning in good takes, and 'Reunion in Vienna' holding over for favorable boxoffice.

Opposish includes season's opening for the four local amusement parks, warm temperature and days and nights of intermittent showers.

Sunday double-header ball games by the Reds and a three-day fighting-the-flames spectacle for the University of Cincinnati staged by a portion of the city fire department.

Estimates for This Week

Albee (RKO) (3,300; 30-55), 'Hell Below' (MG). Splurged in added space in this public prints. Ticketed for $13,000, beaucoup smiles. Last week 'Adorable (Fox), $10,400, oke.

Palace (RKO) (2,600; 30-55), 'I Cover the Waterfront' (UA). Colbert and melodrama fans patronizing to tune of $9,000, nifty. Last week 'Temple Drake' (Par), dropped off to $6,800, fair, after fast start.

Lyric (RKO) (1,285; 30-55), 'Reunion in Vienna' (MG). Pulling $5,000, okay, in second week, following a dandy $9,000 for first seven days.

Keith's (Libson) (1,500; 25-40), 'Lilly Turner' (FN). Chatterton registered her usually good opening, which should carry to $6,000, fine. Last week Arliss in 'The Working Man' (WB) opened mild but built to near $6,000 on audience raves.

Grand (RKO) (1,025; 15-30), 'Elmer, the Great' (WB), a second run and in for a full week. Should hit $2,500, a win-nah! Last week 'Cohens and Kellys in Trouble' (U) and 'Forgotten' (U), split week, fetched $1,600, fair.

Family (RKO) (1,000; 15-25), 'Cowboy Counsellor' (Allied) and 'Man Hunt' (RKO). Split week, $1,800, good. Last week 'Whirlwind' (Col) and 'Trick for Trick' (Fox), $1,700, oke.

Strand (1,160; 15-25), 'High Gear' (Mono) and five-act bill headlined by Mills-Shore revue sticking close to $3,000 average; ditto last week with 'Shadow Laughs' (Fischer) and vaude topped by Five King Girls.

FOX, DETROIT, ADDS VODE, DOUBLES GROSS

Detroit, May 29.

Resumption of stage shows at the Fox after town has been getting along for two months without any flesh is the outstanding note this week and looks very successful. Success may be due to the picture 'Adorable,' but the stage attraction is helping. Gross is more than 100% better than preceding week. Otherwise town with two hold-over attractions having another mild week.

Chances for outstanding business is slim except at the Fox. The Michigan expected help from the Hearst papers with 'Peg o' My Heart', but it didn't pan out. The Downtown reverted to its previous policy of Wednesday night preview of succeeding picture, but 'Silver Cord' current is getting only class play, not sufficient b. o. to help much.

Hold-overs are 'Hell Below' that goes into its third week, and 'Reunion in Vienna' is in its second, both lukewarm at b. o.

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55), 'Peg o' My Heart' (MG). A blah $7,000. Last week 'Elmer the Great' (FN) and 'Girl in 419' (Par) $8,500.

Fox (Indie) (5,100; 15-25-35-40-55), 'Adorable' (Fox) and stage show. Big business with stage show's resumption; $11,000. Last week 'Be Mine Tonight' (U) and 'Hello, Sister' (Fox) oke $5,000.

United Artists (P-P) (2,018; 15-25-35-40-55), 'Reunion in Vienna' (MG) (2d week). Hold-over week, mild $4,000. Last week 'Reunion' oke at $8,400.

State (P-P) (3,000; 15-25-35-40-55), 'Hell Below' (MG) (3d week). Mild goin', $3,800. Last week good at $7,800.

Downtown (RKO (2,750; 15-25-35-40), 'Silver Cord' (RKO). Poor at $3,000. Last week 'Kiss Before the Mirror' (U) $2,700, poor.

Fisher (P-P) (2,665; 15-25-35-40), 'Made on Broadway' (MG). Probably $5,800, okay. Last week 'Working Man' (FN) oke at $6,000.

Crawford, 'Zoo,' Loew's Vaudfilm, Top Mont'l

Montreal, May 29.

Three weeks of near-frost have ended winter here and the heat is at last teed on with prospects of holding next four months with consequent drop in b.o. Film men are not excited about it, figuring things can't be much worse any way and there's always the tourist biz to help out some.

Palace liable to top the town with 'Today We Live,' and $11,000 will be plenty good enough. This house faded to $10,000 on Arliss in 'Working Man' last week. Capitol had a good $11,500 last week on the Laurel-Hardy combo pic 'Devil's Brother,' and isn't likely to beat $10,000 currently with 'Zoo in Budapest' and 'Pleasure Cruise.' Loew's has built up a connection after three months of better than average vaude and will rely on the bill again rather than on 'Phantom Broadcast' for $10,500.

Princess has again a brace of British in 'Looking on the Bright Side' and 'Fires of Fate,' and may get $6,000. French film houses, Imperial and Cinema de Paris, should do about average.

Opening of Amusement Park and country resorts with increase of motoring will crab the nabes next few months.

Estimates for This Week

His Majesty's (Ind) (1,600; 25-1.50). French Operetta Company. Again the subscription shows here which will average the usual $6,000. Last week 'Mrs. Moonlight,' stock company, stood up nicely at $3,000.

Palace (FP) (2,700; 60) 'Today We Live' (MG). Should do fairly well for the off-season and may climb up $11,000. Last week 'Working Man' (WB) down to $10,000.

Capitol (FP) (2,700; 50) 'Zoo in Budapest' (Fox) and 'Pleasure Cruise' (Fox). Best hope is for $10,000, maybe less. Last week 'Devil's Brother' (MG) and 'Men Must Fight' (WB), above average bill, got good $11,500.

Loew's (FP) (3,200; 60) 'Phantom Broadcast' (Mono) and vaude. Latter will account for most of $10,500 gross. Last week 'Sailor's Luck' (Fox) and vaude split $10,000.

Princess (CT) (1,900; 50) 'Looking on Bright Side' (Brit) and 'Fires of Fate' (Brit). Can gross $6,000 with Old Country vote. Last week 'Circus Queen Murder' (Col) and 'When Strangers Marry' (Col) grossed $5,000.

Imperial (France-Film) (1,900; 50) 'Criminelle' (French). May get around $800. Last week 'Roger La Honte' and 'Trois Mousquetaires' about $2,000.

Cinema de Paris (France-Film) (600; 25) 'L'Homme a L'Hispano.' Usual $750. Last week hold-over of 'Fete d'un Homme' $600.

Tacoma Seems Strictly A Two-Theatre Town

Tacoma, May 29.

This looks like a two-theatre burg. The two neighborly-located Roxy and Music Box getting about all the biz, with Blue Mouse a problem. Burlesque and musicals pepped up that house for a spurt, then weakened and now straight pix policy being tried again, with a result a struggle. Music Box looks oke with 'Secrets' and 'Working Man.'

Roxy offers split week that has earmarks of real draw power, 'Clear All Wires' and 'Today We Live.'

Estimates for Thi Week

Music Box (Hamrick) (1,400; 25) 'Working Man' (WB) and 'Secrets' (UA) split, latter for four days. Looks for a big $4,500. Last week, 'Bedtime Story' (Par) for two days, great at $2,000; then 'Sins of Love' (Ind) with mats for women only, nights, men only; female and male lecturers respectively, and admish raised to 35c. straight, at $3,000 making the week gross $5,000, excellent.

Roxy (JVH) (1,300; 10-25) 'Clear All Wires' (MG); 'Today We Live' (MG), split. Going for $4,000, good. Last week, 'Black Beauty' (Shef), 'Woman I Stole' (Col) split, very good $4,100.

Blue Mouse (Hamrick) (650; 15-25) 'Sweepings' (RKO), 'Terror Abroad' (Par), split week. Looks to do only $1,200, bad. Last week, 'Diplomaniacs' (RKO) terrible flop, $1,000.

'Be Mine' Builds to H.O.; Lincoln's Biz Improves, Rialto's Vaude Clicks

Lincoln, Neb., May 29.

Iz is up a little on the opening this week and may come back out of the dumps that has been the fare over the past month. Although some of the product has been fair, this week's billings are the first that have any weight for a long stretch.

Well satisfied with the turnout accorded the first week of vaude-ville at the Rialto, George Monroe and Cal Bard announce the continuance of the policy. This is the first vaude in town for more than a year and the appearance is balm to this pic-sick show town. An intra-state tour has been laid out embracing about nine houses, so a month's work can be had by any unit on tour.

Joe Cooper of the Lincoln Theatre Corp. has been in town again and it was expected to see the Stuart gate drop from the high 55c. scale, but it hasn't occurred as yet. Rumor has it that the gate is being maintained so that if competish makes vaude compulsory for LTC, there won't be the need for jacking up the gate.

This week 'Warrior's Husband' is about as nice a pic as the town affords and is playing at the Lincoln. 'Secrets' goes in the Stuart for dubious possibilities. The State goes horror again presenting a 'Night of Terror,' which should click moderately here.

Estimates for This Week

Colonial (LTC) (650; 10-15-20) 'Bondage' (Fox). Looks well set in this house; nice $800. Last week, 'Broadway Bad' (WB) and 'Silver Dollar' (FN), split had a nice week at $750.

Lincoln (LTC) (1,600; 10-15-25) 'Warrior's Husband' (Fox). Has money strength in this spot; nice $2,100 in sight. Last week, 'Working Man' (WB), was the toast of the town; okay at $2,200.

Orpheum (LTC) (1,200; 10-15-25) 'Hello, Sister' (Fox). About the average picture in this spot, nothing fancy, $700. Last week 'After the Ball' (Par) and 'Pleasure Cruise' (Par), split, so-soed, $600.

Rialto (Monroe-Bard) (1,000; 10-15) 'Child of Manhattan' (Col) and 'Virtue' (Col), split, and Jack Meredith's 'Surprise Party' unit on the stage. Has swell pull at this price. Maybe $1,500.

State (Monroe) (500; 10-15-25) 'Be Mine Tonight' (U). Held over for three days; $1,500 in all. 'Be Mine' built all the way after a dawdling start. 'Night of Terror' (Col) comes in next.

Stuart (LTC) (1,900; 10-25-35-55-60) 'Secrets' (UA). Only fair at this house; possible $2,200. Last week 'Adorable' (Fox) couldn't limp along to any great b.o. reaction, about $2,100.

Frank Gets Chance at Meg

Hollywood, May 29.

While waiting for a picture on which to demonstrate a pre-production picture preparation plan, which he has sold B. P. Schulberg, Nathaniel Frank is acting as associate director with Elliot Nugent on 'Three Cornered Moon'.

He's a former portrait photog and little theatre stager. This is his first megging assignment.

Comparative Grosses for May

Total of grosses during May for towns and houses listed as previously reported weekly. Dates given are the closing day of the week.

NEW YORK

	April 27	May 4	May 11	May 18
CAPITOL (5,400; 35-75-99-$1.65) High..$110,400 Low.. 16,000	Today We Live $61,000 Stage Show	Today We Live $38,000 (2d week)	Looking Forward $47,600	White Sister $40,000
PARAMOUNT (3,664; 35-55-75) High. $95,000 Low.. 14,000	Be Mine Tonight $25,600 Stage Show	Supernatural $23,800	Song Eagle $18,800	Temple Drake $27,900
RKO ROXY (3,525; 35-55-75) High. $71,000 Low.. 24,000	World Gone Mad $36,100 Stage Show	Cavalcade $34,100	Diplomaniacs $25,300	India Speaks $24,000 (New Low)
ROXY (6,200; 25-35-55) High.$173,600 Low.. 7,000	High Gear $22,000 Stage Show	Humanity $19,500	Past Mary Holmes $20,000	Hello Sister $25,500
MAYFAIR (2,220; 25-35-75) High. $53,800 Low.. 3,500	M $8,000 (3d week)	Bondage $11,900	Alimony Madness $3,500 (4 Days)	Big Cage $9,000
STRAND (2,900; 25-35-55-75) High. $78,800 Low.. 6,500	42d St. $23,700 (6th week)	42d St. $19,400 (7th week)	42d St. $17,200 (8th week)	Central Airport $16,200

CHICAGO

	April 27	May 4	May 11	May 18
CHICAGO (3,940; 35-55-75) High. $54,500 Low.. 18,500	Today We Live $30,100 Stage Show	Central Airport $18,500 (6 Days)	Barbarian $23,900	Ex-Lady $24,700
ORIENTAL *(6,200; 35-55) High. $30,000 Low.. 5,600	Bedtime Story $11,200	Bedtime Story $6,900 (2d week)	Cavalcade $13,500	Cavalcade $8,000 (2d week)
PALACE (2,756; 40-65-83) High. $25,000 Low.. 5,000	Sweepings $25,000 Vaude	King Kong $24,000	King Kong $13,000 (2d week)	Kiss Before Mirror $18,500

*Reduced scale.

LOS ANGELES

	April 27	May 4	May 11	May 18
STATE (2,024; 25-40) High. $48,000 Low.. 5,000	Pleasure Cruise $9,000 Stage Show	Cavalcade $13,900	White Sister $17,400	Zoo Budapest $8,700
PARAMOUNT (3,595; 25-50) High. $57,800 Low.. 5,600	Bedtime Story $16,300 Stage Show	Bedtime Story $12,100 (2d week)	Song Eagle $10,300	Strictly Personal $12,600
HOLLYWOOD (2,756; 25-65) High. $37,800 Low.. 3,100	Grand Slam $6,700	Central Airport $7,200	Elmer Great $6,500	Mind Reader $9,600
DOWNTOWN (1,800; 25-70) High. $38,000 Low.. 5,500	42d St. and Grand Slam $10,000 Vaude	Central Airport $11,250	Elmer Great $11,000	Mind Reader $7,000

BROOKLYN

	Apr. 27	May 4	May 11	May 18
PARAMOUNT (4,000; 25-35-55-75) High. $80,000 Low.. 11,300	Lady's Profession $16,800 Stage Show	(Dark)		
FOX (4,000; 25-35-50) High. ..... Low.....	High Gear $11,100 Stage Show	Infernal Machine $13,000	Out All Night $13,000	Bondage $14,000
METROPOLITAN (3,000; 25-35-65-75) High. ..... Low.....	Today We Live $20,000 Vaude	Secrets $31,000	Looking Forward $20,000	White Sister $22,000
***ALBEE** (3,500; 25-35-55) High. $40,000 Low.. 10,000	Sweepings $18,500 Vaude	Cavalcade $25,000	Cavalcade $13,300 (2d week)	Diplomaniacs $15,500
STRAND (2,000; 25-35-50) High. $28,500 Low.. 4,000	42d St. $15,000 (4th week)	42d St. $17,600 (5th week)	42d St. $13,300 (6th week)	42d St. $10,000 (7th week)

*Reduced scale.

BOSTON

	April 27	May 4	May 11	May 18
RKO MEMORIAL (4,000; 35-50) High. $41,200 Low.. 6,140	Sweepings $18,500 Vaude	So This Is Africa $14,900	Kiss Before Mirror $10,500	Below Sea $11,500
BOSTON (4,000; 25-40-55) High. $23,000 Low.. 4,000	Big Cage and Christopher $8,800 Vaude	Out All Night $10,000	Sweepings $7,000	World Gone Mad $8,000
METROPOLITAN (4,380; 35-50-65) High. $66,000 Low.. 14,000	Bedtime Story $27,200 Stage Show	Cavalcade $24,800	Song of the Eagle $15,700	Working Man $20,700

MINNEAPOLIS

	April 27	May 4	May 11	May 18
STATE (2,200; 55) High. $28,000 Low.. 3,800	Bedtime Story $7,800	Cavalcade $7,000	White Sister $6,300	Central Airport $4,400
ORPHEUM (2,800; 55) High. $25,000 Low.. 2,500	King Kong $12,000 Stage Show	Vampire Bat $14,500 (White's Scandals)	Sweepings $3,500	Christopher $4,000 (6 days)
LYRIC (1,300; 35) High. $17,000 Low.. 1,200	Clear Wires $2,800	Hello Sister $1,900 (6 days)	Murder Zoo $1,700	Elmer Great $3,800

(Continued on page 22)

'Eagle,' 'King Jazz' Follow Temple's' Top Biz in Prov.

Providence, May 29.

Wonder wonders—a straight picture house has actually gone and done it. Yes sir, a flicker stand has at last been able to eclipse stage opposish, a phenomenon not witnessed in these parts for what seems ages.

With hot, sultry weather as an added foe the Paramount was the only stand along the main stem that could boast of a packed opening despite the fact that stage competition is stiffer than ever, and is being gobbled up in big chunks by the natives. Not in months has a picture stand been able to put it over the theatres with flesh like the present stanza, and naturally the Paramount's showing is the talk of showmen here.

Why the sudden rush towards the flicker screen is hard to fathom. Paramount theatre has had better shows than the present double feature bill—which includes 'Eagle and the Hawk' and 'King of Jazz.' Prices are the same, and the house isn't giving anything away, nor is it making any special effort to plug the bill. But the fact remains that on opening day with the heat plenty forte nearly every stand was deserted but the Paramount.

Which picture is bringing the fans in can't be judged as both are getting the comments. Business up at least 75% over what the house has been getting since the first of the year.

Last week the Paramount eased into a money position in the face of several tough breaks. The major one was the attempt to ban 'Temple Drake.' When police censor okayed the picture over the protests of Catholic clergy the film received a terrific panning in the 'Visitor,' Catholic organ of the Rhode Island diocese. The column and a half editorial built the business up to a point where the house was able to get out of the red, and apparently the notoriety came as a blessing to this very much harassed stand.

The build-up came just a time when Fay's, just around the corner from the Paramount, slashed prices down to 40c and was heavily plugged a swell screen and vaudeville line-up. But Fay's is dark today, just one week after it made a bold stab to get the money, and failed. Ed Fay has put the shutters on his pet house for the summer months, rather than face the uncertainty of the hot spell.

Fay's has always been in the money, that is, it was until Loew's State changed its straight picture policy to vaudeville and films, and with the change brought about an over-emphasis of flesh shows, which for months have been eclipsing everything else here. Since the Loew's shift Fay's has lost plenty, and with a stand abruptness this old vaude stand closed Friday (26).

With closing of Fay's, it figured the other two combo stands, Albee and Loew's State would profit, but such proved not to be the case at the opening.

The improvement noted at the Paramount cannot also be said of the only two other straight picture stands, Majestic and the RKO Victory. Situation about the same at both spots, off, and very discouraging to say the least. The same can apply to the RKO Albee and Loew's.

Anatole Friedland topping the vaude at the RKO Albee, and this is also another case where the flesh will have to do all the work to pull Ann Carver's Profession, on the screen, out of the doldrums.

'Adorable,' playing on a twin bill at the Majestic, not likely to show much strength, even though this stanza marks the second week of new low prices.

Estimates for This Week

Fay's (1,600; 15-40). House dark for the summer. Last week 'Big Cage' (U) was disappointment despite the fact that it had the advantage of a cut in prices, and a stage show that included the Duncan Sisters and several other vaude acts, with an all-colored revue with 22 entertainers; way off at $4,000.

Loew's State (3,200; 15-40) 'Barbarian' (MG) and vaude. Radio Rubes on stage heading best vaude bill since change in policy. Feature picture weak, and not exactly what the natives were looking for after the swell build-up for Novarro by the house. In the face of the topsy-turvey situation it doesn't look as though there will be any more than $8,000 coming in for the week. Last week 'Reunion in Vienna' (MG) was plenty high-class for the vaudeville rabble, and as a consequence the gross was lower than what it has been at $8,500.

Majestic (Fay) (2,200; 15-40) 'Adorable' (Fox) and 'Study in Scarlet' (WW). Just another week for this spot, which up until recently seemed to be always in the money. Lucky if the gross will go over $4,000, off. Last week 'Central Airport' (FN) and 'Justice Takes a Holiday' (Mayfair) was about the same.

Paramount (2,200; 15-40) 'Eagle and the Hawk' (Par) and 'King of Jazz' (U). Bill okie, but house has had better. Nevertheless, business is picking up. Last week 'Temple Drake' (Par) and 'Be Mine Tonight' (U) soared on the strength of attempt to ban Faulkner yarn; slid a bit in the end, but $5,800 was plenty satisfactory.

RKO Albee (2,200; 15-40) 'Ann Carver' (RKO) and vaude. Flesh entertainment will be largely responsible for holding things up at this stand. Business not so rosy at the outset, but with a slight build-up gross may reach close to $6,000; n.s.g. Last week 'Silver Cord' (RKO) was another just so-so at $5,100.

RKO Victory (1,600; 10-25) 'India Speaks' (RKO). Just getting the curious ones, but not many of them either. House spent plenty plugging this feature, but with opposish strongest ever the gross can't possibly climb over $2,200. Last week 'Fighting Code' Justice' (Col) and 'Sweepings' RKO) was also a fizzle at $1,600.

Summer's Here, 'n' How, But Wash. Not Too Bad

Washington, May 29.

The boys have given up kidding themselves. Summer is here. One house manager estimated that there were 30,000 people in one city park alone over the week-end.

that government employes have 15% less dough than last year and that 13 banks are still shut adds to the theatre boys' long faces.

Rialto folds for the summer after this week. Ran two weeks longer than last season with revival of 'King of Jazz' and rental of house for 'Seventh Commandment.' 'King of Jazz' was pretty weak but got by. 'Commandment' was plugged as sex stuff for adults only and being first of kind in months will do fair $4,700. All in all Rialto season was better than last year.

'Adorable' at Palace got plenty of ballyhoo, including nice breaks on music pages, and in midwinter would get a good $17,000; as it stands it is headed for only $12,000, which compared to other local crosses this week is o.k.

Keith's is playing Gene Dennis in second week with 'Ann Carver's Profession' on screen. Week will be way off but it's more the fault of the pic than the mind-reader, who co-operated for some nice press breaks. Miss Dennis is knocking cold, those who go for that kind of stuff, but class here is limited.

Fox is making fight to keep on top with Collegiate Humor week. 'The Devil's Brother' and Herb Williams on stage makes swell bill for exploitation along that line. Each night is dedicated to local school and boys shot plenty of direct plugging onto campuses. Even so, they'll be lucky to get over $16,500, which in winter season would be low. Hoping for rain on Memorial Day which would pull week up, but if sunshine continues there's not much hope.

Estimates for This Week

Earle (WB) (2,424; 25-35-50-60-70). 'Eagle and the Hawk' (Par) and vaude. Welcome Lewis heading stage bill. Off with everybody else. Maybe light $14,800. Last week 'Little Giant' (FN) went way down to low $14,000.

Fox (Loew) (3,434; 15-25-35-50-60), 'Devil's Brother' (MG) and vaude. Herb Williams on stage helping week, which is plugging one local college every night as Collegiate Humor Week. Should see much better, but headed for light $16,500. Last week 'Secrets' (U) and Smith Ballew's orchestra did business of town but was only fair $16,800 at that.

Keith's (RKO) (1,830; 15-25-35-50-60), 'Ann Carver's Profession' (RKO) and Gene Dennis. Repeat week on Dennis. Mystic is still going over big with those who fall for her line, but Washington is bit leery of that sort of thing. With Fay Wray heading nic after playing in three previous shows at house lately week will be lucky to better $5,000. Last week Gene and 'Silver Cord' (RKO) turned in o.k. $8,500.

Palace (Loew) (2,363; 15-25-35-50-60), 'Adorable' (Fox). Plenty of ballyhoo even hitting music pages. Light $12,000 will be o.k. comparatively. Last week 'Hell Below' (MG) was sold as epic of navy and opened big with premiere but proved a bit too heavy for femmes and slipped toward end to fair $13,500.

Met (WB) (1,583; 15-25-35-50-60), 'Temple Drake' (Par). Probable light $5,000. Last week second of repeat run of 'Working Man' (WB) following big week at Earle, down to $3,000.

Rialto (U) (1,853; 15-25-35-40-50), 'Seventh Commandment' (Indie). House rented for last week of season for sex drama for adults only. Seems headed for fair $5,000. Last week revival of 'King of Jazz' got light $3,500.

Columbia (Loew) (1,232; 15-25-35-40), 'Trick for Trick.' Maybe fair $2,000. Last week 'Terror Aboard' got same.

HEAT WILTING PITT'S B. O.'S; 'PEG,' 10G, TOPS

Pittsburgh, May 29.

Heat continues to slap grosses right and left around here. That was the case last week, and prospects look pretty much the same for current session.

It's now reached the point where a $10,000 gross in either of the two big-seaters downtown is considered a tremendous take.

Best outlook thi week is for 'Adorable' at the Fulton, where Gaynor is expected to pull around $4,500. That's not up to the usual Gaynor business, but everything considered, it's not to be sneezed at. In fact, after recent takings at this site, it's pretty okay. 'Peg o' My Heart,' with usual splurge of Hearst exploitation and good reviews from other papers, too, for a change, should hover around $10,000 at the Penn.

Rave notices for 'Little Giant' at Stanley will help, but Robinson is another like Cagney locally at the b.o.; neither of 'em have ever meant much here, and nobody can figure it out. Probably $8,500 for 'Giant,' nothing near what it does over to Davis will have tough sledding with 'Kiss Before the Mirror' and 'Below the Sea,' with $2,750 in prospect, while Warner will hit $5,500, with 'Eagle and the Hawk,' plenty oke.

Estimates for This Week

Davis (WB) (1,700; 25-30-40) 'Kiss Before Mirror' (U) and 'Below the Sea' (Col). An all-right combo, but they have to be considerably more than all right these days to get above water. About $3,750 looked for. Last week 'Ex-Lady' (WB) and 'Unwritten Law' (Maj) in neighborhood of $2,500.

Fulton (Shea-Hyde) (1,750; 15-25-40) 'Adorable' (Fox). Gaynor the magnet and some additional interest in new French actor, Henry Garat, should enable this one to gather presentable $4,500. Not bad at all. Last week 'A Lady's Profession' (Par) terrible at $2,900.

Penn (Loew's-UA) (3,300; 25-35-50) 'Peg o' My Heart' (MG). A rather pleasant surprise and should not be too short of stop-go mark at $10,000. Hearst splurge won't hurt and fairly decent reviews from other papers, too, for a change. Last week 'Reunion in Vienna' (MG) a disappointment at $9,000.

Stanley (WB) (3,600; 25-35-50) 'Little Giant' (FN). Crackerjack Robinson comedy should be an enticer for the big dough, but it isn't simply because Robinson has never properly caught on here; looks like $8,500. That's about a grand better than last week's 'Silver Cord' (RKO).

Warner (WB) (2,000; 25-35-50) 'Eagle and the Hawk' (Par). Flying stuff apparently not washed up as b.o. material. This one will hit excellent $5,500. Last week 'Picture Snatcher' (WB) around $4,300.

Weather's Hurting Balto Boxoffices; 'Peg' Best, $14,000

Baltimore, May 29.

Sudden heat has shriveled the box-office. With the thermometer hopping around in the 90's, and giving May a dose of mid-August heat, the theatre cash-registers are slowing down to a doleful pace. Weather is wholly unseasonal, and the dip at the ticket-office follows suit.

Receipts currently are off as much as 20% from the grosses of the past month. Century, which last month rarely dipped below $15,000, is now running a $10,000-$11,000 pace; Hipp is down to $9,000 from a regular $13,000 gait, with the other theatres similarly depressed. It's just one of those things, and until the town either gets accustomed to the heavy heat, or the thermometer grows more rational, the grosses are likely to remain on the wrong side of the books.

About the best bet in town currently is the Century, where the best all-around screen and stage strength is to be had. On the drop is 'Peg o' My Heart,' with the flesh item being 'Whoopee,' the latter strongly ballyhooed as under the personal supervision of Eddie Cantor, and that Cantor label in type large enough to be misleading to the hasty reader. Together they present an attraction that will hold the Century up, and give it a much better rating than it drew last week, when business dived miserably.

Hippodrome continues to run at extremely low speed. House has been battling for attractions lately, being especially lean on its film end, with only RKO under contract. Currently taking an indie 'Constant Woman,' which is proving meaningless at the box-office despite the play-up of the Eugene O'Neill tag. More important is the house's vaude rep and Harold Stern orchestra in person. However, will not be over $10,000 this week, which means off trade.

New theatre is back to Friday openings with the rest of the mob, switching to Fridays from Mondays when 'Adorable' took an unexplained and wholly unexpected walloping last week; Janet Gaynor flick being yanked after five days after having gone in with the expectations of doing a fortnight.

Estimates for Thi Week

Century (Loew-Ua) (3,000; 25-35-40-55-65) 'Peg o' My Heart' (MG) and 'Whoopee' on stage. About the strongest array of box-office bait in town, with the usual heavy spreading of the Hearst rags for the Marion Davies film, while the 'Whoopee' show is making much of the association of Eddie Cantor. Will jump house to $14,000, very good in view of present slump of local theatres. Last week was off badly as 'Song of the Eagle' (Par) finished at $11,200.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65) 'Constant Woman' (KBS) and vaude. Relying on Harold Stern's orchestra for name strength. Will help, but not enough. House perks only slightly above previous week's gross to indicated $11,000, fair. House is buying pictures from week to week, which is working a hardship, since the close bookings leave little time for proper exploitation. Last week slid sharply to take meagre $9,800 for 'Woman I Stole' (Col) and meaningless vaude lineup.

Keith's (Schanberger) (2,500; 30-40-50) 'Eagle and the Hawk' (Par). Fredric March name is doing a little for the women in the crowd, though the shopping ladies have hotter attractions elsewhere. House is suffering in the downward slide with the rest of the houses. Maybe $4,000, a fair enough, considering. Last week the linking up of 'Sanctuary' with the film put 'Temple Drake' (Par) across to better than average business at $4,800.

New (Mechanic) (1,800; 25-30-40-50) 'Hold Me Tight' (Fox). House is down again, and the Dunn-Eilers combo doesn't indicate much of a comeback on the wicket. Last week, 'Adorable' (Fox) was a most startling disappointment after an excellent start, finishing the week in a terrific slump at $2,500, doing five days instead of seven. Inexplicable in a town that has always taken care of Janet Gaynor at the boxoffice.

Stanley (Loew-UA) (3,400; 25-35-40-55-65) 'Working Man' (WB). Not much doing for Arliss film at this somewhat out-of-the-way theatre. Flicker of the pleasant sort usually relegated to the Century, and certainly more suited to the vaudfilm house than this mammoth arena. Gross slides down currently to $11,-000, weakish. Previous session was plenty oke for 'Reunion in Vienna' (MG) on class trade, notices and the pre-opening publicity anent censorship angles, on all counts adding to fine $14,900.

B'ham Grosses NSB

Birmingham, May 29.

Every house in town now except one, the old Pantages, is open and attempting to do business. However, reopening of Ritz scheduled for Saturday (27) had to be postponed until next Saturday because new seats failed to arrive in time.

Jefferson opened Saturday (27) with a marathon policy with Edith Ambler Stock Company on stage. Picture, shorts, vaudeville, and one hour stage play is the diet and this week's show runs three hours. The price, three nickels. Ambler company has just closed an 18-week run in same house with straight stock. When business began to freeze Manley was wired for pictures. Business Saturday and Sunday was great.

Estimates for This Week

Alabama (Wilby) (2,800; 25-35-40)—'Eagle and Hawk' (Par), and 'Made on Broadway' (MG), split. House is catching up on bookings at last; business light this week, $5,-500. Last week 'Today We Live' (MG) about $6,000.

Strand (Wilby) (800; 25)—'Pleasure Cruise' (Fox), and 'Silver Cord' (RKO). Second of split-week runs, $1,000. Last week 'Face in Sky' (Fox), and 'Parole Girl' (Col), $1,-200.

Jefferson (Indie) (2,000; 15)—'Murder at Midnight' (Tif) and a goofy stage policy. While policy is something of an experiment, business pretty good, around $2,000.

Empire (BTAC) (1,100; 15-25)—'Death Kiss' (WW). Another murder mystery, $900. Last week 'Should a Woman Tell?' $1,100.

Galax (Wilby) (500; 15)—'Tangled Fortunes,' and 'Justice Takes a Holiday.' Double program in an effort to take some of the business away from second runs, $1,000, maybe. Last week 'Men of America' (RKO) $800.

Chicago Sees Red as Fair Opens; 'Girl in 419,' Palace, Only $13,000

, May 29.

Business is poor.

That fact applies to the current week and it certainly applied to the week just ended. Whether it's product or weather, is a matter for the hair-splitters. Meanwhile, from Saturday (27) and onward the World's Fair was roaring into its first week and anybody who fancies that's going to help either matinees nights is unacquainted with the scope of said Fair, the opportunities for exhausting the amusement budget withi confines, and the physical exhaustion of tramping its grounds.

Orchestra Hall opens June 1 with 'Forgotten Men,' minus Lee, who isn't coming west exploit it. That makes two film parlors on the ritz boulevard, as the Playhouse now dedicated to cinema.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) 'Eagle and Hawk' (Par) and stage show. Back to Friday openings at last. In view of World's Fair opening certain to make it tough don't look to better $22,000 or so. Last week eight days of 'Peg O' My Heart' (MG) got $25,500, okay.

Majestic (Gregory) (1,996 ;10-20-30) 'Cheating Blondes' (Chest) and vaude. Usual run of Monogram features interrupted accommodate this Chesterfield opus. House building a clientele but having some hardships last week or two. Influx of visitors should give house good summer. May have to boost prices because of overhead. Around $4,500 this week. Last week about the same with 'High Gear' (Mono).

McVickers (B&K) (2,284; 25-55) 'Devil's Brother' (MG). Headed for $6,500. Last week 'Zoo in Budapest' (Fox) got $5,400.

Palace (RKO) (2,583; 40-65-83) 'Girl in 419' (Par) and vaude. Looks like $13,000 and that means carmine. Same last week with 'Below the Sea' (Col). House in slump.

United Artists (B&K) (1,700; 35-55) 'Hell Below' (MG) (3rd week). Holding up pretty well, $6,000. Second week got $8,500. 'I Love the Waterfront' (UA), comes in Saturday (3) giving 'Hell' a full three weeks.

COLUMBUS GIVES IN COMPLETELY TO HEAT

Columbus, May 29.

Heat, heat and more heat has killed show biz here completely through the past week and to the opening of the present. Nothing is getting a run for its money, with this week's figurees all set for worse than bad after last week's dropped completely to zero.

Loew's Broad and RKO Majestic went double feature beginning this stanza, with new low admit scale of 30c. top. Not doing them a bit of good so far, however, with public questioning value of features. Heavy publicity on this doing no good.

Ohio with 'Hell Below' and Palace with 'Temple Drake' only two houses getting any break at all—and that's not much.

Hartman folded after just three weeks of vaudfilm, no biz plus high prices paid orchestra and other help causing the collapse. Neth planning to reopen in the fall, however. House being redecorated now.

imates for This Week

Palace (RKO) (3,074; 25-40)—'Temple Drake' (Par). Only a weak $5,500. Last week 'Silver Cord' (RKO), died at $4,400.

Ohio (Loew-UA) (3,000; 25-40)—'Hell Below' (MG). Top for the week at $5,500 which is still plenty bad, however. Last week 'The Barbarian' (MG) and Sanabria's Television on stage dove at close to garner just $7,000.

Broad (Loew-UA) (2,500; 15-30)—'Warrior's Husband' (Fox and 'Reform Girl' (Ind). First week of double-feature policy, very mild $2,500 in sight. Last week 'Zoo in Budapest' (Fox) died completely hitting record low of $2,200.

Grand (Neth) (1,100; 25-40)—'Elmer the Great' (FN). Blah, only $2,800. Last week 'Ex-Lady' (WB) dove to mere $2,400.

Majestic (RKO) (1,100; 15-30)—'Woman I Stole' (Col) and 'King Murder.' First week of double features, will see light $2,000 into the till. Last week 'Humanity' mild at $1,300.

Hartman (Neth) (1,100; 25-40).—Closed for summer after only three weeks of vaude film. Last week lack of cooling system killed this one completely, take for feature film plus six acts of vaud being less than $1,800.



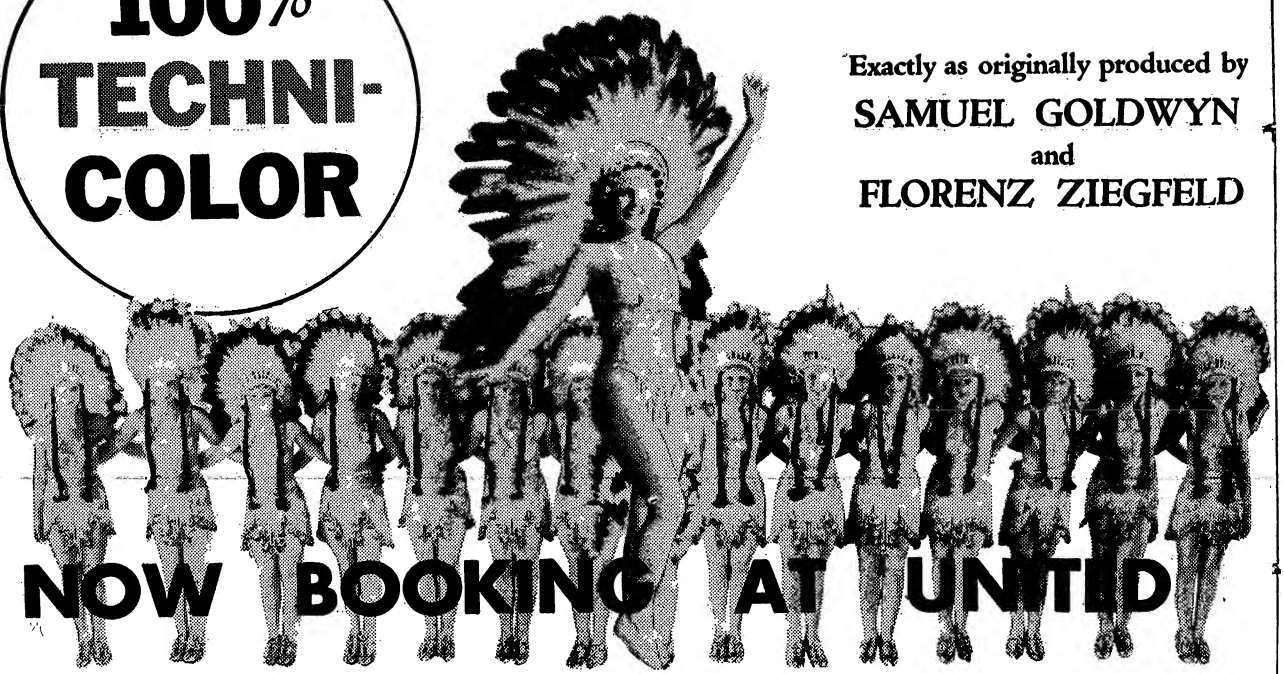
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ARTISTS EXCHANGES

MUSIC HALL

New York, May 25.

The stage show here this week, in three parts, is pleasing and acceptable, but offers nothing outstanding in support of 'Elmer the Great' (WB), a Joe E. Brown comedy and third Warner picture to play the theatre.

The Brown picture does not land rown on laughs as stoutly as others have in the past, and since Brown always was more of a draw away from New York than in it, expectations are away from topping of house average on gross. Stage show is not of the calibre, nor does it possess the box-office names that will guarantee against a lower than average business on the week.

Imer the Great' being a baseball story, the kids will probably drift in in greater number this week. In view of this natural, it would seem not the wisest showmanship to do a miniature 'Pagliacci' on the stage.

The 'Pagliacci' number is effectively staged, but suffers vocally. Neither Edward Ransome nor Anne Roselle, doing the leads, have the voices an impressive portrayal of this opera in miniature otherwise demands. Ransome particularly has to strain in hurdling the tougher portions of the Canio part in 'Pagliacci.' The main solo, no small assignment for the best lung-shakers, suffers as a result.

Ransome opens singing the prolog to the Leoncavallo opera. This number offered before a curtain of the stage upon a stage provided in the unique and highly commendable staging of the 'Pagliacci' interlude. This parts for succeeding scenes for the love duet and other numbers as the circus comes to town. The jealousy scene, done inside one of the circus wagons of the fullstage set, is the outstander.

Claudio Frigerio, Attilo Ruffo and John Pierce are also in the opera condensation, while the sides of the theatre are lined by the decorative medium of girls in appropriate dress. The old Roxy several years ago did 'Pagliacci' as a tab, making it appear more and more conclusive that ideas which originated there are being revamped in one way or another over here.

'La Sylphide,' a ballet presentation, opens the stage table d'hote this week. It is built around a moderately effective dance double by Patricia Bowman and Nicholas Daks, with the ballet corps to fill space, and employs the revolving stage portion of the rostrum as well as wires from the flies which carry off Miss Bowman and four girls for a finish. Satisfies but doesn't startle. The mechanics of the number as well as in another presentation with the Roxyettes, are novel but do not stun on audience appeal.

Unit inspired by the pop song, 'An Orchid to You,' is a much more effective interlude. In this Katherine Skidmore opens with the big stage to herself singing the strains of the pop. She's seated downstage center at what seems to be a dressing table, and is topped by the choral group coming into view. They are seated behind something which represents something vague, and finally get out of the way so the Roxyettes can take charge. They disport themselves in an orchidaceous routine which includes the by now familiar flower grouping gag and bendback of petals.

Rest of show a long newsreel of assorted company clips and 'Three Little Pigs' (UA), novel Silly Symphony. On Thursday night at the last deluxe turnover there wasn't much money in the house. *Char.*

PARAMOUNT, L. A.

Los Angeles, May 26.

Virtually an all-comedy stage show this week, with Rube Wolf, Willock and Carson, and Blossom Seeley, assisted by Benny Fields, grabbing off the honors. It's the first all-hoke show the house has offered in a long time, and the pay customers at the Friday matinee seemed to get considerable of a kick out of the proceedings.

Show, even after first day's pruning, runs a full 55 mins., and stacks up favorably with F&M presentations since they took over the house several months ago.

Opening has band behind a scrim, in front of which 12 of the line girls are revealed in flaming red for a routine, in which they are shortly augmented by six other femmes garbed as orchids, the latter making their appearance from a huge flower bed. Ensemble affords Max Lerner, tenor, an opportunity to put over 'A Great Big Orchid for You' with fair fluing effect. Scrim is flown and Rube and Max do a chorus of the ballad, with comedy interpolations.

Willock and Carson are a pair of nut comics who wade through a lot of hoke and wind up with one of the boys doing some clever impersonations in a sound newsreel burlesque. For their finish the pair impersonate Laurel and Hardy, which is their best effort.

Rube and the band follow with a hoke selection, during which the m.c. recites some ancient history, with the bandboys resorting to a lot of horse play, and seemingly getting as much fun out of the number as did the mob out front. More comedy between Bobby Gilbert and the Rube, with Gilbert playing 'Turkey in the Straw' on the violin as it might be played in various countries. His 'talking violin' stuff was good.

Girls back in summery attire while Rube warbled a bit. The windup had Rube jumping to the outstretched arms of six femmes and being carried off stage. Blossom Seeley, making her first local picture-house appearance, and Benny Fields offer a repertoire of new comedy song numbers with lots of comedy injected. They registered solidly. Finale has girls doing a tap to the tune of 'Poet and Peasant,' which they executed with snap and precision.

Screen feature, 'International House' (Par); news and 'Daddy Knows Best' (Sennett). Lower floor three-quarters full at first show. *Edwa.*

PARAMOUNT, N. Y.

New York, May 26.

They slipped F. H. Burnside an oldie out of the storehouse for his stage setting this week, but the veteran producer went ahead as if it were brand new and proceeded to wrap around it a stage show that, for a change, is a stage show. There is entertainment at the Paramount this week, more on the stage than the screen, but enough in both ends to make for a drawing combination. They turned on the cooling plant full force, but couldn't make it strong enough to bring 'em downtown Friday night. Only a whole week of such weather can keep the current Par layout from topping the recent gross average.

Gus Van, Ray Bolger, Helen Lynd and Annie, Judy and Zeke give the specialty lineup a standard gloss. To this list Burnside added a mixed singing chorus and some expert act spotting. The booking office supplied the finishing touch in form of Pop and Louis, two colored kids who waded right in and knocked the audience dizzy.

This is Bolger's fourth Broadway deluxe theatre stop in about three months, following very recent week stands at the Musical Hall, Palace and Capitol. And next week he goes to the State. Once the bookers find an act that clicks nowadays they won't let it escape, but they've stopped asking embarrassing questions about where it played last week. It's a swell system for a few select acts, but whether the theatres are benefitting is a question. And whether it will prolong the professional lives of the select acts who play Broadway across the board is another question.

Gus Van, who remains the peer of dialect singers, provides the necessary closing dynamite for the current bill, and in his late spot gets off the stage to a hand. It's a lot better than the customary flash finale.

The set represents a ferryboat deck against a floating cloud background, and the show's title is 'Down the Bay.' It runs about an hour, which should take the ferry to Staten Island and back twice, but no stops are made excepting the show stops by Van, Bolger and those two hoofing, scatting kids.

Pop and Louis, appearing to be around 15 years old, are about the shade of deep chocolate and weak coffee, respectively. The lighter, taller boy is one of those natural dancers who probably will tighten up as he ages, but right now can do everything from knee drops and acrobatics to Robinson rolls without posing between stunts. The combination harmonizing and the other boy's stepping result in a smash specialty turn.

Frosini, accordionist, is the first to step out, and he alone bears out the ferryboat idea. But the white flannel pants, which make this deck musician a better-dressed guy than the captain, spoils the effect. Singing chorus, according to the billing, is The Buccaneers. There are girls in street clothes to doll up the stage, but no dancing line this week.

The series of scoring specialties would be all male but for Helen Lynd, who appears about midway and rings the bell with her imitations. Her Mae West took her off the stage so nicely they wanted another portion. But Miss Lynd smartly resisted, and she remained off, with the hit intact.

There's more stage production in the overture, a patriotic number that leaves out nothing but the Spirit of '76. But the audience tableau on the Civil, Spanish-American and World wars are sufficient. At the finish the audience acted as though the armistice was being signed all over again. Irvin Talbot conducted.

'International House' (Par) is the picture. *Bige.*

Fox's German Yarn

Fox has bought 'Peonies,' a German yarn by Walter Reisch, It'll be Paul Martini's first directorial assignment for the company.

Martin, who was Lilian Harvey's mogger in Germany and came over on the deal that brought her to Fox, recommended the yarn, with the company acquiescing. He'll not be paired with Miss Harvey for the time being, but will have separate assignments.

CAPITOL, N. Y.

New York, May 26.

Too much show at the Cap this week.

Lots of names and color but it becomes a dreary procedure as paced, with the Cotton Club revue, intact from its Harlem retreat, running 76 minutes. The feature, Lee Tracy (starred) in 'The Nuisance' is another 81 mins.

Duke Ellington with his justly famous orchestra, Ethel Waters, Buck and Bubbles (not of the regular Cotton Club floor show, but added for this engagement), plus the other cabaret show's features constitute a flock of past proved talent which, somehow, in this hodge-podge don't shape up so well. It makes Ellington more or less of a stooge for the soloists, with Miss Waters dominating everything vocally and, while registering, permitted to overdo things altogether.

Same goes for the Nicholas Bros. who could have been more effective if their sock stepping specialties were just gotten in, without the drawn out stepology. It's all right on a cafe floor when the atmosphere is surcharged and intended for leisurely dawdling but not in a theatre.

The Four Flash Devils, Wen Talbot's Choir, Josie Oliver, Henry ('Rubberlegs') Williams (billed, but unidentified), Cora La Redd, Sally Gooding, Kathryn Smith, Bobby Sawyer, and 18 girls round out the show. Dan Healy who has staged the Harlem nitery's entertainments for many seasons, and Ted Koehler and Harold Arlen who, likewise, have authored them for quite a stretch, are also program-credited.

The hi-yaller chorus with one red-haired Aframerican and a couple of others who look like pale-faces may be novelties to the average picture house fan who is not on intimate terms with matters Harlemesque, but the fast dancing chorus, save for one opportunity, is submerged by the succession of specialties.

'Stormy Weather,' current song rage, out of the Cotton Club show, should have topped everything else before it, in staging, but instead is done in mediocre manner. The week before the Radio City Music Hall, with Arlen engaged for a pianolog specialty, put it on—'n' how!

Ellington's 'Bugle Call Rag' was too heated for average lay appreciation and the insinuating rhythmic jazz of his new 'Sophisticated Lady' composition somehow lacked the sparkle necessary for cold-sober looker-oners to properly relish. Ellington is too staple a maestro and too shrewd a showman to permit himself to be thus handicapped, although the over-length of the proceedings in general handicapped him too much. However, he did seem to relish Buck and Bubbles' nonsense considerably. Either that or he put it on in great shape.

Because of show length only a curtailed newsreel in between the presentation and the feature. Hearst Metrotone News wisely omitted the Hitler stuff. The strained feeling this seems to create in mixed audiences makes it wise to sacrifice newsreel reports on all important world's happenings at the altar of entertainment for, essentially, one is in the Capitol or any other theatre for expressly the purpose of mental relief. *Abel.*

ROXY, N. Y.

New York, May 26.

With a better break in film features the Roxy stand might lift the mortgage on the old home eventually. But with sluff screen product it's a slow process, and particularly tough this week, for the screen is occupied by an English musical comedy pair who mean nothing to the average New Yorker. It's not the sort of picture they will go out and advertise by word of mouth. If they do chatter about it it's a slam.

Donald Novis is the stage headliner, which gives them a chance to check up on George Givot, who was imitating him last week. He heads a well-mixed bill, with three dance numbers by the Gae Foster girls, who, in passing, kill off his encore just as they slaughtered Givot last week in the same manner. Novis does his three, the last one against a group of the girls, with the premiere playing up to him in the last song. When he exits they're into the dance and no chance for him to get an encore. Very possibly he appreciates the smother, since he's doing quite a bit. But it is not very good showmanship, yet a trick they pull here pretty regularly. The singer is in capital voice and bats it over for a good score, breaking off once and coming back for an encore. This is preceded by a few words with Dave Schooler, and he's so confident of finding Dave in the precise spot that it's a tipoff that he's expecting it, which robs the bit of the idea that the audience has applauded itself into an extra helping.

Show opens with the usual palaver over the mike, and then to a black stage with 12 of the girls in saucy cavalier costumes for a walkaround. Pretending to be tired, they slip off their white kid boots and go to sleep on the sides of the stage, while the boots go into a dance. It's the Black Art stuff, with some of the girls in black tipping off the idea by not adjusting their face masks. Just a small strip of face will hurt the illusion. Not a complete illusion at best, for the naked footlights are not used and the black clad figures are dimly visible. Still it's almost a novelty and gets over.

First act is an unprogramed lad who does a nice piece of work on a flight of stairs, which the girls drag on for him. Those girls earn their pay. Last week they tossed a grand piano around. Boy does both taps and acrobatics on the stairs, and gets several hands in the middle of the turn.

Girls are back again to run props for the Five Elgins, who do the boomerang hats and club juggling. Act is nicely dressed and smartly routined, with Miss Foster's proteges plenty nervous when the hot throwing starts. No one gets beaned, but they don't look happy when the clubs begin to fly. Elgins work both the clubs and hats as a team of five, which makes for showy effect.

Band interlude comes next with a medley of old tunes and the highlight the 'Florodora' sextet with six of the bandmen. Schooler used this a couple of times at the Capitol and with some of the same men apparently, and it went over there, too, but not as it did with his 35c crowd determined to enjoy its money's worth. A riot here.

'The Little French Princess,' radio singer, was announced through the mike before her entrance. She does one song at the piano in the pit, with Schooler at the keyboard. As he nears the end of the number he presses the button and the platform drops out of sight. It did not have to come up again. No one cared. The girl's manner is against her rather than her voice, which is very fair. An excess of naivette is a pain in the neck to a crowd which likes them husky, and she's too utterly ingenous for words.

After that accident the Foster girls are back for some scarf waving, starting as an octet and building by eights to the full 24, with a premiere (also unprogramed) for a neat bit. Youngster has an attractive face and could be built up, for she knows her steps, too. Costumes are smart, but some of the trunks are so scant that the girls pull down their under-trunks in self-defense. Not pretty.

Three Rio Brothers are as usual with the slow motion bit outstanding and a Durante imitation falling dead in the footlight trough. It takes more than a pasteboard nose to suggest the inimitable.

Novis follows this, with the dancers crowding him off and background Renoff and Renova, who were discovered posed on the top platform at the opening number, and who came back to the pose at the end. They present a well-handled adagio, offering nothing new, but the standard two-person stuff. Then Novis is paged to come back and sing 'Wonderful' with the all-on gag for the conclusion. Runs 56 minutes.

Flim is 'Night and Day' (Gaumont-British), with a Mickey Mouse cartoon and one of the Lew White organlogs. The usual newsreel and about six minutes of trailer, but not in the newsreel, which helps.

Attendance slim at the night shows, following the hottest day of the season, but the house was comfortably cool. Later on hot days should chase them in. *Chic.*

NEWSREELS

EMBASSY

Light summery program, evidencing little camera acumen or agility. When the Embassy gets to herring and long hair, as well as Muscle Shoals and the boy fiddler, the lineup speaks for itself. There just isn't anything in the clips deserving of special mention.

All of the stock samples, the annuals of that magazine variety, are paraded out currently. The Mooney statement, which all reels cover, is about the strongest item. At least, no other state prisoner has been permitted such conversational latitude.

William Green comes indirectly out against rackets; the Jersey boys who flagged the train continue to be photographed. And there is that regular winner of the oratorical contest. Plus this Fox followed the Luxer by a full week on the interview with the President's son.

Senator Wagner attempts to explain Roosevelt's industry recovery plan; but it registers as so much Greek with the listeners. There is a Maryland hike, Chinese and NYU athletes, horse racing in several places, spring in Britain, German troops. The Nazi book burning is greeted in silence at the Luxer, while the Embassy mobs hiss it mildly.

Al Smith's oration about a fruit vendor could have been worked up for maximum laughs, but the contact man passed up those chances. The vendor, himself, refuses to sing the banana song and thereby scores a light hit. Apple blossom time in New England and a belated subject about former Mayor Walker, which gets guffaws, are others. *Waly.*

TRANSLUX

theatres lead off with most suitable subject—Morgan. U did it for the Luxer, and yet it seems there must have been agreement among all reels to cord only a certain passage of the financier's Washington testimony.

Luxer is trying out another novelty. This is working in what are called newslaughs. These are quotes from various dailies, a stunt that is as old as the reels themselves. Irvin Cobb is semi-close-upped twice, during which he takes an unreasonably long time to tell some comparatively pointless stories. If the Luxer hopes its 'innovation' will be permanent, it had better spend more time with Cobb in rehearsals and read the country weeklies with a keener eye.

Grand National is being shown as a special subject. Evidently Pathe got it, but Radio is branding it as its own. It is labeled an excusive, and such footage that could easily be dispensed with is included.

Universal stepped ahead of its competitors on several important subjects. One of these was the Communist battle in Chicago with police.

The Luxer program, however, was real newsy compared to its rival. Although they had an abundance of clips in the class with L. A. alligators and the Chicago fair, Pathe covered Manchester mills strike, and U had its eye on Vienna's home guard and the Arkansas floods. *Waly.*

Newsreel Actors

(Continued from page 3)

about camera technique and, reelmen observe, like beer it will probably be another six months or a year before many of Washington's new stars will really be sufficiently groomed for the constellation.

Even seasoned spokesmen like Senator Robert F. Wagner have yet to learn, from experience, that talking to a newsreel audience isn't like delivering an address from a platform. The professional delivery and gesticulations must give way to an individual personality, as though addressing a small group in a room, for best film audience effect.

Kingfish a Flop

There has been some reel disappointments to date, it is admitted. Huey Long is one of these. Several of the reels already have posed him but, they claim, his ribaldry was such that they kept him out of national release because of fear his remarks would reflect against the dignity of the Senate. However, the hope is expressed that some time the Kingfish may be caught in a less bombastic frame of mind than on previous occasions.

So far the reel lads have been unable to discover a Hamlet. There are a number who attempt serious roles but upon reviewing themselves in a local theatre and getting the audience laugh reactions to their facial expressions the inclination is lighten up in the next sitting.

Two of the President's secretaries, Early and McIntyre, are former newsreel men. One worked for Paramount and the other represented Pathe. Already they have been teamed in one subject and the reels are scheduling them for several other 'productions' during the current season.

15 Legislative Stars, Mebbe

Of the 500 main law makers the reelmen are calculating they won't find over 15 who will merit star rating. A Washington star means a legislator who can be posed any time and hold public interest nationally.

Before the four years are over virtually all will have had an opportunity to talk to their constituents back home. But these will be for what are known as 'local releases.'

Returning to the White House reel veterans vote Mrs. Roosevelt as the most agreeably inclined Hostess of the Land ever to reside in Washington.

Talking Shorts

BOBBY JONES SERIES
'Hip Action' (No. 3)
9 Mins.
Strand, N. Y.
Itaphone No. 7303

One of the subtlest points of the golf swing is here demonstrated in remarkably lucid style by the former champion. A high point in the Jones series for straight golf fans, but surrounded with blah comedy frilling. Opens with a gag sequence of ancient English court golfers, accompanied by Jones' lecture on the old 'feathery' and 'guttie' golf ball, and then into an off-screen gag routine by an unidentified gagster.

Then into Bobby's demonstration. Point to be made is that a forward hip sway starts the downswing before the club head has stopped going back, and there's nothing in the pastime more difficult to make clear. Jones' device is an inspiration. He stands in dark clothes before a blank background which has a horizontal line shoulder high. Two spots on the backdrop are just in line with Jones' hips.

The moving figure is stopped and frozen just short of the top of the backswing, and then in slow motion it is clearly demonstrated by means of the markers that the hips move to the left while the club head drops below the horizontal line. Straight instruction is all too brief, and the incidental comedy badly overdone.

Subject was misspotted on this program to follow the feature (Robinson's 'Little Giant'), and the Jones short was ruined for those who came to see it, by the walkouts who were interested only in the feature. *Rush.*

'PIE A LA MODE'
Comedy
18 Mins.
Strand, N. Y.
Vitaphone No. 1529

A two-reel slapstick built on a feeble idea to introduce wholesale custard-pie throwing. Russ Brown is press agent for a pie bakery. He goes to the picture studio to tie up with screen stars on the 'tie-up-with-pie' slogan.

Producer, Heeb type, takes him around to the sets, each set going through a serious sequence, opera on one, historical drama on another, etc.

What you need is comedy,' Brown diagnoses. Thereupon they wheel in a vast rack of pies and begin throwing them at the actors while they repeat each serious sequence, ending up, of course, with the producer getting his.

Twelve minutes of pie throwing without any situation to make it funny. Twelve minutes for 12-year-olds. *Rush.*

ROBERT BENCHLEY
'My Technocracy and Yours'
Comedy
10 Mins.
Criterion, N. Y.
Universal

Greatest trouble with this item is that it's a bit too late. Most people have already forgotten there ever was such a thing as technocracy. Beyond that basic fault it's a very funny item for houses where the audience is not too dumb. It won't mean a thing to kids, which is another fault.

Benchley has a really delicious sense of humor. It's dry, slow but sure fun. He's shown at a dinner party and called on to explain technocracy. He does, using charts, movie stils and other items, but talks about practically everything except technocracy. Swell kid in the film of travel lecturers and other spielers, but it's all just a mere too highbrow. *Kauf.*

'A QUIET NIGHT'
Comedy
19 Mi
Mayfair,
iversal

Plot and slipstick of a familiar cut, but spilling enough laughs to satisfy the average audience. Better for 'B' houses, but will get by okay in some of the Broadways of the U. S. that aren't too exacting about product.

Bert Roach and Tom Dugan are paired for majority of comedy interest, with Esther Howard and Olive Cooper supporting. Roach's pan and comedy registering gets the short more than its plot and slapstick do. He's a local politician who's first mixed up in a crap game and later goes panicky over reports an escaped convict is out to get him.

In between a brother-in-law who'd get anyone's goat provides several amusing situations. *Char.*

'PUFFS AND BUSTLES'
'Do You Remember' Seri
Johnny Walker
5 Mins.
Plaza, N. Y.
Educational

A poor substitute for 'Screen Souvenirs,' this Walker novelty also delves into film archives for old newsreel clips and bits of features.

Spanish-American war troops, paper headlines about the 'Maine' and some comedy about the fashions of those times are pieced together. *Waly.*

WALTER WINCHELL
'Beauty on Broadway'
With Nick Stuart, Sally O'Neill, N.T.G., Abe Lyman's Band
22 Mins.
Criterion, Y.
Universal

Not so good. Story that the two-reeler is wound around is too obvious, the entertainment in it isn't as good as it might be, there's too much advertising in it for a nite club, and the whole thing just doesn't come off. Best thing in it is Winchell's acting. He not only looks but sounds like a moving picture idea of a newspaperman.

Most of the action is laid in the Paradise, Broadway restaurant, with N.T.G. hogging the spot and spreading his salve on pretty thick. The girls in his floor show do their stuff (with clothes on, for a change) and Lyman's band in the background plays. Lyman wasn't even introduced, which was a mistake.

Winchell is first seen in his office bawling out an agent who wants help for a gal. Then he goes to the nite club to be a judge in a beauty contest with James Montgomery Flagg, Frank Gowin and a few others. The girls begin parading. The cigaret'e girl bumps into Winchell and he notices how good she is, so he sticks her into the contest and she wins. He's also kidded into getting h. a movie break. Then it turns out that the agent had planted her in his path throughout. Which the audience knew all the time.

Just a filler at best. *Kauf.*

'GIANTS OF THE JUNGLE'
Magic Carpet Series
7 Mins.
Embassy,
Fox

Slipshod coverage of elephant slavery activities in India, the kind that have been on view since the screen's inception, make up this Carpet reel.

It rates among the lowest in the series, even stooping to that bromide about the big fellows uprooting saplings. *Waly.*

LITTLE GIANT

First National production and release starring Edward G. Robinson. Directed by Roy Del Ruth. Mary Astor and Helen Vinson featured. Story by Robert Lord, adaptation by the late Wilson Mizner and Robert Lord. Cameraman, Sid Hickox; film editor, Robert Haas. At Strand, New York, week 26. Running time, 70 mins.

Bugs Ahearn.....Edward G. Robinson
Ruth Wayburn.....Mary Astor
Polly Case.....Helen Vinson
John Stanley.....Ernest Thomson
Edith.....Shirley Grey
Al Daniels.....Stanley Hogdon
Donegan's Bradley Cass.....Berton Churchill
Gordon Cass.....Donald Dillaway
Mrs. Cass.....Louise Mackintosh
Frankie.....Helen Mann

Hollywood in a smart-alec instead of a smart comedy mood results in a picture not funny enough to entertain intelligent fans and too knockabout to satisfy the enormous Robinson followers who want him straight. Pans out at considerably less than fair product, depending upon the Main street draw of 'Little Caesar' for the intial play and hoping against hope for the rest of the week. Probably a one-dayer or half week at best.

Story starts out as a straight gangster idea, but quite promptly switches into low comedy slapstick calling into use all the stale hoke devices in the book for roughhouse laughs. From that it goes from bad to worse and ends up with a sequence that would do credit, for violence and strained fun, to the Keystone cops of hallowed memory.

Picture hasn't the brisk tension to carry an underworld tale. Midway it is plain dull clowning and dramatic situation never tightens up to the po.nt that comedy gives it the essential change of pace. In other words, it is a gangland tale that depends first upon its gagging and doesn't bother about a background of dramatic force. It's comedy relief with nothing to relieve except more comedy relief. And the comedy devices are painful. There are such episodes as the tough mugg going through a rehearsal with the heroine as a proposal of marriage to help him with another girl, tough mugg doing parasy gestures in acknowledging the gift of a bouquet from an adoring thug follower. Pantomime of seasick guests on a yachting party, is among the collection of bromides, of course.

Bugs Ahearn (Robinson) is the terror of Chicago gangland, when he decides to quit the racket and mingle with society. He falls into the clutches of a California family of polite crooks who take him for all he's got; sell him a tottering brokerage business and are about to walk out leaving him holding the bag. During all these incidents he's a pitiful sap, and these incidents take up all but the tag end of the footage. By that time you don't especially care what happens to him, and by the time he turns the tables on his cheaters, interest in and sympathy with the character is at pretty low ebb.

The table turning provides a brisk enough bit of farce for the finale. Bugs brings on his whole Chicago gang of thugs to put the cheaters on the spot and recover the loot they have filched from him. Which accomplished, the muggs take possession of the polo field and play a travesty game involving much beaning with mallets and a good deal of gun play.

Technique throughout is two-reel comedy with moments of polite clowning that spoil the slapstick. Picture represents First National sheepishly disavowing gang dramas and making a muddle of a false gesture toward sophistication. If Robinson has to have occurred to anybody in the producing end that the Robinson 'Little Caesar' following hasn't progressed a step toward sophistication and probably never will.

Technical production is of the first order. Acting generally is as good as it could be under the circumstances, except that Robinson is distinctly out of his element as a serio-comic menace-hero. Dialog, as might be expected of the late Wilson Mizner, has a lot of amusing twists (Bugs' idiom for inviting a sedate dowager to be seated is to point to a chair and suggest, 'put it there'). Mary Astor, as an aristocratic but impoverished heroine, accomplishes her wonted poise and grace under trying circumstances. *Rush.*

When Strangers Marry

Columbia production and release. Stars Jack Holt. Directed by Clarence Badger. From story by Maximalian Foster; adaptation by James Kevin McGuiness. Photographed by Benjamin Kline; recording, Edward Bernds. At Mayfair, N. Y., week May 23. Running time, 66 mins.

Marian Drake.....Jack Holt
Hinkle.....Lilian Bond
Antonia.....Arthur Vinton
Barondess.....Barbara Barondess
Billy McGuire.....Ward Bond
Van Wyck.....Gustav Von Seyffertitz
Phillipe.....Paul Porcasi
Major Oliver.....Harry Stubbs
Von Arnheim.....Rudolph Amendt
Chattermahi.....Charles Stevens

A Jack Holt action story offering about what's expected. Love interest, melodramatics, outdoors and he-man stuff enough in thise one to classify it as a strong 'B' attraction. Title figures to help.

At the outset, with opening scenes of Paris night life, it looks as though the thought of jungles and railroad building couldn't come up; but the action shifts to the Malay straits, where Holt's building a railroad. It's the opening which gives picture its title and exploiteers the chance to suggest what happens when two people wake up in the morning and wonder if they're married or not. From there on, in the jungle, it's a case of efforts to break up the railroad project, and take over the wife at the same time. The villian flops in both directions.

Final two reels provide considerable suspense and fighting. Jungle scenes are impressive, but much of the group fighting is true to film type with too many odds on the side of the heavy.

Lilian Bond contributes nicely as Holt's wife, a spoiled daughter of wealth who's bored and uncomfortable in the tropics. In performance, her only shortcomings seem to be a tendency to overplay.

Menace is smooth and sinuous in the hands of Arthur Vinton, with lesser assignments capably discharged by Barbara Barondess, Ward Bond, Gustav von Seyffertitz and Paul Porcasi. *Char.*

Miniature Reviews

'Little Giant' (F. N.). Edward G. Robinson has been built up by straight dramatic gang pictures and types. This makes him a comedy character surrounded by semi-travesty and the Robinson fans are likely to resent it. Broadway found it very amusing, but the subsequents probably won't.

'When Strangers Marry' (Col). Good 'B' action story with Jack Holt.

'International House' (Par). comedy that doesn't succeed as entertainment, but its lineup of names, many from radio, should ward off b. o. trouble most of the way.

'Imer the Great' (WB). Entertaining comedy with Joe E. rown as a ball player. Should grab coin, notably in the provinces.

'Scarlet River' (Radio). Tom Keene release with a production slant which may interest other than western fans. And still a pretty good western.

'The Nuisance' (MG). Lee Tracy starred in ambulance-chaser role. Action and more love interest than usual in a Tracy pic, should more than please once they're in. Will require b. o. selling, but has many bally possibilities.

'Night and Day' (British-Gaumont). Odd mixture of farce and musical comedy. Done too much in the stage manner to please where the players are not known. Doubtful even for lower brackets over here.

INTERNAT'L HOUSE

Paramount production and release. Directed by Edward Sutherland. Adapted by Francis Martin and Walter DeLeon from story by Lou Heifetz and Neil Brant. Music and lyrics, Ralph Rainger and Leo Robin; Ernest Haller, photog. At Paramount, N. Y., week May 26. Running time, 71 mins.

Peggy Hopkins Joyce.....Peggy Hopkins Joyce
Prof. Quail.....W. C. Fields
Tommy Nash.....Stuart Erwin
Carol Fortescue.....Sari Maritza
Doctor Burns.....George Burns
Nurse Allen.....Gracie Allen
Gen. Petronovich.....Bela Lugosi
Dr. Wong.....Edmund Breese
Sir Mortimer.....Lumsden Hare
Hotel Manager.....Franklin Pangborn
Rudy Vallee, Col. Stoopnagle and Budd, Cab Calloway band, Baby Rose Marie

Cast includes enough names, radio especially, to offset the effects of an otherwise second-rate picture. On the names alone it should do better in small towns and nabes than the keys, and in the final countup should ease in on the black side. The value of the marquee strength is accentuated by the picture's lack of entertainment.

The dependence is entirely on gags by Burns and Allen and W. C. Fields, and occasional pushed-in specialties by four radio turns—Rudy Vallee, Stoopnagle and Budd, Cab Calloway, and Baby Rose Marie, each for one number. The specialties are incidental to the story, but if the intrusions seem unreasonable, they aren't any more lacking in sense than the story itself.

Plot is nutty and intentionally so. It had to be to allow for Burns and Allen and Fields, but it didn't have to go absolutely batty. It's no more than another instance of Hollywoodian mishandling broad satire, a branch with which few picture makers have been able to cope. Usually it is overdone so that it ceases to be satire and, in losing the flavor, becomes just dull hoke as in this instance.

Most everybody has been ordered to be funny, even Bela Lugosi, who does a comedy heavy. Peggy Hopkins Joyce, who wears a whole fox farm, and gives 'em a one-gal fashion show from panties up, and Sari Maritza are about the only principals playing straight. The setting being a la 'Grand Hotel,' with the action confined to the hostelry, there's further resemblance in the kaleidescopic character developments. As in 'Hotel,' and the many others like it, there's a mad rush for recognition by everybody, and nobody has much of an edge.

Burns and Allen, Fields and Stuart Erwin stand out because this is supposed to be a comedy and they are the principal comedians. For B. and A. it's a walk, their assignment being plain and fancy crossfire with their regular stage routine split into four or five brief sections. Fields is permitted to stick mostly to pantomime, and he has a field day.

A Chinese inventor has created a television device, for which there is a demand, and he demonstrates and receives bids for the rights at a big hotel in a Chinese city. The villain, Lugosi, tries to beat the hero, Irwin, to the patent by treachery. That's the story. Although Fields eventually has something to do with the yarn, as the comedy vis-a-vis for Miss Joyce's classy straighting, he is dragged in with even less plausibility than the radio acts. The latter, at least, appear when the Chinese television is turned on.

There's a chase at the finish, in which Fields bowls over the decorations with an Austin car and finally escapes in an autogyro. The small auto business includes a scene with Miss Joyce which is blue, in line with much of the rest of the chatter.

More dragging in of superfluous material is for bolstering purposes in a hotel roof-garden scene. There is a line of girls in celophane and other transparent costumes, showing plenty of lily white, who go through a novelty dance routine. It's not very impressive.

Big cast contains a few gem performances by minor members, notably Franklin Pangborn and Edmund Breese. Pangborn is particularly good. *Bige.*

Seeley Seeks Meggers

Hollywood, May 29.

C. R. Seeley, formerly important factor in American film circles, is here from London.

He is negotiating to take a couple of directors back with him for independent production.

ELMER THE GREAT

Warner Bros. production and release. Stars Joe E. Brown. Directed by Mervyn LeRoy. Based on play by Ring Lardner and George M. Cohan. Adaptation by Tom Geraghty. Film editor, Thomas Pratt; photography, Arthur Todd. At R. C. Music Hall, N. Y., week May 25. Running time, 64 mins.

Elmer.....Joe E. Brown
Nellie.....Patricia Ellis
High-Hips Healy.....Frank McHugh
Evelyn.....Claire Dodd
Walker.....Preston S. Foster
Whitey.....Russell Hopton
Nick.....Sterling Holloway
Mrs.....Emma Dunn

Good comedy picture with Joe E. Brown. More than any film Brown has previously made, this one depends on the comedian alone. Subject matter is none too heavy and has been done before on the screen. The provinces should particularly support 'Elmer' and make up for any weakness it may uncover in the larger keys.

Baseball fans, which means mostly the men and kids, but not so much the women, will react to the exploitation. It has plenty for the diamond fans, whipping up a World's Series between the Cubs and Yanks. Mervin LeRoy, in directing, has successfully injected baseball glamor into the action aside from the comedy and Brown's pan, which often gets into closeup for those beady eyes and the big mouth.

What may be considered poor judgment, however, is the faking by the Yanks in the climax series contest. Picture has the Yanks' pitcher trying to cheat by making it appear he is pitching a ball when he isn't, rain making it difficult for Brown, the batter, to even see the hurler. However, it's a funny piece of business as worked out despite the license taken.

'Elmer' has been in pictures before. It was made by Paramount in 1929 as a talker, with Jack Oakie as the small town, self-centered boob who in one season becomes a big league star. Probably the first picture to be remade as a talker in that short space of time, but not expected that this will be a drawback for the Brown version. Par released 'Elmer' under the title of 'Fast Company.'

In some respects Brown overstresses the stupidity and stubbornness of 'Elmer,' particularly as to the rube accent he simulates. He also lays too much seriousness across what's probably the most comical physiognomy in the screen and Brown's major asset for pictures. He's also questionable love interest.

Patricia Ellis does the sweet Gentryville girl who's Brown's weakness. She is in and out of the action more than others, but that's not much. Frank McHugh is piped down for comedy as a Brown comrade on the ball team.

Brown does his own ball playing, and knows how, too. Main trouble will probably be that there's too much baseball for the girls. *Char.*

POIL DE CAROTTE

('Red-Head')
(FRENCH-MADE)

Vandel and Delac production for Pathe Consortium world release. U. S. rights, Harold Auten. Direction and scenario by Julien Duvivier. Based on novel by Jules Renard. Stars Harry Baur and features Robert Lynen and Catherine Fonteney. At the Europa, N. Y., for grind run, May 25. Running time, 90 mins.

Monsieur Lepic.....Harry Baur
His Wife.....Catherine Fonteney
Poil de Carotte.....Robert Lynen
Parrain.....Louis Gouthier
Ernestine Lepic.....Simon Aubry
Felix Lepic.....Maxime Fromiot
Annette, the Maid.....Christiane Dor

An exceptional picture deserving of a much better reception that it will get in the U. S. Badly mis-sold in New York, it will probably just barely skate through a couple or three weeks. With a bit more effort and handling it might even have taken a fling at a two-a-day run on Broadway. As is, it should build in spite of the current exhibitors.

Picture is an extremely sensitive and intelligent story of a 10-year-old kid. Possibly just a bit too weepy, but it has a happy ending. Jules Renard's book, from which the film was made, is well known, and a silent version of the picture was also made. Neither stands up to Julien Duvivier's current talker version. Duvivier, one of France's best directors, has borrowed liberally for his directorial tactics from Rene Clair, Rouben Mamoulian and

(Continued on page 16)

The Woman's Angle

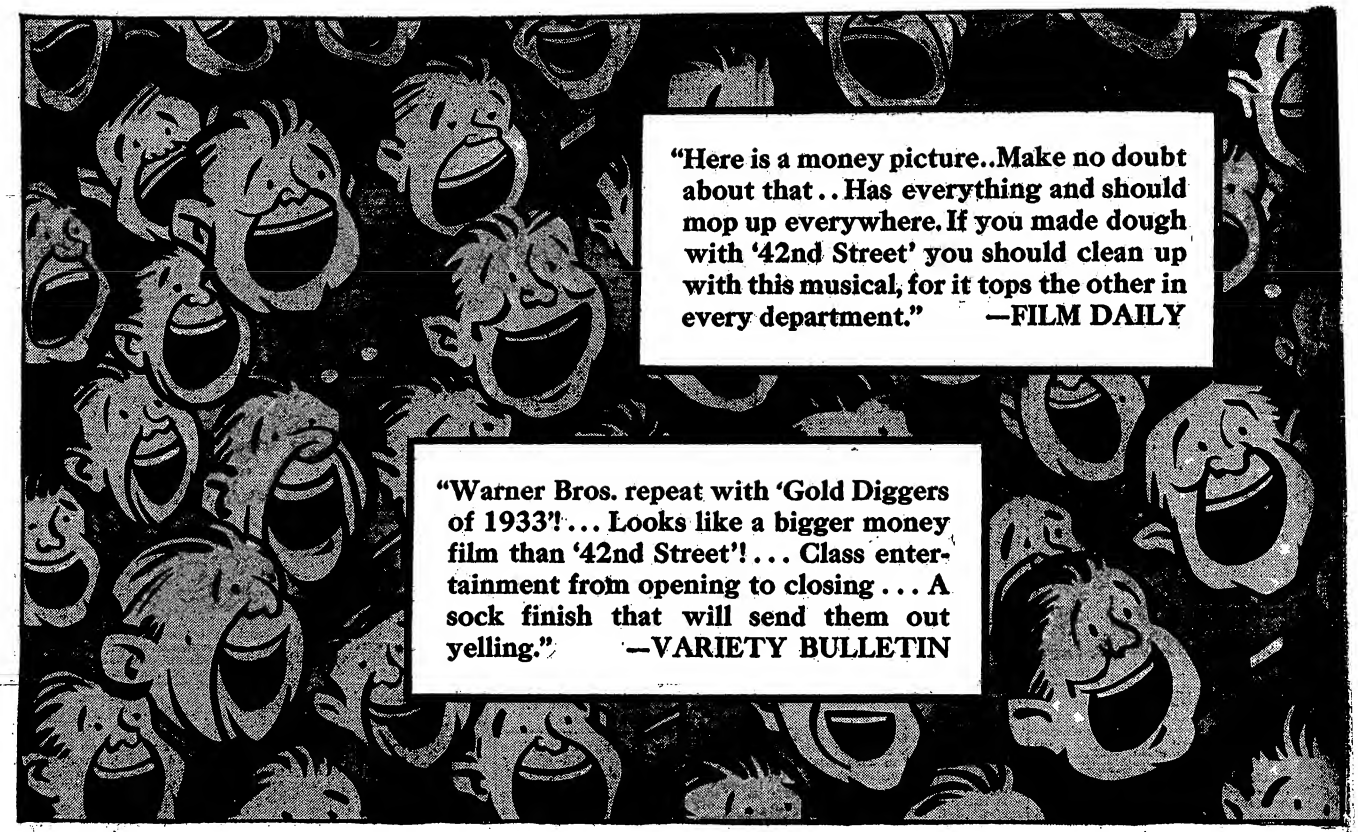
Nuisance' (M-G). Flaps will find entertainment in the hard-boiled speed of its episodes and its romantic conflict. But matrons will balk at the title and the attempt to make a crooked ambulance-chaser a sympathetic hero.

Imer the Great' (FN). Homespun comedy with sympathetic suspense. Built for the provinces' family trade, including mother.

iant' (FN). Gangster goes society with gags. Neglects cre nd romance necessary for femme appeal.

'International House' (Par). Comic jig-saw with enough names, clothes and exploitatio ossibilities to arouse the gals' interest.

'When Strangers arry' (Col). With the cowboys and Indians in the jungle. For hinterland ladies sweet on westerns.



TRADE CRITICS' QUARTET LEADS ROARING

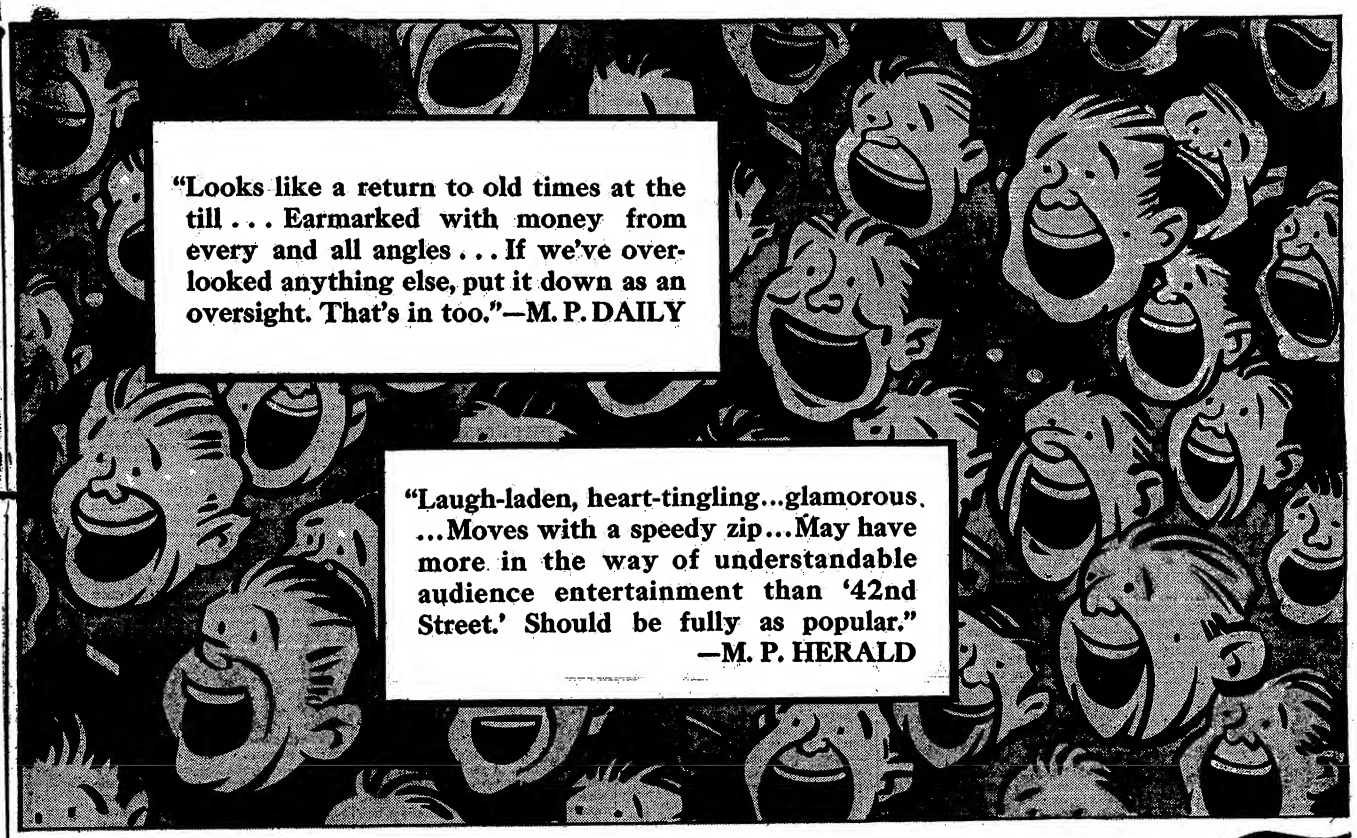
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Going Places

By Cecelia Ager

No Nice Gal

'When Strangers Marry,' and one of them's Lillian Bond—it is not a marriage made in heaven.

Miss Bond means to be a spoiled young society heiress in quotes. If, outside of pictures, there are such creatures, and they see how Miss Bond represents them, they'll beg to be working girls for ever after. Not that Miss Bond's figure slanders them, no indeed, but they do believe they've developed their enticement technique a bit beyond that of a burlesque teaser. Miss Bond doesn't.

Miss Bond goes further. She thinks 'spoiled young society heiresses' conceited bores, unsporting, trivial and vain. They have no better sense than to complain of the Javanese heat while encased in clinging garments fashioned from heat-conducting cloth of gold. They follow their railroad-building husbands to the tropics, and then, when the husband has native skull-duggery, malaria, swamps, shots from ambush and meller villains to combat—they sulk and pout and disobey because they love him so; the heat, which makes everyone else limp, only fires them to wilder histrionics. Miss Bond, when she is through with her 'spoiled young society heiress' portrait, leaves them only their legs to stand on.

Barbara Barondess by some inner magic injects a flash of actuality into the standard cast-off mistress role. She's kicked around, slapped and sneered at, and it really seems to hurt her.

Willing Gals

What's going on in this world is just as much the business of the Cotton Club cuties as it is anybody's else, they'll have it known at the Capitol this week. There's been a lot of this gloomy impressionistic dancing done downtown, they understand, and what does it amount to, after all, but calisthenics—arms upward stretched to slow music, torsos outlining a circle in slinky severe high-necked, long-sleeved 'interesting' dresses.

Then again there's this masculine modé hullabaloo, pants for women and all that. Well, the Cotton Club wrigglers got themselves some white flannel trousers, white felt slouch hats, black satin double-brested pockets, and stuck red carnations in their lapels. It doesn't cut in on the frenzied joy of their loose-jointed traipsing.

White folks get sentimental about picturesque old southern mammies, the amiable Cotton Club wenches have heard, too. If that's the way the quaint white folks like to see them, okay. So, very sophisticated, very stylized, they come out for their finale in white cotton frocks polka-dotted with red, red and white bandanas tied smartly over their sleek, shiny bobs, and politely swish brooms around, taking good care, however, that their sweeping motions can not be construed as professional. Harlem's got culture.

Ethel Waters returns to Broadway, her style even better, the original, fascinating modulations of her voice now caught in full by the mike. When she reads a lyric, she means what she's singing. She sings 'Stormy Weather' with such sincerity, such tragic loneliness, such drama that she makes it art, unforgettable, complete. Her ad libbing later in the first show expressed a bit too much self-assurance, although justified, to set well with a white theatre audience. They prefer the illusion of humility.

It's very nice of Peggy Hopkins Joyce, in 'International House,' to look so much like Peggy Hopkins Joyce, the legend. Her name means something to this country; it's truly splendid of her not to forget it, to appreciate so keenly her responsibility to the idealistic youth of the land.

Orchids, jewels, fine furs, lush negligees, downy couches spring to mind at mention of the Joyce name; nobody knows it better than Peg. Pictures never were averse to luxurious display, and now that little Peg's amongst them, she shall have all her small heart's always desired. Who has a better right to wrap herself deep in silver foxes, to recline on silken chaise lounges with her golden head buried in fragile white ostrich feathers, to sit before her dressing table untangling her hands and arms from their weight of diamonds. Her public expects it of her; Miss Joyce never would have it said of her that she's not obliging.

She presents a face and figure to the camera ripe with the Joyce tradition, delicately curved, exquisitely groomed, whole-heartedly feminine; the current rugged masculine mode interests Miss Joyce not at all. And if it is a bit difficult to determine what she's really thinking, if emotions are prohibited from twisting the smooth contours of her face, remember Miss Joyce never was one for telling all. That cool languor of her acting quite suits a gal who, after all, is a contemporary personage.

Sari Maritza, though allotted less footage than la belle Peggy, isn't overshadowed by her, for she's got a dark one piece dress with puffed sleeves of leopard skin that's something in its own right. The Cellophane Girls wear cellophane sure enough, and Baby Rose Marie appears strangely mature to shout hot rythms in such a cunning little four year old baby's dress.

Patsy's Little Eva

The Music Hall Ballet Corps, instructed by Florence Rogge, inspired by Patricia Bowman and made hauntingly ethereal by Clark Robinson's magic lighting, contrive a feat in 'La Sylphide' rarely achieved in an art as pretty and innocuous as the conventional ballet. They build suspense.

It isn't because they have a story to tell that they grip audience interest so forcibly; it's because they tell their story so clearly, so beautifully, so easily—that they arouse a more electric response that the usual pleasantly idle watching accorded graceful girls in graceful white ballet skirts. There's no perplexity over what they're about. When their own lovely formations have prepared Miss Bowman's entrance, she continues in the mood they've created, she carries on with the story in her solo, climaxes it with the fragile delicacy of her performance. Even the finale of the ballet, in which Miss Bowman is borne heaven-ward on wires accompanied by a few sympathetic sylphs, and garlands of roses, because it is consistent—is at least dramatic Charlotte Rousse.

The Roxyettes get a bit of serious staging themselves. To the tune of 'An Orchid to You' they trace the development of a corsage of orchids from the time a young lady seated before her dressing table receives it, until she is all set to meet her thoughtful swain in her cream satin dress with the orchids pinned on her shoulder. Midway in the revelation, the Roxyettes show how orchids would behave if they were only human. Strangely enough, orchids would like to be like Roxyettes, to cluster in Roxyette revolving petal formations, but most of all they long to stretch out in a long straight line and kick.

Kissing Joe Brown

In 'Elmer the Great' Patricia Ellis meets the most exacting assignment of her young career. It is her delicate task to yearn for Joe E. Brown.

Luck is with Miss Ellis for this test; the gods, looking down on her fresh young prettiness, are on her side. They grant her a love that is silent and undemonstrative, and see to it that her loved one is away playing baseball for most of the picture. Even when, for the final happy fade-out, Miss Ellis must kiss her hero, there is a michrophone on hand for her to hide behind.

So, with Miss Ellis in one place and Mr. Brown in another, she has little to do save look sweet and girlish, to wear simple little frocks, for she is a country girl—but a smart country girl. She journeys to the big city in search of her sweetheart, her wardrobe equipped with a black coat with a cape collar banded in ermine and swirled high about her neck that gives no clue to her provincial habitat.

Claire Dodd finds baseball players good company; she regards them with an engaging twinkle in her eye. Emma Dunn plays a mother again with her usual solicitious sincerity.

RKO'S NEWSREEL YARN

Wally West, attached to the Paramount publicity department, has sold an original story for the screen to RKO.

It's a story of the newsreel field called 'Muddy Waters.'

SOME SUMMER CLOSINGS AND RKO STAFF SHIFTS

Closing of a number of houses for the summer months may cause a slight shift of personnel in the field for the RKO theatre end. It's the usual summer switchup and mostly in the interest of economy. Some consolidations in operating effort may be occasioned, for the summer closing period, at least. Reduction in number of division managers is likely to occur.

Included in the closings are the Palace, on Broadway; Proctor's, Newark; Palace and Proctor's, Albany; Downtown, Detroit; Keith, Lowell; Orpheum, New Orleans; Proctor's, Troy; Keith, Portland; 105th St., Cleveland, and the Colonial, Dayton.

Presently RKO operates slightly above 100 theatres. Just how many may close for the summer isn't completely detailed. However, the possibility lies that the New England territory may be shifted under the supervising aegis of New York directly, although Bill Raynor will continue in charge of local operation there.

Except where houses may be shut, it does not mean any easing out of personnel, although some may be temporarily, at least, cut in authority, or their operating supervision limited to district authority.

Besides the New England division, certain of the metropolitan territory around New York may be split and more territory handed over to Charles McDonald than which he now supervises.

In Cleveland, J. J. Franklin may be succeeded by Nat Holt, formerly in charge, as Franklin, presently district manager in the Cleveland territory, may be shifted to Los Angeles in charge of the new stage band policy at the Hillstreet, L. A., with Horace Heidt.

There are approximately 100 theatres presently in the RKO fold, with the possibility that summer closings may be reduced to under 90.

Coast Title Changes

Educational's Andy Clyde 'She Dunked Him Wrong,' to 'Dora's Dunking Donuts.'

Harry Langdon's 'All Aboard,' to 'Tied for Life'; Langdon's 'Down and Out,' to 'Hooks and Jabs.'

Mascot Pictures' 'I'll be Hanged if I Do,' to 'Laughing at Life.'

Local Boy Makes Good

San Francisco, May 29.

Charles A. Leonard has been promoted from his present post as p.a. of the local United Artists theatre to the New York offices of UA where he will be in charge of ad designs and layouts for that firm's product. He was recommended to Hal Horne for the job by Lou Anger, UA theatre boss on the Coast.

Part of the recommendation was based upon the striking ads Leonard has used locally, his campaign on the current 'Be Mine Tonight' (U) getting credit for helping put over that film and running it into possibly nine or ten weeks at UA. Leonard, incidentally, copyrights all his designs, having learned by now that rival p.a.'s are prone to lift one now and then.

His successor at the Frisco UA hasn't been selected.

Smith's Finance Chore

Hollywood, May 29.

Next Pete Smith short at Metro will be titled 'Inflation', with the dialogist attempting to explain the new money deal. Zion Myers will direct the jumping tintype portion.

Jules White is megging additional sequences for 'Coyote', the last Smith shortie.

Schaak Reopens Long Beach

Long Beach, Cal., May 29.

Second rebuilt picture house to resume operations since the March quake is Arnold Schaak's Long Beach here which reopened (24). Mayor and city council participated in the inaugural, with Ruth Hall, screen actress, making a personal.

Remodeling and furnishing of house, which was badly damaged by the quake, cost approximately $25,000.

Matt Briggs May Go Fox

After his appearances on the Coast for Henry Duffy in 'Twentieth Century,' doing the part he did on Broadway, Matt Briggs may go into pictures via Fox.

Those Bankers

One of the banking reps for a theatre chain was looking over an out-of-town situation recently for the theatre company. Aim was to find ways and means to reduce operating expenses and mayhap, also rentals.

He looked over one of the deluxers and noticed that the house which played a combo policy of vaude and pictures, utilized a pit band. He decided to cut out the orchestra.

'But,' countered the house manager, 'we play vaudeville here and need the pit band.'

'Can't you use phonograph records?' asked the banker rep, 'the public won't know the difference.'

CLEANING UP PUBLIX ENT.; SUBSID DEALS

Wide powers to the trustees of Publix Enterprises, Irving Trust Co., which would permit their sale of stock ownership or accounts receivable in subsidiary companies of P.E., the compromise of claims and the execution of any agreements by the trustee deemed desirable in financing subsids and preserving assets, without notice to creditors, will be asked Thursday (1).

At the same time the Irving Trust will ask approval of the transfer of a 25% interest in the Fort Smith Theatres, Inc., to M. A. Lightman, partner in that Publix setup to amount of 25% now and the release by trustee from the lien of a mortgage executed by Paramount Enterprises, Inc., to P. E. and East Coast Theatres, Inc., of the Bradford hotel property at Miami, Fla. Also asked is release of judgments against Paramount Enterprises which are a lien on the hotel property.

P. E. now controls 75% interest in the Lightman-Fort Smith setup in Arkansas over a group of four houses. Under the proposed deal, Lightman would acquire a 50% interest in the theatres.

The same powers with regard to sale of properties, compromise of claims, etc., wanted by the P. E. trustee a week ago, were voted Paramount-Publix on condition attorneys of major creditors and committees were notified.

Syracuse Off Excl.'

Syracuse, May 29.

'Exclusive showings' as a policy (fades) from the Rialto here with 'Hell Below,' current at Loew's. It was a flop.

Future Metro and United Artists' films will be available to neighborhood and subsequent run houses.

Bergman Lights

Maurice Bergman has joined Lord & Thomas as that ad agency's contact representative with Paramount on theatres which it serves. He will give particular attention to the Paramount, N. Y. Bergman also will act as L. & T. contact with the Rialto, operated by Arthur Mayer.

Many years with Publix, Bergman was advertising and publicity director at the Brooklyn Par.

Disc Spots Her at Fox

Hollywood, May 29.

Fox has given a contract to Florence Desmond, London recording artist, who will come to Hollywood in September for the studio's screen musical revue, as yet untitled.

Miss Desmond first came to attention on this side with her imitations of film celebs in an English Victor record, 'Hollywood Party.'

BEN TURPIN'S CAFE

San Francisco, May 29.

Ben Turpin has quit double-crosseyeing the camera and by June 15 will have his own cafe opened here.

Turpin has taken over a large basement space in the location of former Coffee Dan's and has spent considerable dough to fix up the slot as 'Tropical Town.'

Macgowan Gets 'Hide in Dark'

Hollywood, May 29.

Kenneth MacGowan will produce 'Hide in the Dark' for Radio.

This is one of the pics which had been assigned to William Goetz before he transferred to the Zanuck-Schenck organization.

VISUAL EDUC. WITH INT'L AUSPICES

Visual education is suddenly taking on national as well as international aspects which are scheduled to materialize within the next six months. Regarded as most important is the decision of the Child Welfare Committee of the League of Nations to intercede at the World Economy Conference immediately upon its opening in London within the next few weeks, for a universal lifting of all duty on educational pictures.

The international movement thereafter, as decided by the league, is to set up an institution which will have the confidence of all countries in its selection of films for strictly tutorial purposes.

Unless the tax on films is abandoned by all countries, American film leaders, posted on the League's campaign, see little chance for teaching pictures ever being recognized by school systems throughout the world. The transportation of such product now makes the duty charges mount well over production costs, it is claimed.

At the same time certain colleges in America are preparing to extend the visual experiment on a much larger scale than has yet been attempted. These proponents, mostly professors, feel that the faculties of the country can be halved and that textbooks can be installed in a research library.

They hold that the country today is over-teachered and that the greatest overhead of the average school is represented in teachers' salaries. If some of their experiments are successful confidence is expressed whereby school boards can be shown that installing sound equipment and buying prints will be a marked economy rather than an extravagance.

Fox Adding in Wisc.

Milwaukee, May 29.

Wisconsin Amusement Enterprises, Fox subsidiary, has taken over the Downer and Shorewood, Milwaukee; the Rex, Oshkosh, and the Menasha, at Menasha, as the first step toward increasing Fox holdings in Wisconsin.

Unsettled business conditions several months ago caused about 40 Wisconsin houses operated by Fox to be returned to their owners.

J. S. Grauman and E. W. Wiesner, present operators of the houses taken over, will continue in charge.

Can't Use Tiff Name

N. Y. Court of Appeals is the latest tribunal to uphold the exclusive right of the nationally known jewelers, Tiffany & Co., to the use of the word 'Tiffany' as a trade title. Ruling by the state's highest court reaffirms both the Appellate Division's and Supreme Court's decisions restraining Tiffany Productions, Inc., from retaining that end of the picture company's moniker.

Since the action was started Tiffany Productions as a producing-distributing entity has passed through several mergers, with its old product now being released through Educational.

CAL. GOV. SIGNS LABOR BILL

Los Angeles, May 29.

Labor unions in this state defeated the so-called 'Yellow Dog' contracts when Gov. Rolph signed a measure outlawing such agreement.

It invalidates all such contracts between employer and employee which would prevent latter from joining a labor union.

Metro Awaits Tracy Return

Hollywood, May 29.

Metro is awaiting the return this week of Lee Tracy from his vacation in New York to start production of 'Turn Back the Clock,' in which he is featured.

Colleen Moore will probably get one of the two femme spots in the pic. Edgar Selwyn directs, from his own original.

Shortage of French Pictures Leads to New High in Dubbing

Paris, May 19.

Never since the advent of the sound film, which incidentally helped the French im to gain commercial ground and establish its place on the world market, has such an apparently complete stoppage of all production occurred.

The most important companies have ceased to produce, and are, instead, resorting chiefly to the dubbing of foreign films (American or German). Other former leaders in this field are now satisfied to distribute films of independent producers.

From statistical researches made in trade circles, it appears that 23 films have been completed sihce January, 1933, that 15 films are in course of production in French studios, that 80 films are scheduled for release, of which about 30 seem sure to be produced, 20 will probably be released, while the remaining 30 are rather problematic. This is borne out when it is remembered that of the 26 films announced in December, 1932, only 5 were actually turned out.

Contrary to the past when producers exaggerated their plans, it is interesting to note now that none of the 50 producers or distributors listed in the present survey tried to 'bluff'; in fact, they insisted that present difficulties, the uncertainty of markets, and other unfavorable production conditions had them guessing.

Only those French producers that actually intend to turn out films have announced their projects; these projects are modest and the films are few. The 30 films of which release seems certain only represent from 10 to 15% of the market requirements.

Once more the question of dubbing arises in this respect, and it would seem that 100 films are to be currently dubbed; 45 are already completed (including some dubbed at the end of 1932, which have not yet been released in France) American companies announce 61.

This dubbing 'epidemic' is due to several reasons. Primarily, French production has been unable to justify cost and effort on any large scale and with leading companies in such poor financial shape, it is obvious that to keep going they prefer a less dangerous method.

One thing is generally accepted by the trade: French cinemas cannot exist on the 60 films turned out in France this year, plus 20 French versions of foreign product, so dubbed films are a necessity.

Bergner to Quit Berlin

Vienna, May 18.

Local press has it that Elisabeth Bergner, foremost German and European dramatic actress, and her husband, Paul Czinner, are bidding for a palatial residence close to the local football grounds with a view of settling here for good. Czinner is a film director.

There is also word from Berlin that they will shortly sell their house at Berlin-Dahlem.

Piskator's Russian Picture Men Ready

Moscow, May 12.

First cinema effort of Erwin Piskator, leading German modernist theatrical director, is due for release under the title 'Fishermen's Revolt.' Picture, under Soviet aegis, was begun about two years ago and the German director's experiences in Russia have been rough.

Story is based on a novel by A. Segers. Words for chorus songs which apparently will figure in the action were written by a prominent Russian poet, I. Selvinsky. Most of the filming was done at points on the Black Sea coast.

Mex. Encourages Shorts

Mexico City, May 26.

State Department has granted Heimuth Shereiber, noted German cinematographist, and his crew of cameramen permits to shoot a series of scenic and costumes sound travelogues in various parts of Mexico.

Department figures pictures will create a tourist interest in Mexico in Germany.

Austrian Import Ratio Increased to 15 to 1

Washington, May

Austria has tightened up on its film import regulations fixing maximum of 15 foreign talkies to every domestic pic, according to reports to Department of Commerce here. Move does not affect silent films or news reels.

Import certificates are issued by Austrian Government to Vienna Chamber of Commerce. Certificates are in turn sold to importers at rate of 1,000 Austrian shillings each. Permits for importing of films are issued only on presentation of certificates.

All-Spanish Distributor Opens First Exchange

Jack Lustberg sailed Saturday (27) for Buenos Aires to open an exchange there for Spanish Productions, Inc. It's a new company that intends to have exchanges in all of the Spanish markets. J. H. Hoffberg is president, Lustberg and George Kallman are vice-presidents.

Kallman will go Mexico City toward the end of June to open an exchange there. Hoffberg remains in charge at the New York home office. Eventually there will also be a branch in Madrid.

Concern represents for the entire world market almost all the indie Spanish film producers existing. Included in the companies whose product they distribute are Rafaelo Frias, Jose Alcaidy, Alberto Monroy, Alphonso Sanchez Tallo, Industriale Cinematografico, F. P. Las Curain and Compagnie Productora de Peliculas, all of Mexico City, and Sonora Films, of Madrid.

It's the first indie combine that has been made in Spanish film production, the group's idea being that by concentrating distribution, the market can be widened and better results obtained.

Hanna Heads for U. S.; London Date for Wife

Paris, May 20.

Having completed his three month Paris assignment to the United Artists booking offices as Douglas Fairbanks' personal rep., Mark Hanna sailed for New York this week to confer with Doug. In all likelihood, Hanna, because of his familiarity with the Orient, where he was stationed formerly, will accompany or precede Doug on his forthcoming trip to China in connection with the Fairbanks' Chinese production.

Beth Berri (Mrs. Hanna) accompanied Mark as far as London and is remaining abroad to fill engagements in England and France. She has been booked by Harry Foster to headline for two weeks at the London Leiscester Square, new revue now in rehearsal and has offers for night clubs and subsequent vaudeville appearances. Berri was wanted by the Ambassadeurs, Paris, to replace Grace Poggi as chief attraction of the cabaret show, as Poggi has been called back to Hollywood by Sam Goldwyn. Spot has a mixed colored and white floor show. Offer was declined.

Appeal German Ban

Berlin, May 19.

'Man That I Killed' (Par) has been banned here.

Par appealed the decision.

German Film Resume

Boston, May 29.

Fine Arts reopens today after two weeks dark, due to anti-Hitler stir, affecting German films house had booked in.

Feature this week 'The Cry of the World,' compendium of world's events, and 'Dreyfus Case.' Next week 'Maedchen in Uniform.'

Buenos Aires Co. Folds

Buenos Aires, May 19.

Sociedad General Cinematografica, one of the biggest indie film distributors in the local market, has gone into receivership and is liquidating.

Company, besides distributing films, also sold equipment.

FEJOS' SHARING IDEA

Takes U. S. Rights to Vienna Pic as Pay for Directing

Vienna, May 18.

After directing for Braunberger and Osso in Paris, Paul Fejos is now making 'Sun-ray,' a Fejos-Otzoup production, starring Annabella and Gustav Froehlich, at Sascha's here.

Berlin's Cinema to handle rights outside America. U. S. rights to be sole property of Paul Fejos instead of his drawing payments for production and direction.

Wants to do next in Barcelona. Has a story in mind centering around holy Penitent Week, commemorated in Spain every Easter. Then hopes to make African pic in Johannesburg.

JERITZA'S FIRST FILM SET, VIENNA AUSPICES

Vienna, May 18.

Oskar Glueck, chief of Projektograph Films, announces Marie Jeritza is under contract to him for a tri-lingual talker, her first.

The film, called 'Archduchess Alexandra,' will have an elaborate setting of 1918—Russia with plenty of scope for both voice and acting of Archduchess Jeritza. Story as yet in the air, with Hanns Sassmann penning a scenario on appro.

Apart from Jeritza, Glueck already engaged Wilhem Thiele to direct, and Leo Siezak to co-star. Franz Lehar is to be responsible for the score, it is promised.

According to Glueck, test films of Jeritza are excellent. German version to be made at Sascha studios in June. English and French versions to be made in England. Thiele now over in London to negotiate, with Glueck to follow him next week.

Germans Now Censoring All 16mm Films, Too

Washington, May 19.

Censorship is tightening in Germany all down the line, according to a report by George R. Canty, U. S. Film Trade Commissioner stationed here. New decree just issued by the minister of public instruction provides that films of sub-standard size are subject to the same censorship rules as govern standard size film, even when only intended for amateur performances, which incidentally are to be considered henceforth in the same category as regular film shows in motion picture theatres.

The decree, which recommends to the police authorities a severe control of the narrow-film performances, divides narrow films existing in Germany into originals in narrow film and remakes in narrow film. The first type involves films produced chiefly by amateurs on sub-standard stock, while the term remakes in narrow film' is understood to apply to narrow film copies made from regular film productions that have been officially passed by the censors.

Both kinds of sub-standard size films, whether intended for public shows or for exhibitions in clubs, association, or any other private performances, excepting only shows for home entertainment, are subject to censorship.

The same rates censorship fees are applied to narrow size films as to those of standard size, except in the case of 'remakes' of standard size films already admitted by the censors; the narrow film copy is then censored free of charge.

These drastic measures have caused some uneasiness in 'narrow film' circles inasmuch as it is thought that increased expenses and the difficulties inherent to censorship will have a stultifying effect on 'narrow film' producers. Representatives of the latter have decided to petition the ministry for an alleviation of the tax.

Van Newsreels Vienna

Vienna, May 17.

Cornelius Vanderbilt, Jr., discovered with two French cameramen in mass meetings and political demonstrations.

It is said Vanderbilt is collecting news reel material all over Europe to go with forthcoming lectures.

Vanderbilt registered in local hotel as journalist, and went from here via Passau to Munich.

Germany Orders Radical Film Trade Reforms to Advance Native Product; Cuts Sales Costs, Ends Overseating

Germany has pretty well formulated its new approach to film matters. After number of meetings between Dr. Goebels of the Hitler ministry with various film men, a fairly concise and definite program has been outlined and attempts will be made, starting immediately, to resurrect the film industry in Berlin. That is learned by 'Variety' from semi-official sources in New York and Washington.

According to German governmental announcements, the film industry there is being reorganized for the 'purpose of securing equal representation among producers, distributors and exhibitors with the purpose of rebuilding the industry on a healthy basis and creating an atmosphere of security for producers and investors by means of preliminary advisory censorship in the administration of the producing companies.'

Twi ill

Statements from official German sources are cloudy and ambiguous, but throughout there is evident a real effort at improvement. In this vein, one of the first governmental regulations call for an absolute end of double features, making the showing of more than one feature in a theatre a legal offense. For more than two years German exhibs and distribs have been fighting with the growing headaches of bi-featuring and couldn't do thing about it.

Also the government has taken under advisement the matter of taxes and will attempt to grade theatrical and film taxes down where necessary to make progress possible at the b. o.

There are a number of jokers in the new lineup, but the proposition for the first time is along open lines.

A special film committee was formed with Christoff Mulleneisen in charge of domestic and foreign distribution; Felix Pfitzner handling studios; Adolf Engl on the theatre matters; Heinrich Bolten-Backers in charge of industry matters and Herr Schmidy on production. These are all old-line Berlin film men. They are to work in with the Spio (as reorganized to the National Socialist Kommission Spio), the Nazi Party, the Ministry, the reorganized NSK Tobis Commission and under advisement of the Kampfbund (Nazi Film Labor Union). Another special committee is for press purposes and is headed by Dr. L. Nusser, editor of the 'Film Kurrier,' which is now the official Nazi film trade paper. A third committee is for preliminary control of scenarios and casts. It's headed by Herr Cremer. Another committee still is the Tobis thing, which means a group for control of license and electrical fees. Spio, former organization of producers and filmites, has been reorganized to conform.

A Film Magna Charta

New line of procedure as laid out in an officially released 'Film Magna Charta' calls for the following items:

1. Scenarios and music for films must be based on works German in spirit. All films, even if intended for foreign distribution, must be 'penetrated with German spirit and culture.' Order goes on to point out that 'motion picture theatres should be places of entertainment and pleasure, but at the same time they should not neglect their task of cultural influence.'

2. An amicable understanding will be sought on matters of music and music rights. No court actions will be started without previous warning against any German film enterprise.

3. The special NSK Tobis commision will work with the government toward alleviation of license terms.

4. Studio space in Germany generally will be a free matter of choice for all recognized producers.

5. Nothing is to hinder studio production activities, although more rigid economy is called for all down the line.

6. Shifting of producers to foreign studios, or any studios outside of Germany, is not permitted. In cases where this proviso is violated the producers may find it difficult to market the product involved within Germany. (Directors and casts are not mentioned here, but it is believed the principle carries through to them also).

Must Cut Seatage

7. Distributors must concentrate their efforts at marketing good films at cheaper prices than heretofore. Distribution expenses must be reduced as much as possible and distribution must be concentrated in the hands of a small number of units.

8. Exhibitors must get to work immediately to remove excess seatage wherever it exists. If that involves the closing of theatres, it must nevertheless be accomplished —and quickly.

9. Production of films will be made easier. There will no longer be any doubt whether or not a scenario is fit for production or exhibition, because the Propaganda section of the Nazi Party will decide definitely one way or the other. Also there will be no more doubt as to what persons may or may not be employed as writers, actors, or composers in films.

10. Endeavors to reduce exaggerated salaries will be supported by the government at all times.

Canty Off to Prague To Urge Quota Reform

Berlin, May 29.

George Canty, American film trade commissioner here, suddenly hopped a train for Prague Saturday (27) to see what could be done on quota easing there.

Canty believes that Czechoslovakia is ready to give in on the quota matter and make things easier for entry of foreign films. If so, the American companies would come back into the market. With conditions in Germany what they are Czechoslovakia is trying hard to make a play for world trade leading to the belief that an easier quota law is likely.

Mexico Anxious About Old Eisenstein Film

Mexico City, May 26.

Ministry of Foreign Relations has ordered the Mexican consul in Los Angeles to attend with his notebook and both eyes open premiere there of 'Thunder Over Mexico' ('Hurrah for Mexico') made in this country a couple of years ago by Serge Eisenstein, noted Russian director.

Ministry announces that it has heard that Upton Sinclair, who edited the Eisenstein production, 'mutilated and adulterated' the film to an extent that only phases detrimental to Mexico were retained. Consul has been instructed to supply ministry with a complete report about the picture.

Tobis Co. Shows Loss

Amsterdam, May 20.

Tobis Maatschappij Internationale, which includes the Tobis holdings in France, Germany, England and Switzerland, according to its statement just made public, shows a loss of $16,160 for the past year.

Company lost money in all of its holdings except France, where a profit was shown.

Tobis' Berlin branch is now trying to arrange a deal with Sacha of Vienna, whereby the two will interproduce and distribute. Sacha is in receivership.

French Labor Peeve

Paris, May 20.

For some time, now, Universal has been using a firm called Rythmagraphie for dubbing. Latter concern has its offices in the same building as Universal, working hand in hand with the Universal foreign staff.

As the personnel of Rythmagraphic is almost entirely German, the French Government is said to be protesting on the grounds of quota labor laws. Universal is keeping mum but those in the know say changes are to be effected immediately.

WE'RE NOT KEEPING 'EM ON ICE!...

Cool



CONSTANCE
BENNETT
Glamorous . . Gorgeously Gowned
"In"
BED OF ROSES
with
JOEL McCREA
John Halliday Pert Kelton Samuel Hinds
Directed by Gregory La Cava
Pandro S. Berman Production

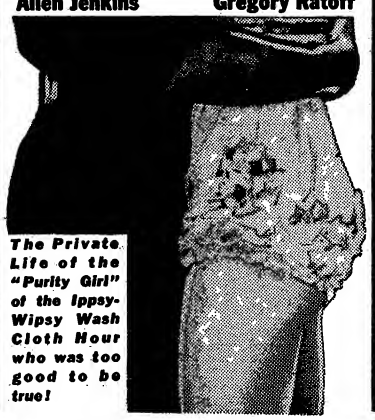
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The throbbing love story of a girl who wanted to make her life a bed of roses . . but forgot that every rose has its thorn!

THE YEAR'S BIG LAUGH ON THE RADIO BUSINESS!

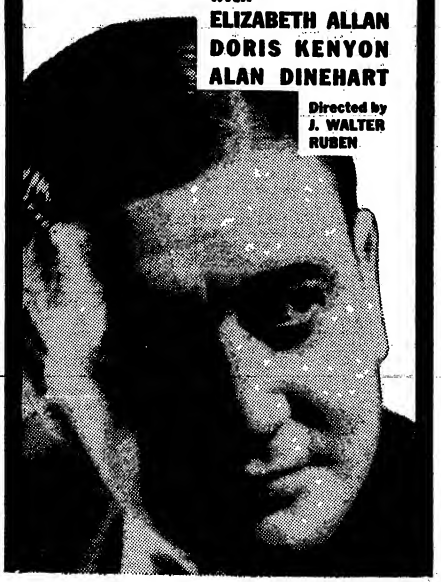


"PROFESSIONAL SWEETHEART"
with
GINGER ROGERS NORMAN FOSTER
ZASU PITTS FRANK McHUGH
Allen Jenkins Gregory Ratoff



The Private Life of the "Purity Girl" of the Ippsy-Wipsy Wash Cloth Hour who was too good to be true!

RICHARD DIX
In
"THE PUBLIC BE SOLD"
[TENTATIVE TITLE]
A smashing up-to-the-minute business romance of a hard hitting young advertising man who knew how to sell a bill of goods to a million people . . . or a girl!
with
ELIZABETH ALLAN
DORIS KENYON
ALAN DINEHART
Directed by J. WALTER RUBEN



your aching brow Mr. Exhibitor RKO RADIO HAS PICTURES and we're not keeping 'em on ice for the fall and winter! You're going to get 'em now . THIS SUMMER right when the thermometer is getting sunstroke and your box-office needs a shot in the arm!

IRENE DUNNE

in "THE

SILVER CORD

with

JOEL McCREA

Frances Dee, Eric Linden
Laura Hope Crews

Directed by John Cromwell from Sidney Howard's Theatre Guild Play
Pandro S. Berman Production

UNANIMOUS PRAISE FROM THE CRITICS FOR THE BEST WOMAN'S PICTURE IN YEARS!



GIRLS AND MUSIC AND WAVES OF LAUGHTER!



"MELODY CRUISE"

with

CHARLIE RUGGLES
PHIL HARRIS



Directed by Mark Sandrich
Louis Brock Production

Greta **NISSEN**
Helen **MACK**
Marjorie **GATESON**
Chick **CHANDLER**
and a Flock of Girls that will make the wild waves wilder!

Everywhere . . . on the air they're playing the big song hit "Isn't This a Night for Love"



Two Great Stars brought together in a Great Drama of Modern Marriage!

★ ★

ANN HARDING
WILLIAM POWELL

in

"DOUBLE HARNESS"

with

Henry Stephenson, Lucile Browne, George Meeker

Directed by JOHN CROMWELL

AND A DOZEN OTHERS . . . READY, IN WORK AND COMING!

WHEELER & WOOLSEY *in* **"Diplomaniacs" . . . Bill Boyd, William Gargan, Wynne Gibson** *in a smash drama of the hospital racket* **"EMERGENCY CALL" . . . "India Speaks"** *with* **RICHARD HALLIBURTON . . . Chester Morris and Vivienne Osborne in "TOMORROW AT SEVEN" . . . "FLYING DEVILS"** *air thriller* **. . "FLAMING GOLD" . .** *The last* **EDGAR WALLACE** *story* **"The Death Watch" . . . Phillips Holmes, George Stone, Fay Wray in "THE BIG BRAIN" . . . "THE DELUGE" . . .** *and another* **CONSTANCE BENNETT** *production.*

YOU'LL GET 'EM WHEN YOU NEED 'EM
WE'RE NOT KEEPING 'EM ON ICE!

RKO Radio Pictures

MERIAN C. COOPER *Executive Producer*

Comparative Grosses for May

(Continued from page 10)

WASHINGTON

	April 27	May 4	May 11	May 18
EARLE (2,424; 25-30-40-50-60-70) High. $27,000 Low.. 6,000	Ex-Lady $17,000 Stage Show	Elmer Great $21,000	Central Airport $18,000	Working Man $21,000
FOX (3,434; 15-25-35-50) High. $41,500 Low.. 11,000	Looking Forward $27,500 Vaude	Pleasure Cruise $15,900	Zoo Budapest $14,900	Barbarian $22,000 (Jessel-Talmadge)
KEITH'S (1,830; 15-25-35-50-60) High. $20,000 Low.. 4,500	Sweepings $7,000	World Gone Mad Mussolini $4,500 (New Low)	World Gone Mad and Below Sea $5,500	Diplomaniacs $6,800
PALACE (2,368; 15-25-35-50-60) High. $29,300 Low.. 6,000	White Sister $18,000	White Sister $11,000 (2d week)	Cavalcade $19,000	Today We Live $18,500
COLUMBIA (1,232; 15-25-35-40) High. $19,000 Low.. 1,100	Humanity $2,000	Big Stampede $3,000	Bondage $3,100	After the Ball $2,900

MONTREAL

	April 27	May 4	May 11	May 18
PALACE (2,700; 60) High. $18,000 Low.. 7,500	King Kong $12,000	Cavalcade $14,000	Cavalcade $9,000 (2d week)	Bedtime Story $13,000
CAPITOL (2,700; 50) High. $30,000 Low.. 7,000	Pick Up and Hell Heaven $12,000	Be Mine Tonight and Mind Reader $11,000	Keyhole and Grand Slam $10,000	Elmer Great and Girl Missing $11,000
LOEW'S (3,200; 60) High. $18,000 Low.. 7,500	Cohens Kellys $14,000 Vaude	Clear Wires $11,000	King Jungle $13,000	Out All Night $12,000
PRINCESS (1,000; 50) High. $25,000 Low.. 4,000	So This Is Africa and State Trooper $4,500	Rome Express and There Goes the Bride $8,000	Secrets and Face in the Sky $7,000	Yes, Mr. Brown $6,500
IMPERIAL (1,000; 50) High. $12,000 Low.. 1,000	Les Deux Orphelines $1,200	Les Deux Orphelines $850 (2d week)	Mirage de Paris $1,500	Grand Opera $12,000 (New High)

BUFFALO

	April 27	May 4	May 11	May 18
BUFFALO (3,400; 30-40-55) High. $42,000 Low.. 10,200	Bedtime Story $16,500 Stage Sh	White Sister $16,800	Secrets $11,200	Today We Live $13,000
GREAT LAKES (3,400; 25-40) High. $25,000 Low.. 4,000	Cavalcade $10,200	Central Airport $4,900	Rasputin $7,400	Elmer the Great $5,200
CENTURY (3,400; 25) High. $21,000 Low.. 3,800	Out All Night and B'way Bad $6,400	Wax Museum and Lady's Profession $5,500	Sailor's Luck and Secrets Wu Sin $5,300	Grand Slam and Past Mary Holmes $3,900
HIPPODROME (2,400; 25) High. $22,000 Low.. 3,600	Woman Accused and Sailor Be Good $6,600	I'm a Bum and Forgotten $5,200	Strictly Personal and Trick for Trick $3,600 (New Low)	Keyhole and Terror Abroad $5,300

BIRMINGHAM

	April 27	May 4	May 11	May 18
ALABAMA (2,800; 25-40) High. $29,000 Low.. 3,500	Bedtime Story $6,000	Rasputin $7,000	White Sister $6,000	King Kong $8,000
STRAND (800; 25) High. $5,000 Low.. 1,000	Murders Zoo $2,000	Understanding and Sign Cross $1,400	Sign Cross and Bondage $1,800	Sailor's Luck $1,500
EMPIRE *(1,100; 15-25) High. $12,000 Low.. 1,000	Parachute Jumper $1,800	Hello Sister $1,500	King's Vacation $1,800	Girl Missing $1,000

* Reduced scale.

PORTLAND, ORE.

	April 27	May 4	May 11	May 18
BROADWAY (2,000; 25-40) High. $21,000 Low.. 2,900	Cavalcade $7,000	Bedtime Story $9,600 (Talmadge-Jessel)	Central Airport $2,900 (5 days)	Barbarian $4,300
UNITED ARTISTS *(1,000; 25-40) High. $13,000 Low.. 1,200	Gabriel $5,300	White Sister $4,400	Today We Live $5,600	Today We Live $3,400 (2d week)
ORIENTAL (1,000; 25-35) High. $24,000 Low.. 2,000	42d St. $9,000	42d St. $5,700 (2d week)	42d St. $4,800 (3d week)	42d St. $4,600 (4th week)

* Reduced scale.

NEW HAVEN

	April 27	May 4	May 11	May 18
PARAMOUNT (2,348; 35-50) High. $21,000 Low.. 3,000	Bedtime Story and Self-Defense $7,800	Terror Abroad and Tonto Rim $4,600	Supernatural and Love Like That $3,000 (New Low)	Song Eagle and Laughter Hell $4,200
PALACE (3,040; 35-50) High. $20,000 Low.. 5,100	Cavalcade $7,700	Rasputin $8,100	White Sister $7,400	Today We Live $6,300
SHERMAN (2,200; 35-50) High. $16,000 Low.. 1,500	Central Airport and Ex-Lady $6,900	Dangerous Game and Secrets $7,600	Sweepings and Elmer Great $8,500	Working Man and Phantom Broadcast $8,000

SEATTLE

	April 27	May 4	May 11	May 18
FIFTH AVE. (2,500; 25-40) High. $26,900 Low.. 2,800	Cavalcade $7,800	White Sister $7,800	Bedtime Story $7,800	Rasputin $7,800
ROXY (2,300; 25-35) High. $22,500 Low.. 4,000	Kiss Before Mirror $13,000 (Talmadge-Jessel on Stage)	Child Manhattan $7,800	So This Is Africa $8,200	Rome Express $5,300
PARAMOUNT (3,106; 25-40) High. $21,000 Low.. 2,700	Mysterious Rider and Mind Reader $2,700 (New Low)	Central Airport and Pleasure Cruise $3,900	Looking Forward $5,300	Murder Zoo and Hello Sister $5,000
LIBERTY (2,000; 10-15-25) High. $12,000 Low.. 2,100	Robbers Roost $4,800 (9 Days)	Officer 13 and Midnight Warning $4,800	Air Hostess $4,200	Ramu and Cowboy Counsellor $4,200
MUSIC BOX (950; 25-35) High. $17,000 Low.. 2,100	42d St. $4,500 (3d week)	42d St. $4,200 (4th, Final)	King Kong $5,000	Great Jasper $2,800

PROVIDENCE

	April 27	May 4	May 11	May 18
ALBEE *(2,300; 15-40) High. $20,000 Low.. 3,000	Sweepings $6,400 Vaude	Kiss Before Mirror $6,400	Out All Night $5,600	Below Sea $5,600
FAY'S (1,600; 15-55) High. $15,000 Low.. 3,000	Laughter in Hell $6,500 Vaude	42d St. $6,800	Hello Sister $6,800	Sucker Money $6,500
STATE (3,700; 15-40) High. $28,000 Low.. 2,500	White Sister $16,500 Vaude	Today We Live $14,500	Secrets $12,800	Looking Forward $11,400
PARAMOUNT (2,200; 15-40) High. $18,000 Low.. 2,200	Oliver Twist and Phantom Broadcast $4,200	Bedtime Story $5,500	Circus Queen Murder and Cheating Blondes $2,300 (5 days)	Song Eagle and Rome Express $4,800
VICTORY *(1,600; 10-25) High. $4,500 Low.. 1,400	King Kong $7,200 (55c. top)	King Kong $2,200 (2d week)	Our Betters and Strangers Meet $1,400 (New Low)	Soldiers Storm and Parole Girl $2,200

* Reduced scale.

CINCINNATI

	April 27	May 4	May 11	May 18
ALBEE *(2,300; 35-55) High. $33,500 Low.. 6,500	Humanity $8,300 Vaude	Cavalcade $9,500	Today We Live $10,000	Bedtime Story $9,100
PALACE (2,600; 30-55) High. $28,100 Low.. 6,000	King Kong $14,300	So This Is Africa $9,900	Secrets $6,900	Pick Up $9,200
LYRIC 1,285; 30-55) High. $23,900 Low.. 4,100	White Sister $10,700	White Sister $5,600 (2d week)	Christopher $5,500	Sweepings $5,500
KEITH'S (1,500; 25-40) High. $22,100 Low.. 3,200	Central Airport $4,800	Keyhole $6,300	Elmer the Great $5,000	Ex-Lady $4,000

* Reduced scale.

LOUISVILLE

	April 27	May 4	May 11	May 18
LOEW'S *(3,400; 25-40) High. $28,000 Low.. 3,000	White Sister $7,500	Secrets $5,000	Today We Live $6,300	Looking Forward $5,000
STRAND *(1,706; 25-40) High. $12,500 Low.. 1,400	Cavalcade $6,800	Central Airport $3,000	Kiss Before Mirror $2,500	Elmer the Great $3,300
RIALTO (2,700; 25-30-40-60) High. $16,000 Low.. 1,900	Pick Up $6,000 Stage show	Bedtime Story $3,500	Ex-Lady $8,400	Lady's Profession $7,100
BROWN *(2,000; 15-25-40) High. $14,000 Low.. 1,100	King Kong $4,200	Pvt. Jones $2,400	Hello Sister $1,500	Mind Reader $1,900
ALAMO (900; 15-25-40) High. $11,600 Low.. 900	Wax Museum $1,400	Tonto Rim $2,000	Parole Girl $1,600	Big Cage $1,700

* Reduced scale.

DETROIT

	April 27	May 4	May 11	May 18
MICHIGAN (4,045; 15-25-35-40-55) High. $58,100 Low.. 7,800	Ex-Lady and Luxury Liner $8,800	Today We Live $12,000	Barbarian $7,800 (New Low)	Song Eagle and Keyhole $10,000
FOX (5,100; 15-25-35-40-55) High. $50,000 Low.. 4,000	Cavalcade $21,000	Cavalcade $8,000 (2d week)	Cohens-Kellys and Fighting President $4,000 (New Low)	Big Cage $6,500
FISHER (2,665; 15-25-35-40) High. $29,000 Low.. 3,800	Men Fight $4,000	Blondie Johnson $3,900	Looking Forward $6,200	Central Airport $4,800

SAN FRANCISCO

	April 27	May 4	May 11	May 18
GOLDEN GATE (2,844; 30-40-55) High. $19,000 Low.. 7,000	King Kong $17,500 Stage Show	King Kong $9,000 (2d week)	Out All Night $13,700	Sweepings $13,500
PARAMOUNT (2,700; 30-40-55) High. $36,000 Low.. 5,000	Cavalcade $13,000	Central Airport $12,000	Bedtime Story $15,000	Rasputin $13,500
WARFIELD (2,700; 35-55-65) High. $48,000 Low.. 8,200	Pick Up $16,000 Stage Show	Keyhole $20,000 (Morton Downey on stage)	Today We Live $20,800	Picture Snatcher $16,800

(Continued on page 27)

P. E. Proceedings

(Continued from page 7)

Davis that if nothing else works out, the creditors themselves will preserve the P. E. estate.

Oldknow-Marcus Bi

This developed at a hearing called to consider offers of Oscar Oldknow and Lou Marcus to purchase the Publix-Salt Lake chain subsid of P. E. Offers met with serious opposition from Lynch and Stoneham, former particularly inferring that if the Oldknow offer, better than that entered by Marcus, was accepted it would virtually amount to a 'steal.' Trustee representatives had said earlier in the week that the bids were identically alike, but Friday (26) it developed original bids had been amended.

Instead of an outright buy of 50% of P. E.'s interest in Publix-Salt Lake, Oldknow agrees to advance $15,000 to the P. E. trustees and an additional $35,000, if required, as working capital up to Sept. 15, against an option to purchase the property.

For the vance of $35,000 Oldknow wants a mortgage giving him security of leaseholds on the Capital and Paramount, Salt Lake City, two most important theatres in the Pub-Salt Lake group. Oldknow's option for purchase would be exercisable on Sept. 15.

Louis Marcus, original partner of Publix in Salt Lake and now mayor of the city, was also on hand. Marcus' offers to advance $25,000 against a purchase, asks no security. Only condition he imposes is that credits and balance sheets of P. E. be certified.

A third offer, received by the trustees in telegraph form, but not up for consideration as yet, is from Harry David, Publix division manager of the Utah-Idaho theatres of the chain. It is strictly an operating deal from June 1 to Dec. 31, with loans to be provided for current operation. If unable to pay off loans out of operation, David would assume the obligation and keep the theatres operating, reserving the right to control all obligations and charges.

Lynch Group's Considerati

This deal, along with offers of Oldknow and Marcus, as well as any others that may come in, will be gone into further on June 6. Lynch and Par-Publix attorneys asked this postponement in a fight against acceptance of the Oldknow offer, judged as the best received to date, for two reasons. One voiced was that the bids on P-S. L. were too small, with agreement between Lynch and P-P that the Salt Lake circuit is one of the most valuable of the P. E. properties.

The other reason was that Lynch, with P-P counsel for trustees assenting, wanted more time in which to find a solution to the immediate P. E. problem in avoidance of such sales as proposed.

The theatres of the P-S.L. setup are Capitol, Paramount and Victory, Salt Lake City; two each in Boise, Idaho, and Twin Falls, Mont., and one each in Ogden and Provo, Utah.

Allen T. Klots, of counsel for P. E. trustees, argued that that failure to accept the Oldknow offer places P-S.L. in jeopardy with rents coming due, but Referee Davis pointed out that, after all, no creditor seemed to object to turndown of offers so far.

On a squabble as to condition of P-S.L., Lynch declared the Capitol and Paramount, Salt Lake, showed a profit of $70,000 in 1932. Trustee argued that for 53 weeks' period ending last Dec. 31, there was a cash profit of $50,000 but a book loss of $62,000. Later Dan Michalove, who it was revealed was placed over operation of P. E. by the trustees on recommendation of Lynch, said that the cash profit from operations of P-S.L. from Jan. 1 last to the middle of this May amounted to $1,600.

While Oldknow, who put in a bid for the theatres, is not a P. E. creditor, Louis Marcus, who put in the other, has a claim for $93,991.

Publix-Salt Lake owes P. E. a total of $120,301 as of Jan. 26 when company went into bankruptcy, while as contingent obligations are guaranteed leases of two P-S.L. houses, the Capitol, in Salt Lake, $402,500, and the Victory, same city, $156,000.

Stock of P-S.L., owned 100% by P. E., is capitalized in Delaware at $455,000.

Lynch stated that the trustees are operating P. E. at a great loss, between $15,000 and $20,000 a week, and some action is imperative by the creditors of the theatre subsid and its parent company, P-P.

EXPLOITATION

By Epes W. Sargent

Cleve's Big Bally

Cleveland.

Loew's State selected opening of 'Hell Below' for its biggest exploitation campaign of year, recruiting both local army and navy authorities to help make the town conscious of sea-war film thrillers.

Three army planes prologued the midnight premiere by stunting over theatrical section and directing a sham battle at theatre below, while searchlights played on them. Naval reserve band marched through streets and put on half-hour sidewalk concert that was put on air through mike installed in lobby. J. C. Sullivan, technician who served on battleship Colorado which Metro used in filming pix, dragged in crowds by giving radio spiel in front of theatre on his experienced. Street traffic was jammed for two blocks by the time the show beginning was signaled by a salvo of shots fired by marines stationed on marquee.

Only drawback to all the State's super-ballyhoo was that the next-door RKO Palace cashed in on it by throwing a rival midnight pre-view at the same time. Competition hurt, as the Palace's picture, 'Below the Sea,' lent itself to the same type of exploitation.

Semi-Haircuts

First hot Saturday last year a theatre made a deal to give any kid a haircut free provided he got it half in the morning and the other half in the afternoon. About 50 kids responded and each had a clipper cut on the right side and then was turned loose with instructions to come back at four o'clock, when the barber completed the clip. Meanwhile they were all over town displaying their freak haircuts and advertising the theatre as nothing else could.

As a safety measure each kid had to bring written okay from his mother, but most parents seemed to feel that a saving on the cost of the clip and a free ticket to the show was worth while.

House is working it again this year, but the kids are paying for the clips. Gag now is that any kid who turns up for the first matinee with a half haircut can get in free, but he pays the barber himself.

Good only for a town small enough for the children to be noticed, but there are plenty of these.

Extension

Air conditioned theatre is preparing to repeat last year's success in keeping the house open until midnight. Show is over shortly before 11, but no one is chased out. Lights go half up and crowd can stay and enjoy the temperature. No dancing or violent effort, they just sit around and chat with phonograph records on the non-sync faded down so as not to interrupt.

Sandwiches and cool drinks are served in the mezzanine, which has the carpet taken up for the summer. There was enough trade last year to pay for running the plant the extra hour, and about half the patrons remain until nearly closing time.

House figures that last year the last show attendance was about 40% better than that for the previous year on warm nights.

Double Header

One of the bush league town managers is planning something a little different for 'Elmer the Great' when that comes his way. Boy orphans will be taken to see the ball game then they and the two teams will come to the theatre for the show, after which the kids will be fed before taken back to the orphanage.

It's a four-way stunt with the newspaper, a caterer, the ball people and the theatre all working in together, and figured that all will pick up enough out of the publicity to make it worth while. The caterer seems to be on the small end, but he has the dog and pop concession at the ball park and felt it would be politic to come in.

Anti-First Run

A. Leventhal, of the Luxor theatre, Brooklyn, a nabe house, is after the first run fetich by way of his house program. He opens with a slightly prejudiced definition, but it's good copy for the subsequents. It runs: 'First run is a name given to a picture to entice you into paying a premium for the doubtful privilege of having seen it before others.

'Very often these so called first run pictures have been shown throughout the country before reaching New York City.

'Rumors have been spread that pictures playing neighborhood theatres have portions cut or missing. This is a deliberate falsehood told to further induce your patronage of so-called first run theatres. The pictures playing the Luxor theatre are [illegible] all with those shown in so called 'first run theatres charging prices greater than ours.'

This winds up with a bold 'Until you have seen a picture, it is first run. Don't be misled by the 'first run' bugaboo. Save money with the Luxor common sense prices.'

Mr. Leventhal might be interested in the slogan current some 10 years ago which ran, 'A book is new until you have read it.'

Magic Stuff

Magic gags always seem to go over. Manager collected recently on a store window stunt that cost little and got a lot of readers. Man dressed to suggest what used to be the typical stage magician with black satin breeches and black moustache and goatee was supplied with sales copy printed on squares of white paper. Magician worked in front of a false wall of cloth and 'mesmerized' the paper so that it stuck to the wall so long as he held his hand outstretched. When it dropped, the paper fluttered to the floor, to the astonishment of the spectators.

Answer was that the space in the wall where the paper stuck was of scrim, and a vacuum cleaner on the other side held a vacuum when the current was on. Contact was made through one of the boards on the floor of the window. So long as the magician stuck to that board, he could make the paper stick. Cutting off the current caused it to drop. Each sheet was held long enough insure reading of the message.

Only cost around $4 to fit up, and it sold plenty of tickets.

Effective Sign

Palace, N. Y., had an unusually effective lobby board recently that is something of a getaway from the usual.

Board was the regulation three-sheet size, but provided with a shadow box. The program proper was painted on an oblong about half the size of the space and mounted on a block two or three inches high, set off to the right-hand side. This provided space for other sales copy as to prices and showings in the remaining portion, getting equal prominence and yet not being intrusive on the program, which was the important part of the sales argument.

The effect in this instance was heightened by the use of two neon tubes, red and green, alternately flashing, but a good effect can be achieved with only white light. The big idea is that, by blocking up part of the display, it gets greater first attention than where the entire poster is painted on the flat.

Invitation

One of the stunts that seems to be indicated on 'A Kiss Before the Mirror' is a neat vanity table in the lobby with the title of the picture and 'come and get it' lettered on the glass. It got a giggle. Best used before the opening, but can be continued through the playing days.

J. L. Schanberger, of Keith's, Baltimore, got a good result by contacting beauty parlors. The operators were given passes, and they talked the show up to their customrs. Beauty specialists make ideal contacts, since they work on a single client for some time and have plenty of time for chatter.

In some sections the card kiss is being used for the women patrons, and seems to be getting along in spite of its age. Some of those good old stunts are still better than new pinch hits.

Dance Class Revived

Los Angeles.

Tieup between Uptown theatre and a dancing academy to boost Saturday matinees has worked so well Fox West Coast will try it in other houses.

Uptown gave six free dancing lessons to kids who attended 10 matinees. At the end of the course the youngsters were presented on the stage. Theatre paid the instructor 25c per kid, and got the juve production free as a draw at mats.

From a handful of kids attending the mat when the tieup started, Uptown boosted the attendance to several hundred.

Scare 'Em

There's a chance for a big whoop, if you have the next Warner musical booked, by warning gold hoarders that the Gold Diggers are coming. If it can be laid off to a bank, with strong warning copy, so much the better, for there must be some reason apparent why hoarded gold should be advertised for.

After a run of a few days the full title can be broken, and it will get a laugh. Better for the first run houses than the subsequents, since the first runs will tip off on the later showings, but if adroitly worked it can be run into a local sensation that will give a favorable reaction.

Rubinoff's Gag

Dave Rubinoff's who's touring after a long run at the Paramount, is using a little practical exploitation to hoist his band over. If he can find an opening for a special plug he hops to it.

In Pottsville, Pa., for example, he played at a cooking school sponsored by a newspaper. It was the last night of his engagement, and it was more or less spontaneous, so not advertised, but Rubinoff will probably be back there some time and they'll all be waiting for him.

Sometimes it happens that a stunt worked with no immediate outlook for a return is a better gag than one which bargains space for space. It's the secret of the perfect exploiteer, but most are too short-sighted to toss bread upon the waters unless there's a wave breaking inshore at the time.

Jigged Shoppers

Something a little different was worked in Minneapolis for 'Gabriel Over the White House.' Photographs were made in downtown spots and these were made into cuts after being jigged. Published in the 'Star' and an offer of tickets to those who could be identified in the crowd. Paper gave the gag a front page box with plenty about 'Gabe' and the playdates, and it helped the State to run business up.

Another good gag was inviting the members of the Dem. Nat. Comm. to be the guests of the theatre, with the Governor included in the invitation. It might be objected that this gave too much emphasis to the political angle, but it's one way to sell the picture.

Celebrated

Birmingham.

The Paramount at Montgomery last week did some exploiting. Saturday was designated as 'school's out celebration day.' Ice cream, cake and candy was donated by merchants for the children.

The picture was 'What, No Beer?'

Looking Forward

Los Angeles.

Taking advantage of the widespread publicity given President Roosevelt's book, 'Looking Forward,' the title of which has been made into a picture by Metro, Eddie Hitchcock, MGM exploiteer, went the limit in ballyhooing the current Loew's State engagement of the picture. In addition to a proclamation by Mayor, John C. Porter designating the seven days as 'Looking Forward Week,' Hitchcock tied up most of the downtown merchants with several of them going for the special night gag. Three individual street ballyhoos were put out, streets in the vicinity of the theatre were decorated, and numerous window displays arranged.

Keeps 'Em Busy

Mayfair theatre, New York, doesn't care whether or not a stunt fits the current show so long as it gets attention. Gag for current show is half a dozen Mutoscopes grouped around the b.o. They have been tricked so the coin operated device is not working, and all and sundry are invited to give a look.

To be questioned whether the stunt effects many direct sales to the viewers, but it keeps the lobby filled and prosperous looking and that helps.

Mayfair needs something to get attention, and this is one of the best gags since the talking mummy.

'Adorable' Slants

There's a good chance for a hook-up page of 'Adorable' merchandise in the Fox picture of that title, and another good chance to brand hats and other local products with the same title, with one or more of the product to be disposed of by the theatre according to whatever scheme seems to promise the best results.

There is also a contest chance, either by vote or stage appearance for the most adorable girl, with or without the resemblance to Gaynor stressed.

It's a title that lends itself well to a variety of stunts, with, of course, a hook-up to the song and perhaps ticket prizes for extra verses. With a name to work with, the hook-ins should be easy.

Sting Cards

Edward Selette, of the Colonial, Utica, has revived the old sting cards with good success. Idea is that the come-on is nicked a dime at the request of a friend and receives a card with 'Thank you, old dear. You are now initiated in the E. Z. Mark Club. Don't get peeved, but add a nickel or two to the next initiation fee you receive and see the show at the Colonial. It's old stuff, but it seems to stand revival about every so often.

Incidentally the show you will see will be two features and a tiny tab show, with giveaways most days, a bicycle contest for the children and free parking space for baby carriages. Price is a dime up to six and then 15c downstairs with the balcony still 10c.

BEHIND *the* KEYS

Dallas.

Following the footsteps of their bosses, p.a. Besa Fairtrace of the Melba staff is now under the Majestic banner and p.a. Faye Lemmon of the Old Mill is now at the Melba.

Los Angeles.

Montrose, in Montrose, Calif. (suburb) has been sold by H. J. Adams to Mont Friend. Policy is straight pix.

Dallas.

Texas, permits of four Karl Hoblitzelle corporations originally chartered in Louisiana have just been issued. These are Dallas Interstate Corp., Louisiana, 1,000 shares no par value, Karl Hoblitzelle, Texas agent; Fort Worth and Houston, same setup; San Antonio Interstate Corp., same setup with 3,000 shares no par value. Actual work of taking over houses formerly leased by Hoblitzelle to RKO will require about six months' time.

Akron.

Larry Thompson, asst. mgr. of Loew's Akron, shifted to Loew's Palace, Indianapolis. New assistant to Ernie Austgen is Edward Richardson.

Galveston.

Jack Pickens, owner of Rio theatre, Corpus Christi, has leased Royal theatre at Laredo, largest picture house in border city.

Baltimore.

Shift in the Loew personnel of this district sent Charles McLeary, former manager of the vaudfilm Century here, to the Loew spot in Harrisburg, Pa. Fred Greenway, McCleary's assistent here, rises a peg to manage the Century.

Pittsburgh.

Two more departures last week for St. Louis, where George Tyson, WB's former advertising director here, has just been appointed to handle the Skouras theatre interests with Cullen Espy, Christy Wilbert, publicity assistant to Tyson here and later with him in Milwaukee, left by motor to join the Skouras press staff, while Bill Zellor, once assistant manager of Stanley and later manager of Enright, has taken over the management of the Ambassador.

Eagle Grove, Ia.

E. E. Morris, proprietor of the Princess, taken to the Mayo clinic, Rochester, Minn., for major operation.

Denver.

New theatre being planned for Holyoke, Colo., by W. A. White, implement dealer.

Universal sound installed in the Mines theatre, Idaho Springs, Colo.

A. L. Davis, owner of the building, now operating the Arvada theatre, Arvada, Colo.; he's looking for a manager.

Westlands Theatre Corp. building 600-seat theatre at Greeley, Colo. Kiva will be the name, Indian for amusement center.

Richard S. Marsh and Chas. A. Lamar, owners of the Tribune, have bought the Lusk theatre, Lusk, Wyo.

Jamaica, L. I, N. Y.

Roslyn, one of the swank towns on North Shore, will have its first pic house in several years on Labor Day. Roslyn Playhouse Corp. will build 700-seater on site of old Tower, destroyed several years ago by fire. Corporation is local group headed by Emil T. Rinas.

Council Bluffs, Ia.

Publix, operating the Strand under sublease from Fox West Coast, has turned back the house to the Strand Bldg. Co. Union operators walked out with the transfer, non-union men to continue operation, the building company to manage.

Wilmette, Ill.

Kroeschell Engineering Co. is installing an air conditioner for Sam Meyers in his Teatro Del Lago here.

$1.60-FOR-$1 DUCATS LIKED IN MIDWEST

Chicago, May 29.

States-Publix successfully tried out its own 'dollar day' in a dozen towns last week. For $1 customers could purchase four 40c tickets, six 30c, six 25c or five 35-centers. Sale of the bargain ducats, which are good any time, reported good.

This method represents a drastic improvement in simplicity of handling and in the bargain offer over the coupon books the various circuits have heretofore peddled at a minimum investment by the patron of $2.50, and generally with a meagre 10% premium for the wholesale buy.

Digging, Too

New Haven.

At the Roger Sherman, Jack Sanson is shooting the works in one of the most extensive publicity campaigns carried on locally in months. Reason is eastern premiere of 'Gold Diggers' and Sanson is putting over some nice exploitation. In addition to a rich lobby display with a gold background, house has taken on a group of girls in gold costumes who distribute heralds announcing coming of film in door-to-door canvass. Girls wears gold capes, which flap back to show 'Gold Diggers of 1933' in gold letters on red background. Sanson also has built a large float in gold and will tour the streets loaded with more femmes in costume. Posters and window cards cover nearby towns within 30 miles. In addition, stickers have been placed on all soda fountain mirrors plugging a 'Gold Diggers Delight' sundae, recipe for which has been worked up by theatre. As a final gesture, a tie-up with local sheet offers a ten-dollar prize for best 500-word review on the film.

Mostly Names

There's a lesson in exploitation in the house sheet Ted Toddy gets out occasionally from the Atlanta office of Columbia. It's Teddy's idea to sell pictures to the exhibs, but he does not fill his 12 pages with blurbs about the current and coming product.

Instead he briefs a few campaigns and gives the rest of the space to personal mention of exhibs in his territory, with the result that the exhib has his guard down when the salesman happens around. Then it's up to the salesman to sell him the contract.

Intensive salesmanship is all right in advertisements, but try some honey, with just enough vinegar to give it a tang, and play up personalities instead of pictures now and then. It works for Toddy.

Gold Star Oakleys

Los Angeles.

All Gold Star mothers will be guests at Fox West Coast theatres, Decoration day (30). Those without transportation will be taken to the theatres by American Legion men. Trailers inviting the women have been flashed in all the houses.

More Diggers

Denver.

As a part of the exploitation for the world premiere of 'Gold Diggers of 1933,' Harry Huffman buried $200 in $2.50 gold pieces in a centrally located vacant lot, and turned the crowd loose on it at 10 a.m. Thursday. About 8,000 made the gold rush and in a short time probably most of the money, in small pill boxes, was dug up, but many dug all day and some went back the next.

At 4 a.m. the first 'gold digger' appeared, and by six hundreds were waiting for the gun. The picture is running day and date at the Aladdin and Orpheum.

Nearly a Riot

Seattle.

Advertising that the first 100 ladies in line at the Music Box (Hamrick), in Tacoma, would be admitted free of charge for 'Sins of Love' (Ind) got terrific results. So eager were the women to be on this free list that a near-riot started, with the unexpected result that three of the fair ones were arrested for using rough tactics.

Paying for Tieups

Los Angeles.

In addition to prizes previously announced for the district and house managers in the Fox West Coast 'dollar and sense' business drive, now under way, an award of $100 will be made to the house manager who executes the best exploitation campaign, or tieup, while the contest is on.



IT'S GOT THAT "BAD GIRL" TINGLE!

say the critics and the crowds



"Their best picture since 'Bad Girl' and to be ranked with that vehicle."
—N. Y. Telegraph

"Not since 'Bad Girl' have they had a more interesting story." *—N. Y. Mirror*

"Reminiscent of 'Bad Girl.' Human and understandable to millions of patrons."
—M. P. Daily

It has the same down-to-earth, into-the-heart sincerity as "Bad Girl"... the same pulsing reality that hits audiences where they live...the same clean, human qualities that make you proud to meet your patrons after the show. FOX showmanship again!

HOLD ME TIGHT

JAMES DUNN SALLY EILERS

From Margaret Rigdon's story "Department Store"

Directed by DAVID BUTLER

Chalk up another hit for

FOX

Open Spaces Confine O'Brien, So Player Turning to Drama

Hollywood, May 29.

While not forsaking westerns entirely, George O'Brien will branch out into a wider range of pictures with only an occasional horse opera, upon completion of his present contract with Fox in July.

Saddle star believes confinement to present type of pix will cramp his future, and he is prepared to write the proposed greater leeway into his new Fox deal.

Understood contract will provide for two westerns to be made under Sol Wurtzel's supervision, with the rest of his time left open so that O'Brien may pick and choose as he likes, either at Fox or elsewhere. It is known that O'Brien has had offers from a number of major studios to sign for straight dramatic features. New arrangement will permit this, with Fox having first call.

He has one more, 'The Last Trail', slated to start June 8, to finish under the present contract.

PARAMOUNT'S PIC BOOM SLATES 12 IN 5 WEEKS

Hollywood, May 29.

'Midnight Club' went into production at Paramount (29), the last of this season's product. Another starter was 'Three Cornered Moon', which opens peak production at the studio where 12 films will go in within five weeks.

Following Monday (5) 'Big Executive' is slated for the cameras, with Cary Grant, Elizabeth Young and Richard Bennett, and 'Chrysalis' with Miriam Hopkins, Sylvia Sidney, Fredric March and George Raft.

Set for June 12 are 'Torch Singer', Claudette Colbert and Ricardo Cortez; 'May to Love', Maurice Chevalier, and 'Too Much Harmony', Bing Crosby, Jack Oakie, Skeets Gallagher and Harry Green.

Starters for June 19 are 'I'm No Angel', Mae West and Cary Grant, and 'Duck Soup' ('Cracked Ice'), the Marx Brothers picture; 'To the Last Man', western, and 'She Made Her Bed', Charles Rogers' film with Carole Lombard and Roland Young.

Following week a second Charles Rogers' film, 'Golden Harvest', is scheduled for production.

Continuing over this week are 'Her Body Guard', 'Mama Loves Papa', 'Man of the Forest', 'One Sunday Afternoon', and 'This Day and Age'.

'Three Cornered Moon', play by Gertrude Tonknogy, was adapted by S. K. Lauren and Ray Harris, and is being directed by Elliott Nugent with Yosha Frank, his associate. In the cast are Claudet Colbert, Richard Arlen, Jack Oakie, May Boland, Lyda Roberti, William Bakewell, Tom Brown and Joan Marsh.

Studio Placements

Ed Brophy, 'Beer Garden,' Metro short.

John Beal, Minor Watson, 'Another Language,' Metro.

David Landau, 'Country Doctor,' Radio.

Fuzzy Knight, 'This Day and Age,' Par.

Salsbury Field, to adapt his original, 'Family Man,' Radio.

Matt McHugh, Frank Sheridan, 'Man Who Dared,' Fox-Wurtzel.

Rochelle Hudson, 'Wild Boys of the Road,' WB.

Gregory Ratoff, 'I'm No Angel,' Par.

Roland Young, 'Fog Bound,' Radio.

Helen Ware, 'Flaming Gold,' Radio.

Eric Women,'
Radio.

Harry Holman, Re-
turn,' Metro.

Lionel Atwill, Paul Lukas, Gloria Stuart, 'Secret of the Blue Room,' Universal.

Emil Chautard,
'Devil's in Love,' Fox.

Ralph Morgan, 'Mad Game,' Fox.

Ray June will photograph 'Roman Scandals,' UA.

Paul Lukas, iue
Room,' U.

Pat O'Malley, Tom Brower, 'The Death Watch,' Radio.

Monroe Owsley, Reginald Mason, Theresa Maxwell Conover, 'Brief Moment,' Col.

Hardie Albright, 'Three-Cornered Moon,' Schulberg-Par.

Hugh Huntley, 'Double Harness,' Radio.

John Warburton, 'Fog Bound', Radio.

Hiss Silencer

Hollywood, May 29.

M. M. Paggi, sound recorder at Paramount studios, has found a way to cure 'whistlers.' A 'whistler' is an actor or actress, whose front teeth leak air, so that the pronunciation of 's' comes out with a hiss like the release of an airbrake.

When Paggi spots one of the aforesaid he makes him plug the dental leak with chewing gum. It stops the noise.

Par Reorg.

(Continued from page 5)

of Southern Enterprises, company which formed the nucleus of the Publix chain. He is one of the really successful showmen of the biz. Additionally he enjoys the rep of having developed more big time manpower in the industry's various branches. He is a big creditor of Publix, at one time lending the firm $1,000,000 for certain theatre activities in the south, and financially ranks among the highest.

James R. Grainger, former sales manager of Fox, was among those mentioned in some new setup on Par management. Schaefer's appointment as gen. mgr. by trustees, with full approval of the boards of the distribution company and other major subsidiaries, also tends to squelch any probability of Grainger coming in.

In addition to serving as g. m. Schaefer retains the post of distribution chief. He is v. p. of that subsidiary, Par Distribution Corp., and also is a member of the executive committee of P-P, the parent company. This gave him a voice in production matters, which he will extend.

Schaefer's new capacity virtually restores to Par the powers Sidney R. Kent had as gen. mgr. in charge of distribution. Later Kent relinquished the general managership of the company and became a v. p. of Paramount Publix.

Vacancy created in Fox by the elimination of James R. Grainger as sales head is filled by S. R. Kent, elevating James Clark to the title of general manager of distribution. Previously Clark was made a Fox director.

Shortly after he was made Fox president, Kent conscripted Clark from Paramount. It was understood from the start Clark would succeed Grainger, despite the technical personal assistant to the president.

Education

(Continued from page 5)

interrogations are being put to students:

(1) Did you ever think about the funny papers as telling stories through motion pictures? How is it done? By dialog? By suggesting motion?

(2) Discuss the relationship between the interest in funny papers and the film comedies. Do the comic strips suggest motion? How?

(3) How might television affect our recreational habits?

In another chapter describing a trip through Hollywood studios the appended object lesson includes:

(1) Why are most motion pictures now made in Hollywood?

(2) How can the public help to prevent bad taste in costuming?

(3) Is there hope of developing writers who are directors as well?

(4) What 'boners' have you noticed in motion pictures?

Other questions of the 200 or more on all phases of films ask why directors are so little known, while stars get all of the publicity; comparison of books with the picture versions; what problems pictures have helped the fan to solve, etc., etc.

KORNMAN IN CROSBY SHORTS

Hollywood, May 29.

Mary Kornman has been signed as lead with Bing Crosby in the Arvid Gillstrom shorts. The unit, now making the first, 'Please,' is at Yosemite park.

Company will remain on location until June 2. Paramount will release.

JERRY-RUDULPH SUDS DEAL

Jerry Rudulph, formerly advertising head for Photophone and for years with Fox, is now a beer exploiteer with the Schreiber Brewing Co., Buffalo.

Rudulph was managing editor of the Buffalo 'Enquirer,' and Buffalo is his home town.

Wurtzel's Pet, Just A Horse Opera, Has Studio Rarin' to Go

Hollywood, May 29.

With Eugene Forde signed to direct, and location scouts exploring lonely ranch and range country in Wyoming and Colorado, 'Smoky' is being put into its priliminary production phase at Fox.

'Smoky,' by Will James, is considered one of the top horse stories, and Sol Wurtzel, whose pet it is on the coming program, is determined that the tale shall reach the screen without any material alterations.

Forde has been given practically an open ticket on time and expense. Story was grabbed in competition with five other companies, after having been neglected for seven years.

As much care is going to be taken in selecting the lead horse and the 'supporting' animals in 'Smoky' as is usually spent on a human cast.

TECART STUDIO BKPTCY

Creditors Sue in Equity to Forestall Voluntary Petition

Los Angeles, May 29.

Tecart Corp. filed suit in the U. S. District court against Tecart Studio, Inc., and stockholders. Bill is on the application of receivers in equity. Move is an attempt to forestall voluntary bankruptcy petition filed the day before.

An involuntary petition in bankruptcy was filed against Tec-Art Studios, Inc., of California by Charles J. Katz, attorney for three creditors, Smith Brothers Paint & Wall Paper Co., Lichtenberger-Ferguson Co., and Myrtle Abrams.

Claim is made that the company is insolvent, making preferential assignments to certain creditors, and has not satisfied judgments within 30 days after they were made.

This supersedes the Superior court litigation of J. W. Clune, who sued for back rent and possession of the studio.

Lessees of Republic studio were paying $2,000 a week and are over 18 stanzas behind on their rent, according to the Superior court suit filed by J. W. Clune, owner of the property, against Tec-Art Studios, Inc., the former title of the plant.

Clune, ex-Los Angeles theatre owner, is suing for $36,056 in back rent and restitution of the premises, which, the action charges, is being unlawfully detained.

Incorporations

New York

Albany, May 29.

All Star Productions, Inc., New York; motion picture business; $1,000.

Spanish Productions, Inc., Manhattan; sound pictures; 198 shares no par.

Landroll Realty Corp., Manhattan; realty, moving picture films; 1,000 shares no par.

Broadway Actors Feature Corp., Manhattan; theatrical business; 200 shares no par.

Twentieth Century Pictures, Inc., Manhattan; theatrical enterprises; $10,100—10,000 preferred $100, 100 no par.

Shady Lady Co., Inc., New York; theatrical business; $15,000.

Edel Theatrical Corp., Manhattan; theatrical business; 10 shares no par.

Trade Pictures, Inc., New York; motion picture business; 1,000 shares no par.

Astor Pictures Corp., Manhattan; talking and producing motion pictures; 200 shares no par.

846 St. John's Place, Inc., Kings; theatrical business; $10,000.

California

Sacramento, ay 29.

Radiorat Guild of America. Capital stock, $25,000, none subscribed. Wm. L. Standard, Ruth L. Clark, George B. Ross.

C-2 Corporation. Capital stock, 100 shares, none subscribed. Bernard D. Lane, Josephine Triplett, Kathryne Palmer.

Majestic Film Exchanges of California. Capital stock, 100 shares, none subscribed. Bernard D. Lane, Josephine Triplett, Kathryne Palmer.

Permits to sell stock issued to:

Marigold Gardens, Inc. Cafe. To issue 100 shares, $100 par, out of 250.

Kaldene, Inc. Theatrical agency. To issue 3 no par shares out of 250.

Publications, Inc. Magazine publishing. To issue all 2,500 shares, no par.

Cinderella Amusement Co. Leasehold acquiring. To issue all 1,000 shares, no par.

Oklahoma City

Clinton Theatres, Inc., Ardmore, Okla. Capital, $10,000. Incorporators: Harry Lowenstein, Charles Trego and Boddie Boucher. All of Ardmore, Okla.

Judgments

Vincent Youmans, Inc.; Bryant Service Co.; $146.

Savoy Pictures Corp.; Bryant Park Bldg.; $340.

Westchester Pictures, Raven Screen Corp.; $168.

Big 4 Film Corp.; Corn Exchange Bank & Trust Co.; $12,603.

Hopwood Plays, Inc.; C. Kemper as surviving partner of Kemper & Wagenhals; appeal costs, $142.

Stock Market

(Continued from page 6)

duction in the rediscount from 3 to 2½% and finally by the President's request for a measure repealing the gold standard law. The last named merely gives legal status to a condition that has prevailed since mid-March, but Wall Street's interpretation of the event was that these definite policies were but preliminaries to emphatic inflation, indeed, that they made a major inflation practically inevitable. Whether the Street is right or wrong in its reading of the events, events will prove. Meanwhile the Street is backing its views with hard money.

Week climaxed with a Saturday two-hour session in which more than 4,300,000 shares changed hands, the second largest short session in the history of the Exchange, dealings being at the rate of more than 10,000,000 shares for a five-hour business day. Conservative observers find many danger signals in the situation and urge caution, but the downtown element is off on a new plunging spree and give no heed. The Saturday morning was sensational in the magnitude of its dealings. For the first half hour the tape was a parade of enormous transactions, of which 25,000 shares of General Motors at a new top was a sample.

The amusements took an ingloious part in Saturday's whoopee. Loew's did not open until 10:20, by which time the tape was 7 minutes late. Initial trade was 1,300 shares at 18¼, up a fraction. For the rest of the session it was dull and about steady, closing at 18⅜. Week's transactions totalled only 18,000 shares and final price was 1⅛ up from the previous Saturday.

Among the minor issues most interesting developments appeared in Technicolor on the Curb and Consolidated Pictures voting trust certificates on the Big Board. Technicolor came to life two weeks ago with a 'mystery move' that pushed it above 9 after months of duilish vacillation. Thereafter the color film turned quiet and reacted below 7, but was taken in hand again last week and pushed above 10, again on heavy volume.

Socialites' Venture

Financial reporters got hold of the story somewhere that young Cornelius Vanderbilt and John Hays Whitney had become interested in the color process, proposed to develop color pictures, and as a preliminary to their enterprise were taking on a heavy line of the stock. Social register interest in the subject is not so surprising. Some years back Technicolor was directly sponsored by William Travers Jerome, who may be remembered for his roughhouse record as New York district attorney, but whose blue book background yields to none. W. K. Vanderbilt has played around with pictures. Technicolor pictures take a prominent place in the cinematographic record of his world travels.

The operation in Consolidated Film Industries appears on the surface to be strictly a clique campaign, based on a revival of stories that the company is in a position to pay a dividend on the senior issue, probably amounting to at least one quarterly 50 cents. Bull argument here is that if the concern could earn a profit in the lean times just passed, certainly any upturn in general business ought to find them sitting pretty.

Columbia has been well regarded as a picture unit for a long time. It made its dividend during the slump of last summer and has maintained its preferred dividend unimpaired during the worst of the depression. Col. confines itself to making and selling pictures and is divorced from theatre operation. Semi-paralysis of the major producer-exhibitors has played into the company's hands.

Its income statement for the nine months ending March 25 (including the banking holiday), was issued last week, revealing profits at the rate of $3.02 per share of common, after all charges, federal tax and preferred dividends. This compares with a figure of $2.70 for the like period of the preceding fiscal year.

Current assets as of March 25 last were $4,823,347, of which $949,239 was cash, and current liabilities $1,082,099, ratio of better than 4 to 1. Figures for the corresponding date of 1932 were current assets $4,477,073 and current liabilities, $1,229,733. Increase in net per share for the last period reported represents close to 8%, suggesting progressive improvement.

One of the features of last week's market developments was the brisk advance of such stocks as those of department stores and the tobaccos, which ought to parallel amusements insofar as their business likewise depends upon the public's spending capacity and disposition. Macy's advanced about 6 points and American Tobacco B jumped nearly 10 net, both being speculative leaders in their class.

Balk at Reorganizati

The circumstance that these stocks attracted speculators for the rise while they completely ignored Loew's would seem to call for some explanation. It probably lies in the feeling among traders that many big amusements units will have to go through reorganizations more or less radical. It has long been the view in the street that Paramount for one will have to have recourse to a drastic reverse split-up, that is the exchange of outstanding stock for a lesser amount of new stock.

It was hinted from banking sources last week for instance that a capital revision was contemplated in the complicated Fox-General theatres tangle, together with an arrangement for refunding of the two companies' notes. Fox, of course, is a solvent, going concern (General Theatres in in receivership). RKO is in receivership and some sort of revamped capital structure is likely here. Result is that traders avoid the whole group in which leading units are so sorely pressed, and put their play in stocks that look in the best position, by their inside situation to benefit most from a revival of business under the spur of the new Washington devices candidly aimed at that objective.

The general bond list did extremely well during the week. There still remains a minority that declines to be panicked into a plunge into common stocks on the inflation theory and their capital is going into bonds, particularly the speculative loans selling at low prices. Their position is that if there is to be inflation of a degree to justify investment in common stocks, certainly the companies the stocks represent will enjoy prosperity sufficient to insure service on bonds. This element of buying helped such liens as Paramounts, which were up 3¾ for the old 6's at 10 and 2 for the 5½'s at 12½. The Pathe 7's made a new '33 top at 75, and held a net gain of 3 to the close at 74. Warner debentures gained 1 to 25 and the RKO debentures lost a point to 15.

Summary for week ending May 27:

STOCK EXCHANGE

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Net chg. Last for wk.
3⅝	⅞	400	American Seat.	3	2⅝	+ ⅛
15⅝	0⅝	6,500	Columbia P. vtc.	15⅝	11½	+ 4⅛
4½	1¾	8,600	Consol. Film.	4⅞	3⅜	+ ⅜
14⅜	5⅞	74,700	Consol. Film pfd.	14⅜	10¼	+3⅜
80	40	25,000	Eastman Kodak (3).	80	70½	+ 8
4	⅝	11,600	Fox, Class A.	3¼	2½	+ ⅛
22	10½	311,700	Gen. Elec. (40c.).	22	18¾	+2⅜
23½	8	400	Keith pfd.	23	22	
21½	8½	17,900	Loew (1).	19¼	18½	+ ⅛
60	36	400	Do pref. (6½).	60	50	+ ⅛
4¼	1⅝	100	Madison Sq. Garden.	4	4	+ ⅛
20	13½	400	Mat-G-M pref. (1.80).	20	19¾	+ ⅛
8	1¼	.....	Orpheum pfd.			2¼ bid.
⅞	⅛	1,900	Paramount cfs.	⅞		+ 1/16
⅜	⅛	5,800	Pathe Exchange.	⅜		+ 1/16
3⅝	1¼	1,000	Pathe, Class A.	3⅜		— ⅛
8¼	3	208,300	Radio Corp.	7⅞		+ ⅝
3⅝	1	4,300	RKO.	2¾		+ ⅛
25	10	240	Universal, pref.	25		+7⅛
3¾	1	37,800	Warner Bros.	3¼		
10⅝	4½	600	Do pfd.	10⅝		+ 2⅛
43½	10⅜	132,700	Westinghouse	43⅛		+7⅛
12½	7	100	Columbia			
⅝	⅛	200	Gen. Thea.			
10¼	2⅝	27,000	Technicolor			
3¼	1⅛	4,400	Trans Lux			

BONDS

2⅜	1	$2,000	Gen. Thea. Eq.			
45	29½	18,000	Keith 6's, '46.			
84½	48	23,000	Loew 6's, '41.			
75	47½	22,000	Pathe 7's, '37.			
10⅞	4½	95,000	Par-Fam-Lasky			
10½	5⅜	59,000	Par-Pub 5½'s.			
20	8½	1,000	RKO debs 6's.			
28½	12	106,000	Warner Bros. 6's.			

Produce Exchange

6,100 Par-Pub

Over the Counter,

Bid.	Asked.		
¼	1	.....	Roxy, Class A.

Gen. Thr. cfs. sold $1,700 at 2@2½; up ⅛.

GREAT DIRECTORS MAKE GREAT PICTURES ▼ ▼ ▼ ▼ GREAT PICTURES MAKE GREATER BOX-OFFICE



FRANK CAPRA

·LADY FOR A DAY·20th CENTURY·THE PARTY'S OVER·BLACK MOON
ABOVE THE CLOUDS·WHOM THE GODS DESTROY
·TAKE THE WITNESS·HELL CAT·AMC
RODUCE THE BODY·FIRST LOVE
·MEN NEED WOMEN·THE N
DESIRABLE·THE NINTH GUEST·

MAN'S CASTLE·
TOO TOUGH TO KILL·FOG·THE
KING OF THE WILD HORSES·TH
ONCE TO EVERY WOMAN·BLIN
THE LADY IS WILLING·THE F



LEWIS MILESTONE

COLUMBIA PICTURES



FRANK BORZAGE

MARCH FORWARD WITH COLUMBIA THROUGH 1933·1934

Comparative Grosses for May

(Continued from page 22)

DENVER

	April 27	May 4	May 11	May 18
DENHAM (1,700; 15-25) High. $10,000 Low.. 2,000	Week End Marriage $2,850	Death Kiss $2,700	So This Is Africa $5,250	So This Is Africa (3 days) and Devil Commands $3,200 (4 days)
DENVER (2,500; 25-35-40-50) High. $27,700 Low.. 3,200	Central Airport $4,800	Bedtime Story $6,100	White Sister $5,700	Elmer the Great $4,500
ORPHEUM (2,600; 25-35-40) High. $20,000 Low.. 4,200	Cavalcade $8,500 Stage Show	Great Jasper $5,500	King Kong $8,000	Out All Night $8,500
PARAMOUNT (2,000; 25-40) High. $22,000 Low.. 1,700	Done Wrong $2,800	Blondie Johnson $2,500	Looking Forward $2,900	Song of the Eagle $2,100

KANSAS CITY

	April 27	May 4	May 11	May 18
LIBERTY (850; 10-15-20) High. $13,400 Low.. 1,500	Frisco Jenny and Hell's House $2,500	Child of Manhattan and Nagana $2,200		False Faces and Air Hostess $1,800
MAIN-STREET (3,200; 25-40) High. $32,000 Low.. 3,700	King Kong $10,000	King Kong $8,000 (2d week)		Christopher $11,500 (55c. top) (Amos 'n' Andy)
NEWMAN (1,800; 25-40) High. $33,000 Low.. 4,000	Bedtime Story $8,000	Ex Lady $6,000		Working Man $4,000 (New Low)
MIDLAND (4,000; 25) High. $35,000 Low.. 5,100	White Sister $17,000	Rasputin $17,900		Today We Live $10,400

* Reduced scale.

PHILADELPHIA

	April 27	May 4	May 11	May 18
EARLE (2,000; 40-65) High. $27,000 Low.. 11,500	Hell Heaven $17,500 Vaude	Out All Night $15,000	Lady's Profession $13,000	Elmer the Great $15,500
FOX (3,000; 35-55-75) High. $41,000 Low.. 10,500	Cavalcade $28,000	Cavalcade $18,000 (2d week)	Zoo Budapest $17,000	Hello Sister $16,500
STANLEY (3,700; 40-55) High. $37,000 Low.. 4,000	King Kong $17,000	Central Airport $10,500	Bedtime Story $12,000	Today We Live $11,000

PITTSBURGH

	April 27	May 4	May 11	May 18
STANLEY (3,600; 25-35-50) High. $48,000 Low.. 3,750	Central Airport $7,000	Bedtime Story $10,500	Elmer Great $10,500	Working Man $11,500
FULTON (1,750; 10-25-40) High. $12,000 Low.. 1,900	Oliver Twist $3,200	Cavalcade $10,000	Cavalcade $4,000 (2d week)	Understanding $3,300
PENN (3,300; 25-35-50) High. $41,000 Low.. 6,000	White Sister $16,000	Pick Up $8,000	Today We Live $14,000	Secrets $8,000

TACOMA

	April 27	May 4	May 11	May 18
MUSIC BOX (1,400; 25) High. $5,800 Low.. 1,000	42d St. $4,600		King Kong $3,700	Out All Night (4 days) and Our Betters $3,650 (3 days)
ROXY (1,300; 15-20) High. $7,000 Low.. 2,000	White Sister $4,500		Strangers Meet and Phantom Broadcast $4,200	Below Sea and Death Kiss $3,800

ELENORE TENNIS

Late Dancing Feature of
Hollywood Restaurant
(19 Months' Engagement)
300 CLUB
VILLA RICHARD
RUSSIAN ART (5 Months)
More Recently in Recital with
PAUL HAAKON
RKO Vaudeville and NOW
Original
ROXY, NEW YORK
(Week May 26)

Union Fails to Draw Screen 'Collar' Class

Los Angeles, May 29.

Recent efforts by the Office Employees' union to enroll studio and theatre white collar workers met with failure when none of the film workers showed up at an open meeting of the local, held Tuesday night (23) at the Alexandria hotel.

J. A. Gillette, president of the Musicians' union, and other union leaders, delivered talks to the crowd, made up of white-collared people in non-theatrical trades.

The local, affiliated with the A. F. of L., intends staging another drive to enlist the interest of film workers.

U Terms Morris

Hollywood, May 29.

Universal has given a term contract to Chester Morris with intention to star and co-star him in a number of pictures on the new program.

Morris has been free-lancing since his contract ran out with Roland West, for whom he appeared mostly in United Artist pictures.

COL'S 'BLUE' LEADS

Hollywood, May 29.

Anita Louise and Ralph Bellamy will get the leads in Frank Borzages' first picture for Columbia.

Feature, originally titled 'A Man's Castle,' is now labeled 'Hunko' Blue.'

James Dunn Gets a Whiff

Chicago, May 29.

In brave obedience to instructions from the Fox studio, James Dunn spent two hours last Wednesday (24) at the Union Stock Yards here absorbing 'environment.' Dunn's next picture with Sally Eilers after his present vaudeville tour will have a stock yards locale.

John Joseph, Palace theatre publicist, converted the duty tour into a press jaunt.

Par Seeks Femme Lead For Crosby's Tunefilm

Hollywood, May 29.

Paramount is orbing around for a musical comedy femme to play the heart interest in 'Every Man For Himself', the Bing Crosby tunefilm.

Thought they had June Knight, but found that Universal, to whom she is contracted, puts her in 'Lilies of Broadway', which starts June 15.

Patsy Kelly May Land In Pitts' Spot at Roach

Hollywood, May 29.

Hal Roach and Zazu Pitts have not yet gotten together on a deal for next year's proposed Pitts-Thelma Todd series.

Unless studio gets a reduction from the $5,000 now asked, likelihood is that Patsy Kelly will get the spot instead. Miss Kelly was just brought out here by Roach.

Howard's WB 3

Hollywood, May

Following the calling off of a deal with Radio for three pictures, Leslie Howard signed a contract for that number with Warner Brothers. Howard leaves soon for England and will make the first of the trio on his return in about two months.

Studio has no stories in mind for the player, but is looking for dramatic material in which he can be starred. This is Howard's first film contract beyond one picture at a time.

Law May Smash Itching Palms of Agency Chiselers

Los Angeles, May 29.

Chiseling by agents' employees, who put the palm out for additional five and ten spots for getting engagements, is contrary to the California State labor law, and will be investigated by the local labor commission when concrete evidence of this practice is presented to it.

This was brought out specifically in a hearing before Deputy F. G. Santee, who stated that the greased money tab is illegal if received from clients who already pay the usual 10% agency fees.

Santee says that through hearsay the practice is general in vaude booking offices and ruled that no matter whether the gifts are voluntary or requested, the practice is nevertheless a violation of state law.

Gordon Riggs at Metro

Hollywood, May 29.

Gordon Riggs, author of the stage play 'Green Grow the Lilacs,' has been added to the Metro scenario staff.

He is collaborating with Wanda Tuchock on 'Laughing Boy.'

FOR SALE

ISOTTA FRASCHINI Limousine Town Car—lately built to order — slightly used — original cost $19,000. Sacrifice for cash. Photograph on request. Mr. Giordano, Garage, 101 Liberty St., Brooklyn, New York.

ORIGINATORS OF THE ADAGIO-DISC "IDEA"
BETTY—**MOONEY and CAMP**—RICHARD
FEATURED DANCERS IN
"LIVING JEWELRY"
RKO PALACE, NEW YORK, THIS WEEK (MAY 27)
NEXT WEEK (JUNE 3), RKO ALBEE, BROOKLYN

You're Heard Nothing Until You Listen to the

De Forest

New Wide-Range Equipment

Another DeForest Achievement

WRITE FOR DETAILS

General Talking Pictures Corporation

218 West 42d St. NEW YORK CITY
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218 West Fourth St. CHARLOTTE, N. C.

'All users of DeForest can add this new wide-range development to their present equipment *at Moderate Cost*

Col Planning to Spot Pic at Nat. Air Races

Hollywood, May 29.

Figuring to capitalize the background and thrill activity of the National Air Races to be held in L. A. July 1-4, Columbia is dickering with Col. Roscoe Turner, holder of the transcontinental air record, to feature him in a plane picture.

Screen play would be based on air ace's own life story, and would probably spot him with Jack Holt. Understood that deal now depends only on getting together on terms.

BIGGEST HIT ON B'WAY IN 25 YEARS
DIRECT FROM WHITMAN SISTERS' BIG REVUE

PARAMOUNT NEW YORK

POPS AND LOUIE

This Week (MAY 26)

EXCLUSIVE MANAGEMENT, NATIONAL BROADCASTING CO.
P. S.—A personal note of gratitude to all who have co-operated in making this week a week of w eeks for us.

THIS STATEMENT IS THE TALK OF THE INDUSTRY!

(Reprinted from last week's trade papers at the suggestion of industry leaders!)

WHAT M-G-M THINKS ABOUT THE FUTURE OF MOTION PICTURE THEATRE BUSINESS

Pictures

Have you noticed what's doing at the M-G-M studios? A few inside facts (not entirely complete and perhaps subject to changes.) Interesting, aren't they?

DINNER AT EIGHT Imagine! In one picture! Marie Dressler, Wallace Beery, John & Lionel Barrymore, Jean Harlow, Lee Tracy, Madge Evans, Jean Hersholt, Karen Morley, Franchot Tone, May Robson. George Cukor directs a film feast!

ESKIMO First came M-G-M's Tahitian expedition "White Shadows in The South Seas." Then to Africa for "Trader Horn." And now, thank heaven, Director W. S. Van Dyke and company are safely back from the Arctic with "Eskimo" after months of danger-filming.

NIGHT FLIGHT Road-show size! A brilliant BIG idea. And the cast: Clark Gable, John & Lionel Barrymore, Helen Hayes, Robert Montgomery, Myrna Loy and more! Clarence Brown directs!

WHEN LADIES MEET Ann Harding, Robert Montgomery in Rachel Crother's stage hit. Hollywood Reporter says: "Another M-G-M box-office wow! If it isn't the answer to showman's prayer it's too late for prayers!" Harry Beaumont directs!

HOLD YOUR MAN Clark Gable and Jean Harlow together again by demand of the public that loved them in "Red Dust." Here's a rousing story of a smart sleek crook who escapes everything but love. Muriel Kirkland, Stuart Erwin in the cast. Sam Wood directs!

THE NUISANCE Hollywood Reporter says: "They'll turn out in droves for this one. New Tracy picture's swell." Hollywood Herald says: "Comedy smash. A joy to behold!" Lee Tracy, Madge Evans, Frank Morgan, Charles Butterworth. Jack Conway directs!

TUGBOAT ANNIE Marie Dressler-Wallace Beery again! Advance Coast reports say it's got more heart-tugs, comedy-thrills than "Min and Bill." Saturday Evening Post story of the lovable, tough character Tugboat Annie. Mervyn Leroy directs.

CAT AND THE FIDDLE Ran a year on Broadway! Romance of a singer and artist with a background of French studio life. Grand Songs. Ramon Novarro in the leading role, perfect for him. Jeanette MacDonald too!

LADY OF THE NIGHT Dramatically different slant on night life in a great city. Cast thus far: Lotetta Young, Ricardo Cortez, Franchot Tone, Una Merkel. William Wellman directs!

STRANGER'S RETURN The age-old struggle between the old and the new on a modern farm by the author of "State Fair". Phil Stong. Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, etc. King Vidor directs!

HOLLYWOOD REVUE OF 1933 M-G-M Stars! Hollywood celebrities! Song writers like Rodgers & Hart, Naclo Herb Brown, Arthur Freed, Gus Kahn, Oscar Levant! Albertina Rasch dancers! Edmund Goulding directs. Watch it grow!

TARZAN AND HIS MATE Johnny Weissmuller in a brilliant return to the fans who await him! Sequel to "Tarzan the Ape Man," is twice as fast and romantic. Maureen O'Sullivan again the heroine.

BEAUTY Typical M-G-M showman-exploitation picture. Faith Baldwin's best seller, dramatizing women's eternal search for beauty and her shrewd use of it. George Fitzmaurice directs!

STRANGE RHAPSODY Celebrated Hungarian play becomes gripping screen spectacle. Love story against the background of the assassination at Sarajevo which precipitated the World War. Nils Asther, Kay Francis, Walter Huston, etc. Directed by Richard Boleslavsky who made "Rasputin."

LA BELLE PERKINS Like "The Champ" this gives Jackie Cooper opportunity to appear in a drama involving adult-relationships, tense exciting. Background of a school, with characters real as life!

JACK PEARL (All-Star Comedy) "The Big Liar" is the title. Jack Pearl, Jimmy Durante, Stuart Erwin in the leading roles. Russell Mack directs. Something delightfully different—Watch!

ANOTHER LANGUAGE Helen Hayes and Robert Montgomery in the play that taught Broadway that the true, human things of life are most dramatic. Written by Rose Franken, an unknown, it became the sensation of the year!

ED WYNN COMEDY Recognizing the importance of presenting this nationally beloved comedian in a picture worthy of his top-rank following, M-G-M assures exhibitors that the genius of its studios is dedicated to the creation of a tremendous box-office attraction. Title to come.

SOVIET Wallace Beery, Clark Gable heroes of "Hell Divers" in another dramatic spectacle. M-G-M showmanship ingenuity takes from Russia's titanic struggles a theme of brilliant human values.

DANCING LADY Joan Crawford in the silken-allure that spells box-office. Never has she had a more perfect role than in this Saturday Evening Post serial story of a dancer's rise from obscurity to fame through flaming adventures! Brown and Freed, "Broadway Melody" composers together again especially for this! Robert Z. Leonard directs.

VIVA VILLA Wallace Beery takes the thrilling, colorful role of the famed Mexican bandit. Mile-a-minute romantic story by Edgcumb Pynchon. Jack Conway directs.

"I thank the trade press and exhibitors for their messages of congratulation!"



And More! More! More! From the ONE and ONLY!

Metro-Goldwyn-Mayer

PAR ABSOLVED IN N. E. RECEIVERSHIP ACTION

Boston, May 29.

Judge Winfred H. Whiting of the Massachusetts Superior court, in memorandum on suit of New England Theatres, Inc., vs. Olympia Theatres, Inc., reveals that during 1932, 220 Paramount Publix theatres in New England received $10,000,000 in admissions, doing gross business between $225,000 and $230,000 weekly. Latter part last January the gross receipts were about $200,000 per week.

Judge reports he finds neither deceit nor fraud was practiced in the asking of a receivership to conserve assets rather than to liquidate. Court orders Samuel Pinanski and Harry LeBaron Sampson be continued as temporary receivers for Olympia theatres and Olympia operating company. Judge says relations of these two so close solvency of one depends on solvency of other.

Olympia Theatres is found to be profitable corporation, with profits some years in excess of $1,000,000 and about $500,000 for 1932. Each corporation found solvent on fair valuation of assets as going concern; receivership found necessary to preserve the assets.

Judge finds Paramount Publix corporation was creditor of Olympia Theatres for more than $4,000,000 in addition to being holder of majority stock. New England Theatres, petition in suit, was creditor for $350,000, principally for money advanced. Judge finally states there was no collusion between Paramount Publix and its subsidiaries in the receivership proceedings.

Franklin S.O.S.'s for Calif. Daylight Drive

Hollywood, May 29.

At the request of Harold B. Franklin, a complete history of the anti-daylight savings campaign successfully waged here two years ago, was forwarded to him by Jeff Lazarus, who conducted the battle with Bud Lollier.

Franklin will use the same methods in Cleveland, where an attempt is being made to put over the long day. California voted 3 to 1 against the advanced time.

Schine's 2d in Syracuse

Syracuse, N. Y., May 29.

The Paramount, formerly the Temple, under lease to Empire State Theatres, up-state subsidiary of Publix, may pass to Schine Enterprises of Gloversville, giving the latter circuit its second Syracuse theatre. Negotiations are under way in New York City.

The Schines re-acquired the Eckel, the lease of which they had transferred to Fox, with the latter subsequently turning over the theatre to Skouras.

The Gloversville circuit is said to contemplate making the Paramount its 'A' house if the deal goes through, the Eckel taking on 'B' rating.

Paramount at present plays vaudfilm, strictly Par product. Eckel has Fox and Universal at its disposal.

FILMS FOR TOWN HALL

Wooster, O., May 29.

The city opera house, municipally owned, has been leased to E. P. Mott and Dr. J. J. Kinney, of Wooster for two years, with an option on three more.

The city will remodel the house and install new seats. The City opera house, one of the oldest, in eastern Ohio, is equipped for stage and screen productions. Sound equipment will be installed and straight pictures will be policy starting early in June.

10c GRINDS' 2-FOR-1'S

Minneapolis, May 29.

Even the 10c fourth run grinds in the loop here are resorting to 2-for-1's, bringing admissions down to a nickel for a two hour show, including a feature picture and four short subjects. The Crystal, one of the larger loop dime grinds, has been distributing the two-for-ones the past several weeks.

Other exhibs are squawking, claiming violation of the minimum 10c admission.

Dozen and Half Shorts Clipped by Educational

Hollywood, May 29.

In winding up its 1932-33 program, Educational's final score was the production of 48 of the 66 two-reelers scheduled. Discrepancy is accounted for in the complete sidetracking of one of its proposed series, and in the elimination of one or two units from the various other produced series of shorts.

With the 'Torchy' series and the comedies starring Harry Langdon and Andy Clyde all completed, the current program concludes with Moran and Mack's 'Strange Birds,' which went into production Wednesday (24).

Council Bluff Problem Solved by Compromise

Council Bluffs, Ia., May 29.

Lease of the A. H. Blank Theatre Corp. on the Broadway is scheduled to be vacated by court this week, leaving the path open for operation of the house by other interests.

A. H. Blank, receiver for the Blank corp., and the Broadway Building co., owners of the property, have reached agreement on settlement of a $13,000 rental claim, the building corporation taking equipment, which cost $35,000 but was lately appraised at $3,500, and $1,800 in settlement of its claim.

F&M Block Loew's State Admish Tariff Boost

Los Angeles, May 29.

Plan of Fox-West Coast to boost the box office tariff at Loew's State for the two weeks' engagement there of Ted Lorito and band, starting (22), may be blocked through refusal of Panchon & Marco to similarly increase admish prices at the Paramount. State wants to drop its all-afternoon price of 25c and night admission of 40c, and go back to the 25c to 1 p.m., 35c to 6, and 55c at night scale.

RKO Hillstreet, straight pics, recently fell in line with the Paramount and State, with F&M having the edge through its stage presentation policy being given at the same tariff as the two other first run houses.

MILLARD'S FAIR CONSESH

Chicago, May 29.

S. S. Millard, sex film promoter, has put over a concession at the World's Fair called 'Old Mexico'. Building, promoted and built within past 12 days, is scheduled to open Memorial day.

FOUR SPOTS FOR 'HUMOR'

Hollywood, May 29.

Paramount will pre-release 'College Humor' in four spots on June 16. New York and Chicago are two of the dates.

Picture was in for takes May 25.

Loew, RKO Feudin' in Col.; Both Cut to 30c

Columbus, May 29.

With Loew's and RKO both going into double features at their second houses here this week, together with a drop in admission from 40c to 30c top, a real war is now in prospect, not only between the two chains locally, but especially as far as the distributors are concerned.

The well-known percentage is going to pot without question, all of which means that not only are grosses going to stay at a plenty low, but the distribs aren't a-going to get anything either. Indies are booked in for each week along with some slightly better known.

Broad and Majestic are houses affected, both going on a grind schedule and hoping for the best. Distribs at present doing nothing but shouting, although it looks very much as though product for the two will either be limited or withheld altogether very shortly. Just a case where no one can make a dime now. Gate at both houses even lighter average for first two days.

Two Lighting Up

Los Angeles, May 29.

Two Los Angeles theatres turned back to the landlords by Fox West Coast are being readied for early reopening. They are the Criterion, downtown, which has reverted to T. L. Talley, and the other is the Adams, returned to Lou Bard.

Both are expected to be reopened next week.

THEATRE BUILDING BAN FOR BALTIMORE FAILS

Baltimore, May 29.

Marking a new step in an effort to keep out competition, a resolution was offered to the Baltimore City Council by the local exhibs' group, the MPTO of Maryland, asserting that there are already too many theatres in town, and asked that the Council grant no more permits for theatre-building.

Resolution was pushed through the MPTO of Maryland, which is the local Allied organization, by one member of the organization, who, by reason of his large theatre holdings, has great influence in the group. A proposed theatre would go up within the protection zone of one of his own theatres.

City council, however, ignored the request for a no-more-theatres ordinance, and, of more importance, no one showed up at the council meeting to object to the awarding of the theatre-building permit.

Theatre-owner in question, whose theatre is in jeopardy from the new competition, had little scruples when he built theatres, and several times encroached on the zone of other exhibs.

LUCAS-PAR HUDDLING

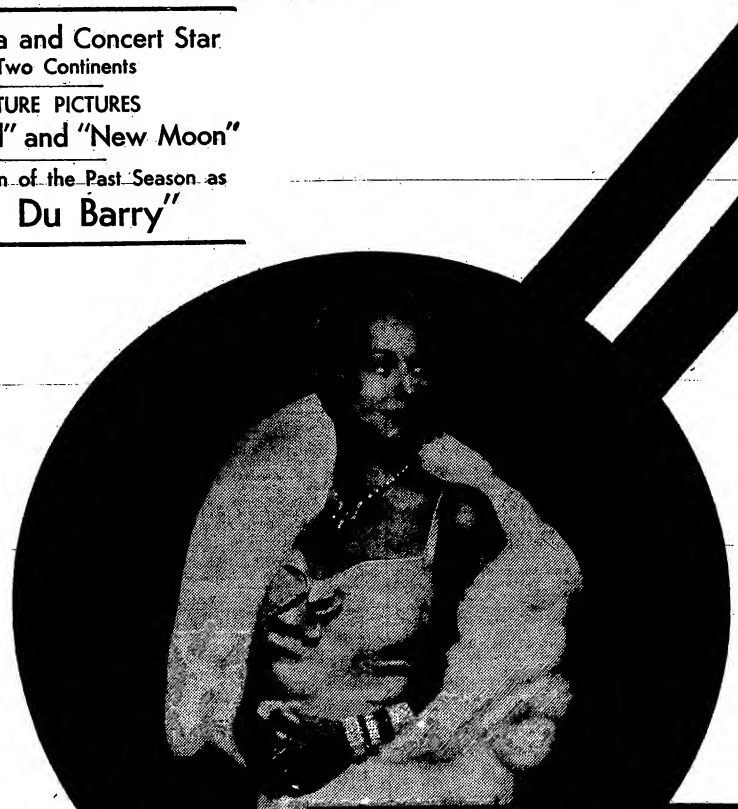
W. W. Jenkins, associated with Arthur Lucas in the Publix-Lucas partnership out of Atlanta, arrived in New York over the weekend to contact h. o. officials.

Lucas is due in toward the end of the week.

The Opera and Concert Star
of Two Continents

FEATURE PICTURES
"Jenny Lind" and "New Moon"

The Sensation of the Past Season as
"The Du Barry"



America's Greatest Singing Star

GRACE MOORE

NOW STARRING
CHESTERFIELD CIGARETTE PROGRAM
WABC STARTING JUNE 2, 10 P. M.

CALENDAR OF CURRENT RELEASES

Allied

: Pathe Studios, Culver City, Cal. Offices: 729 Seventh Ave., New York, N. Y.

Cowboy Counsellor, The. Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Nov. 25. Rev. Feb. 7.

leventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Intruder, The. Monte Blue, Lila Lee. 62 mins. Rel. Jan. 25. Rev. April 25.

Iron Master, The. Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 66 min. Rel. Nov. 15. Rev. Feb. 7.

Man's Land, A. Hoot Gibson western in which he runs the gang to earth. Marian Schilling. Dir. Phil Rosen. 70 mins. Rel. Dec. 15.

Officer 13. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Seena Owen, Mickey McGuire, Jackie Searle, Dir. George Melford. 63 mins. Rel. Dec. 15 Rev. Jan. 31.

Parisian Romance, Famous stage play. Lew Cody, Marian Shilling, Gilbert Roland. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 18.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Beauty Parlor. Cupid in the barbershop. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. 64 mins. Rel. Oct. 25.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel June 15.

ing Murder. Original. Based on a celebrated N. Y. case. Conway Tearle, Natalie Moorehead, Don Alvadaro. Dir. Rich. Thorpe. 69 mins. Rel. Nov. 1. Rev. Nov. 1.

lightly Married. Comedy drama. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 15. Rev. Jan. 3.

Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

Columbia

Studio: Gower at Sunset, Hollywood, Cal. Offices: 729 Seventh Ave., New York, N. Y.

ir Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evalyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25.

itter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

Circus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. Rev. Jan. 17.

End of the Trail, The. A U. S. cavalry officer, who is court martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 58 mins. Rel. Dec. 9.

Man Against Woman. Man's strength against woman's wiles. Jack Holt, Lillian Miles. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 15. Rev. Dec. 20.

an of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 57 mins. Rel. Jan. 20.

ark It Paid. Original story of motorboat racing. Wm. Collier, Jr., Joan March. Dir. D. Ross Lederman. 69 mins. Rel. Nov. 12. Rev. Jan. 24.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

ight of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24.

No More Orchids. A millionairess who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connedy, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 3.

Obey the Law. Original of an easy mark who turned firebrand. Leo Carillo, Lois Wilson. Dir. Benj. Stoloff. 69 mins. Rel. Jan. 20. Rev. Mar. 14.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

lient Men. Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. Rel. Mar. 3.

iers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

So This is Africa. Original. Wheeler and Woisey go to Africa with some tame lions. Racquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

taté Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evalyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

That's My Boy. Football story off the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

This Sporting Age. Revenge on the polo field. Jack Holt, Evalyn Knapp. Dir. A. W. Bennison. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.

Treason. Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'Follies.' Helen Chandler, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 11.

Virtue. A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 68 mins. Rel. Oct. 25. Rev. Nov. 1.

Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 25.

Western Code, The. Tim McCoy western. Dir. J. P. McCarthy. 58 mins. Rel. Sept. 16. Rev. Feb. 21.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyear. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

ig Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Black Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Condemned to Death. Based on the story Jack o'Lantern. Arthur Wontner, James Weish. Dir. Walter Forde. 78 mins. Rel. Oct. 10. Rev. Nov. 22.

assan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penguin Island.' Cherry Kearton produced and directed. Two running times: 33 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins., Rel. June 15.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

attraction. Broughton, instead, will take over the roadshow company of the combo, which will be headed by Betty Compson.

Mae Clark for 'Gold'

Mae Clark has been loaned by Metro to Radio for femme lead in 'Flaming Gold,' going into production shortly. Male leads have been assigned to William Boyd and Robert Armstrong.

Kruger on Extension

Metro has extended Otto Kruger's leave of absence an additional two weeks, for a total of eight, to permit him to continue with 'Counsellor-at-Law' at El Capitan. He may also be permitted by the studio to play a two weeks' return engagement with the Duffy production in San Francisco.

Alf Goulding will direct a musical short at Radio. Fox's 'Last Trail' will be directed by James Tinling.

Warners has put back reopening of its studio two weeks until June 19. Two pictures then go in, 'Footlight Parade' and 'Red Meat.'

Raul Roulien and Rosita Moreno get lead parts in Fox's Spanish version of 'Pleasure Cruise,' which goes into work (29).

Bert Kalmar and Harry Ruby back on Par writing staff, currently working on 'Duck Soup' for the Marx Bros.

Esther Fitzgerald and Virginia Kellog motoring to New York, on their way to Europe.

Richard Bennett gets the commodore role in Par's 'Big Executive.'

Second edition of 'Nine o'Clock Revue' opens Tuesday (30) at the Music Box. Was 'Jig Saws' in Frisco.

Rowland Brown out of Paramount's scenario dept., after two weeks.

Repeating 'Stingaree'

Radio will feature Irene Dunne in 'Stingaree,' a musical, originally made as a silent by Kalem in 1914.

Jarry Lester, from the Club Ballyhoo, will impersonate Jimmy Durante, Walter Catlett will portray Ed Wynn, and Gene Malin will impersonate Mae West in 'Arizona to Broadway' at Fox.

Sidney Lanfield assigned to meg 'Aggie Appleby, Maker of Men,' at Radio.

Lambert Hillyer writing an original radio patrol yarn for Col. Temporary title is 'Car 17.'

'America' Ready

'Let's Go America,' original by Lamar Trotti, dealing with reforestration, is being readied at Fox. George O'Brien will head the cast, which also includes Preston Foster, Claire Trevor and El Brendel.

Dale Van Every, Universal scenario head, leaving New York today (29) for the Coast. He has been on a story-material hunt.

Par Dropping 'World'

Because of similarity of Par's 'End of the World' to 'The Deluge,' which KBS is producing, Par is dropping its plans to make the Rupert Hughes script into celluloid.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Goona Goona. Love charms on the Island of Bali. Andree Roosevelt, Armand Denis. 66 mins. Rel. Nov. 28. Rev. 20.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 16.

Love is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Phantom Broadcast. Radio crooning sensation of the moment fools his public by having his crippled accompanist do his singing for him over the mike. Ralph Forbes, Vivienne Osborne, Paul Page. Dir. Phil Rosen. 72 mins. Rel. July 15. Rev. Jan. 16.

Secrets of Wu Sin. Coolie smuggling racket unearthed. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 28.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Slightly Married. Marriage in a night court turns out well after all. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

Tex Takes a Holiday. All multi-color western of a mysterious stranger. Wallace MacDonald, Virginia Brown Faire. Dir. Alvin J. Nietz. 59 mins. Rev. Dec. 13.

Thrill of Youth, The. A girl with two suitors cannot make up her mind. June Clyde, Allen Vincent, Matty Kemp. Dir. Rich. Thorpe. 65 mins. Rel. Oct. 28. Rev. Nov. 1.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Blondie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthel Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 79 mins. Rel. Oct. 15. Rev. Oct. 4.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Central Park. Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 58 mins. Rel. Dec. 10.

Crash, The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 mins. Rel. Oct. 8. Rev. Sept. 13.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 14. Rev. Jan. 10.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Life Begins. Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 30.

Match King. Fictitious romance of the Swedish financier. Warren William, Lili Damita. Dir. Howard Bretherton-Wm. Keighley. 79 mins. Rel. Dec. 31. Rev. Dec. 13.

Mind Reader, The. The Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 84 mins. Rel. Dec. 24. Rev. Dec. 27.

They Call it Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 18. Rev. Oct. 25.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 29. Rev. Nov. 1.

Twenty Thousand Years in Sing Sing. Visualization of Warden Lawes' book. Spencer Tracy, Bette Davis. Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. Rev. Jan. 17.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. Rev. Nov. 22.

Fox

Studio: Fox Hills, Hollywood, Cal. : 850 Tenth Ave., New York, N. Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Joan Bennett. Dir. Jas. Tinling. Rel. June 23.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 67 mins. Rel. Feb. 24. Rev. Mar. 7.

Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 82 mins. Rel. Nov. 27. Rev. Nov. 29.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. Rev. Jan. 10.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15. Rev. Feb. 21.

Five Cents a Glass. Love, music and beer. Marian Nixon. Rel. June 30.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Dir. David Butler. Rel. Dec. 25. Rev. Dec. 27.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, Sally Eilers. David Butler. Rel. May 26. Rev. May 23.

Hot Pepper. Flagg and Quirt—with Lupe. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 15. Rev. Jan. 24.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9.

Infernal Machine. From the novel by Carl Sloboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10. Rev. Dir. Francis Dillon. Rel. Mar. 3. Rev. April 25.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2.

Life in the Raw. Western drama. Dir. Louis King. Rel. June 16.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. ir. Raoul Walsh. Time, 78 mins. Rel. Dec. 4.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Rackety Rax. Football satire. Victor McLaglen, Greta Nissen. Dir. Alfred Werker. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 1. Rev. Mar. 21.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

(Continued on page 35)

HORSE FEATHERS • SIGN OF THE CROSS

BIG BROADCAST • FAREWELL TO ARMS

LOVE ME TONIGHT • BLONDE VENUS

PHANTOM [illegible] GHT IS OURS

PICK UP [illegible] FTER NIGHT

KING OF T[illegible] TY AS HELL

UNDER CO[illegible] PARADISE

SHE DONE [illegible] M WRONG

70,000 W[illegible] A MILLION

ISLAND O[illegible] OST SOULS

BEDTIME STORY • EAGLE AND THE HAWK

INTERNATIONAL HOUSE • GIRL IN 419

COLLEGE HUMOR • JENNIE GERHARDT

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LUX *Toilet Soap* *The Beauty Soap of the Stars*

hearts . . .



TTE COLBERT
Singer," "Lux
ey is excellent
mplexion."

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DOROTHEA WIECK in "White Woman." "I use it faithfully," she says.



CAROLE LOMBARD in "The Eagle and The Hawk." "For years I've relied on Lux Toilet Soap."

WYNNE GIBSON in "Her Bodyguard." "It keeps the skin wonderfully smooth."

HELEN TWELVETREES in "Disgraced." "It is a lovely soap," she says.



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ADRIENNE AMES in "A Bedtime Story." "Keeps the skin so smooth."



LYDA ROBERTI in "Three Cornered Moon." "I'm delighted with it."

GAIL PATRICK in "Murder in the Zoo." "Keeps my skin exquisite."

LONA ANDRE in "College Humor." "Makes my skin younger-looking."

SHIRLEY GREY in "The Girl in 419." "Keeps my skin smooth as a child's."

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Directed by WESLEY RUGGLES



"COLLEGE HUMOR" will be pre-released with special campaigns in four selected key-spots, June 16th.

if it's a PARAMOUNT PICTURE it's the best show in town

CALENDAR OF CURRENT RELEASES

(Continued from page 30)

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden, 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 6. Rev. Nov. 15.

Ix Hours to Live. Murdered diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 16. Rev. Oct. 25.

Smoke Lightning. From Zane Gray's 'Canyon Walls,' Neil O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 98 mins. Rel. Feb. Rev. Jan. 31.

Tess of the Storm Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al. Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.

Too Busy to Work. Talking version of 'Jubilo.' Will Rogers, Marian Nixon. Dir. Jas. Blystone. Time, 76 mins. Rel. Nov. 13. Rev. Dec. 6.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. Rel. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer.

Fighting Gentleman, The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 69 mins. Rel. Oct. 7. Rev. Nov. 15.

Forty-Niners. The overland trek in pioneer days. Tom P. McCarthy. 49 mins. Rel. Oct. 28. Rev. Dec. 20.

Gambling Sex, Racing story with a society slant. Grant Withers. Fred Newmeyer. Time, 64 mins. Rev. Dec. 27.

Isle of Araby. Original. Sahara story of British army and Riff, with love interest. Merle Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

Savage Girl, The. Big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar. Dir. Harry L. Fraser. 64 mins. Rel. Dec. 5. Rev. May 2.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: ldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Crusader, The. Drama of a crusading district attorney. Evelyn Bren., H. H. Warner, Ned Sparks, Lew Cody, Walter Byron, Marceline Day. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canutt, Wally Wales, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 30.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 1. Rev. Feb. 28.

ing, Sinner, Sing. Torch singer marries a millionaire. Paul , Lelia Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Rel. May 15.

Unwritten Law, The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hedda Hopper. Dir. Christy Cabanne. Time, 70 mins. Rel. Nov. 15. Rev. Dec. 20.

ire Bat, The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George B. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

la Pony Express. Jack Hoxie western. Marceline Day. Lew Collin. Rel. Feb. 8. Rev. May 9.

Woman in the Case, The. Zita Johann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

turios: 4376 Sunset Drive, Hollywood, Cal.

Mayfair

Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Shilling. Dir. Breezy Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 13.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway Tearle. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1. Rev. Nov. 29.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Malay Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. Dir. E. Mason Hopper. 69 mins. Rel. Oct. 1. Rev. Feb. 7.

Midnight Warning, The. Original. Wm. Boyd, Claudia Dell. Ir. Spencer G. Bennett. 67 mins. Rel. Nov. 15. Rev. Mar. 14.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 63 mins. Rel. Feb. Rev. May 2.

: Culver City, Calif.

Metro

Offices: 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Bear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5.

Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson. Dir. Chas. F. Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Fast Life. Typical Haines story with a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 82 mins. Rel. Dec. 16. Rev. Dec. 27.

lesh. Wallace Beery as a wrestler. Karen Morley, Riccardo Cortez, Jean Hersholt. Dir. John Ford. 95 mins. Rel. Dec. 9. Rev. Dec. 13.

Faithless. Rich girl learns the lesson of the depression. Tallulah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15. Rev. Nov. 22.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Cowen. Time, 86 mins. Rel. Oct. 1. Rev. Nov. 22.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Mask of Fu Manchu. Chinese plotter seeks the sword of Ghengis Kahn. Boris Karloff, Lewis Stone, Karen Morley. Ir. Chas. Brabin. Time, 68 mins. Rel. Nov. 5. Rev. Dec. 6.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2.

Outsider, The. An unlicensed surgeon performs seeming miracles. Harold Huth, Joan Barry, Frank Lawton. 90 mins. Rel. Jan. 27.

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role, Maureen O'Sullivan, Dorothy Peterson. Dir. Lothar Mendez. Time, 80 mins. Rel. Oct. 3. Rev. Nov. 15.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. San Wood. Time, 87 mins. Rel. Nov. 12. Rev. Nov. 29.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Red Dust. Jean Harlow and Clark Gable as a new team in a story of Indo-China. Dir. Victor Fleming. Time, 83 mins. Rel. Oct. 22. Rev. Nov. 8.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Son-Daughter, The. From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec. 23. Rev. Jan. 3.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Rel. Dec. 30. Rev. Sept. 6.

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. Rel. July 7.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23.

White Sister The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Studio: 6048 Sunset Blvd., Hollywood, Cal.

Monogram

Office: 723 Seventh Ave., New York, N. Y.

Avenging Seas. British government agent's love affair in Bombay. Benita Hume, Geo. Barraud, Anne Grey. Dir. Millard Webb. 57 mins. Rel. Nov. 20.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 53 mins. Rel. Mar. 1. Rev. May 16.

Diamond Trail. Western. Rex Bell. Ir. Harry Fraser. Rel. Rev. April 25.

Fighting Champ, The. Western. Bob Steele, Arletta Duncan. Dir. P. McCarthy. Time, 64 mins. Rel. Dec. 15. Rev. March 14.

Girl from Calgary, The. Girl cowboy comes east to stage triumphs. Fifi D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22.

Guilty or Not Guilty. Bootlegger's moll frees from prison an innocent girl. Betty Compson, Claudia Dell, Tom Douglas. Dir. Al Ray. 65 mins. Rel. Dec. 1.

Hidden Valley. A ranch foreman takes to a blimp to locate a spot. Bob Steele, Gertrude Messenger. Dir. R. N. Bradbury. 57 mins. Rel. Jan. 1.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10. Rev. Mar. 28.

Man from Arizona, The. Cowboy saves his pal from double harm. Neoma Judge. Dir. Harry Frazer. 57 mins. Rel. Dec. 15.

Oliver Twist. Dickens' story. Dickie Moore, Irving Pickel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Self Defense. From Peter B. Kyne's 'The Just Judge.' Western story of a woman who runs a gambling resort. Pauline Frederick, Claire Windsor, Theo. Von Eltz. Dir. Phil Rosen. 67 mins. Rel. Dec. 15. Rev. Feb. 21. (Originally titled 'Self Defense').

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

West of Singapore. Romance in the tropics. Betty Compson, Weldon Heyburn. Dir. Al Ray. 63 mins. Rel. Jan. 31. Rev. April 4.

Young Blood. Western. Bob Steele. Story by Wellyn Totman. Ir. Phil Rosen. Time, 62 mins. Rel. Nov. 5. Rev. Jan. 24.

Studios: 5851 Marathon St., Hollywood, Calif.

Paramount

Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. 'Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

Big Broadcast, The. Broadcasting story with many air stars. Stuart Erwin, Bing Crosby, Leila Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. Rev. Oct. 18.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggels. Rel. June 30.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. Rel. Mar. 24.

Devil is Driving, The. Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Rel. Rel. Dec. 9. Rev. Dec. 20.

Eagle and the Hawk, The. tory of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Evenings for Sale. Viennese nobleman becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 15.

Farewell to Arms. Hemmingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier, Max Marcin. Rel. June 23.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Seitor. Rel. Feb. 17. Rev. Jan. 31.

Heritage of the Desert. Zane Grey story. Western theme. Randolph Scott, Sally Blane, J. Farrell Macdonald. Dir. Henry Hathaway. 58 mins. Rel. Sept. 30. Rev. March 14.

Hot Saturday. Gossip in a small town. Nancy Carroll. Ir. W. Seiter. Time, 72 mins. Rel. Oct. 28. Rev. Nov. 8.

Girl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Sommes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

(Continued on page 37)

DOWNTOWN L. A. THREATENS SINGLES

Los Angeles, May 29.

First of the downtown subsequent run pic houses to boost its b.o. tariff, along with the general movement tending towards higher admissions locally, is in the Roxie, operated by Gus Metzger and associates. House, presently employing a straight 15c gate, goes to 20c up to 6 p.m. and 25c thereafter, starting Wednesday (31).

On the other hand, several of the second run downtown houses, which are now competing with the first runs with a 25c admish from 1 p.m., compared with a similar tariff at Loew's State, the Paramount and RKO up to 6 p.m., are seriously considering slashing their matinee prices to 15c. Only alternative, say the managers of these houses, is for the deluxe first runs to tilt their admissions, or for the subsequents to go back to dual features.

Joe Leo, operating the Los Angeles, downtown grind for William Fox, has given up any pretense of keeping secret the fact that his house is still in the double feature class. Both ends of the house marquee, and entire top line of the street side carry the words: 'Two first-run pictures.'

Similarly, hanging banners beneath the marquee, and a cutout atop the box office also emblazon the dual policy. Los Angeles has a 15c nick, and runs indie features exclusively. When the single feature policy was returned to practically all of the Southern California picture houses, Leo for a time refrained from advertising the fact that he had not joined the movement. Last week he decided to cash in on the duals, if possible.

Indie's U. A. In Mpls

Minneapolis, May 29.

United Artists here is selling its product on the open market again and has made a deal with the Lyceum, indie loop first-run, for 'I Cover the Waterfront.' Deal between U. A. and Publix for Minneapolis only called for the purchase of three pictures by the latter.

The Lyceum, with the only orchestra and singers of any local theatre, has aroused the ire of other showhouses by peddling a large number of free tickets in an effort to establish itself. It can afford to do this because its owner is a millionaire.

Skouras Climbs Peg In F-WC Biz Drive

Los Angeles, May 29.

Standing of only two districts of the seven competing in the F-WC Dollars and Sense drive were changed at the close of the third week of the contest. B. V. Sturdivant's San Diego and Imperial district, in fifth place for the second week, dropped a peg and exchanged spots with Charlie Skouras' special division.

All five other districts maintained their respective standings for the third week.

A Break for the Law

, May 30.

Local constables are getting all the best of the local theatres-operators' strike. Called together by the district attorney last week, the constables received passes and were instructed to drop in the theatres often to keep the strikers aware of their affiliation.

With the strike on since April 7 and the theatres picketed all the time, only one bomb has been exploded.

Does Floppo in 4 Days

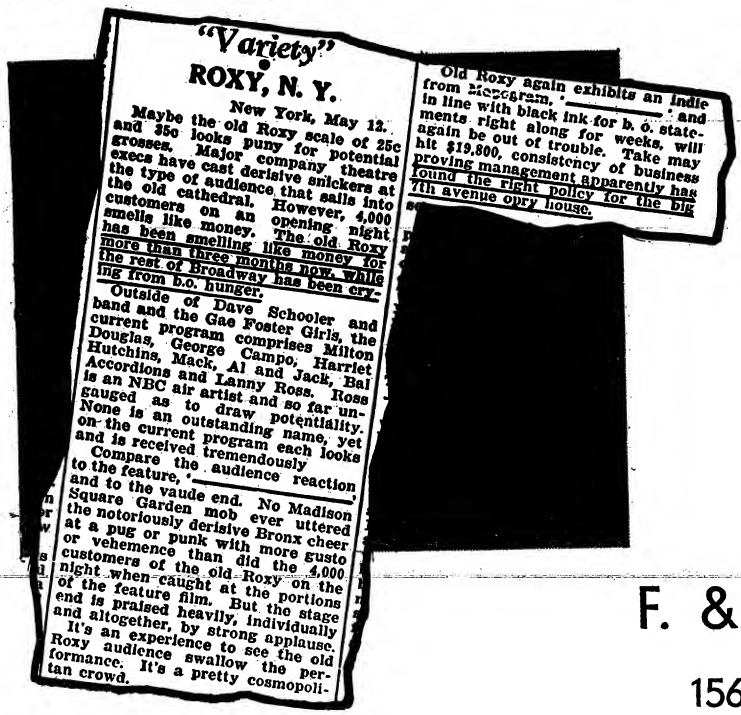
Los Angeles, May 29.

Four days of single-day revivals of box office pix of the past several years proved sufficient for the President (Principal) in its proposed 10 day revival festival.

Biz did a terrible nosedive for the first four pix brought back, and management quickly resumed its former policy of full week or split week bookings.



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CALENDAR OF CURRENT RELEASES

(Continued from page 35)

If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 85 mins. Rel. Nov. Rev. Dec. 6.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen ,Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2.

Island of Lost Souls. Novelty story. Chas. Laughton, Lella Hyams. Dir. Chas. Kenton. December special.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16.

Ing of the Jungle. Novelty story. Buster Crabbe, Frances Dee. berstone-Marcin. Jan. special release. Rev. Feb. 28.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Madame Butterfly. From the opera. Sylvia Sidney, Cary Grant, Chas. Ruggles. Dir. Gearing. Rel. Dec. 30. Rev. Dec. 27.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 7. Rev. Oct. 18.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. rama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. Rel. Mar. 17. Rev. April 4.

Mysterious Rider, Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

Night After Night. Humor in the night clubs. Mae West, Geo. Raft, Constance Cummings, Allison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special, Rev. Jan. 3.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

ick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil.' Mae West, Cary Grant, Noah Beery, Owen Moore, Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Ign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Gray western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight Is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 81 mins. Rel. Oct. 21. Rev. Nov. 15.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Dir. Jas. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Wild Horse Mesa. Zane Grey's story. Rudolph Scott, Sally Blane, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25. Rev. Jan. 17.

Woman Accused, The. rom the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

: 11 West 42d St., New York, N. Y.

lame the Woman. British made with Adolphe Menjou and Claude Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Devil's Playground, The. George Vanderbilt's expeditionary film. 54 mins. Rel. Jan 1. Rev. Jan. 3.

Jungle Giglio. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, 'White King of LaGonave.' 4 reels. Rel. Feb. 15.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. Rel Jan. 1. Rev. Nov. 29.

Hollywood, Calif.

R.K.O. Radio

Office: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom, The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 85 mins. Rel. Dec. 23. Rev. Jan. 3.

Cheyenne Kid, The. Tom Keene Western. Dir. Robert 55 mins. Rel. Jan. 20.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Conquerors, The. A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 18. Rev. Nov. 22.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

ie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita. Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27.

reat Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

Half-Naked Truth, The. From Harry Reichenbach's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Palette. Dir. Gregory Le Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

ing, Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Little Orphan Annie. Based on the cartoon. Mitzi Green. Ed. Keennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Men Are Such Fools. Leo Carillo. Dir. ins. Rel. Nov. 18. Rev. Mar. 14.

Men of America. Bill Boyd, Dorothy Wilson, Chic Sale. alph Ince. Time, 57 mins. Rel. Dec. 9. Rev. Feb. 28.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13.

ost Dangerous Game, The. Island recluse who hunts human beings for sport. Joel McCrea, Fay Wray, Leslie Banks. Dir. E. Schoedsack Time, 63 mins. Rel. Sept. 9. Rev. Nov. 22.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 58 mins. Rel. Jan. 6. Rev. Jan. 31.

Our Betters. From Maugham's play. English high society. Ben nett, Gilbert Roland. Dir. Geo. Cukor. 81 mins. Rel. Rev Feb. 28.

Past of Mary Holmes, The. Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir Harlan Thompson, Slavo Vorkapich. 62 mins. Rel. Jan. 20. Rev. May 2.

Penguin Pool Murder, The. Stuart Palmer's novel; murder mystery. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Archainbaud. 66 mins. Rel. Dec. 30. Rev. Dec. 27.

Phantom of Crestwood, The. Mystery at a week-end party. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 77 mins. Rel. Oct. 14. Rev. Oct. 18.

Renegades of the West. Cowboy avenges his father's death and cleans up the rustlers. Tom Keene, Betty Furness, Roscoe Ates, Rockcliffe Fellowes. Dir. Casey Robinson. 55 mins. Rel. Nov. 25.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. Cukor. Time, 70 mins. Rel. Nov. 25. Rev. Dec. 6.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 54 mins. Rel. Mar. 10.

Secrets of the French Police. Foreign mystery. Gwili Andre, Frank Morgan, Gregory Ratoff. Dir. Ed. Sutherland. Time, 58 mins. Rel. Dec. 2. Rev. Dec. 13.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Sport Parade. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Denny. Dir. V. C. Schertzinger. Time, 64 mins. Rel. Oct. 7.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Theft of the Mona Lisa. Foreign made. Willy Forst, Trude von Molo Dir. G. Von Bolvary. , 83 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne. Dir. G. Archainbaud. Time, 60 mins. Rel. Sept. 16. Rev. Oct. 13.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Merivale stage hit. Ronald Colman, Kay Francis, Phyllis Barry. Dir. King Vidor. Ti 79 mins. Rel. Dec. 28. Rev. Jan. 3.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue.' Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Kid from Spain, The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo. McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Magic Night. Viennese operetta. Jack Buchanan. erbert Wilcox. Time, 79 mins. Rel. Nov. 2. Rev. Nov. 8.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Rain. Jeanne Eagles' famous stage hit. Joan Crawford, Walter Wm. Gargan. Time, 93 mins. Rel. Oct. 12. Rev. Oct. 18.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Ward Wing. 60 mins. Rel. June 23.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Studio: Universal City, Calif.

Universal

Offices: 730 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play 'Merry-Go-Round' about crooked politics. Eric Linden, Sidney Fox, Tully Marshall, Louis Calhern. Dir. Edw. L. Cahn. 74 mins. Rel. Nov. 17. Rev. Dec. 20.

Air Mail, The. Commercial flying thrill story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, Slim Summerville. Dir. John Ford. Time, 85 mins. Rel. Nov. 3. Rev. Nov. 8.

All American, The. Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Rack. Time, 73 mins. Rel. Oct. 13. Rev. Oct. 14.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. May 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. Lucille , Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. Ir. John Murray Anderson. 9 reels. Rel. May 18.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. April 20. Rev. May 16.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Ir. Wm. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Mummy, The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Okay America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calbern. Dir. Tay Garnett. Time, 80 mins. Rel. Sept. 8. Rev. Sept. 13.

Old Dark House. A night of terror in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 70 mins. Rel. Oct. 20. Rev. Nov. 1.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Sam Taylor. Rel. April 13. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1.

Rome Express, The. British made. Grand Hotel on a French train. Esther Ralston, Conrad Veidt. Dir. Walter Forde. 85 mins. Rev. Feb. 28.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Terror Trail. Original. Tom Mix western. Naomi Judge, Arthur Rankin, Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 6. Rev. Feb. 14.

Studi

Warner Brothers

: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

12d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibb Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl issing. Two girls cleverly foil a ki Ben Lyon, Mary Brin , Peggy Shannon. Rel. Mar. 4. Rev. Mar. 21.

Hard to Handle. Cagney as a high powered promoter. rlan. Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 28. Rev.

Haunted Gold, Search for gold in a haunted mine. Joh Ir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang.' Paul Muni, Glenda Farrell. Dir. Mervyn Le Roy. Time, 93 mins. Rel. Nov. 19. Rev. Nov. 15.

(Continued on page 38)

Operators' 10% Cut On Coast Drops Pay To $68, $70 Weekly

Los Angeles, May 29.

Under a revised scale agreement between Projectionists' unions of Southern California and Fox West Coast, booth men in the class A houses have accepted what amounts to virtually a 10% reduction from their present pay. Under the new setup the weekly without overtime, be approximately $68.

New hourly wage is $1.75 for the top projectionists, and $1.50 for the Class B and subsequent runs. In San Francisco and the northern California territory, the weekly pay for operators runs $2 more, but this includes a longer 'cleanup period' than that included in the Southern California agreement. New scale, which runs until Jan. 1, next, is 25% lower than the scale called for in the agreement entered into a year ago last September.

FANS STILL HOT AFTER A YEAR OF 'BRIDGE'

Los Angeles, May 29.

After nearly a year of 'movie bridge' as a one night a week draw, Liemert, deluxe naborhood pic house operated by Dave Bershon, continues to maintain the Monday night attendance record hung up shortly after the innovation was instituted last June. Patronage is drawn from all sections of the city, with interest as great now as at any time in the past.

'Movie bridge' is presented every Monday night, on the second night of a two-day program change, with the house take topping any evening's biz. ive prizes are awarded winners at each session.

Am. Ry. Exp. Underbids On Film Delivery Rates

Film delivery services are complaining to the Hays Office about reduced rates of the American Railway Express. The reduction of 50% on return film shipments is estimated to aggregate a saving of $500,000 annually to exhibitors. It was brought about largely through efforts of Hays and the Motion Picture Theatre Owners of America.

The services are claiming that exhibitors are demanding that trucking companies bring their own rates to a similar level. This, they hold, they cannot do and show a profit.

Sundays Okay, But—

Denver, May 29.

Canon City, famous for having the Royal Gorge, world's highest suspension bridge, and large-size prison riots, came to the front with a unique method of getting Sunday films. Business men, church interests, city council and B. P. McCormick, owner of the Jones, the only theatre here, agreed to hold an informal election, and abide by the result. Sunday pictures won by a majority of 225 out of 1,225 votes, more votes than ever cast in a city election.

There were some catches in it. Only pictures approved by the National Parent-Teachers', association can be shown on Saturdays, and films of a high moral tone on Sunday. Sex pix are barred, but love stories okay. Trailers shown on Sunday will be closely censored.

Theatre Co. Bkptcy

Milwaukee, May 29.

Three creditor firms have filed an involuntary bankruptcy petition against the Statewide Theatre Corp. Action involves leases made with the bankrupt Midwesco Theatres, Inc., which assigned them to Statewide.

In the petition, the S. & S. Operating Co. claims $2,752 rent due on the Uptown, Milwaukee; the Kenosha-Orpheum Theatre company lists $1,430 rent unpaid on the Orpheum, Kenosha; and the Jeffris Co. alleges $1,780 arrears on the Jeffris, Janesville.

'Drake' Bars Kids

os Angeles, May 29.

Paramount (F&M) goes 'pink' for the week starting (1) when it presents 'Story of Temple Drake' on its screen.

Advance trailer requests parents not to permit their children to view the production.

Baltimore Exhibs Back In a Single Group After A Year's Separation

Baltimore, May 29.

Schism which last year split the ranks of the local neighborhood exhibs into two factions now finally being patched up and the break-away theatres are once more headed back into the general fold, the M. P. T. O. of Maryland, the parent organization. The break-away group was known as the Associated Theatres, and was headed by the five Rome houses. Last week Rome left Associated Theatres and rejoined the MPTO of Maryland, which despite its name, is really the local Allied group.

Split occurred last year because of the Metro wrangle. Exhibs in town had agreed not to buy that product unless the percentage clause was written out. Group broke away from the agreement and bought Metro, percentage and all. Which brought the formation of Associated Theatres.

With Rome and his theatres back in the MPTO group, there's little strength left in the Associated Theatres and little doubt that the other six theatres will follow suit shortly. They've already discarded the Associated Theatres billing for the classified advertising, using just the word 'neighborhood' in the papers. All the other nabes, some 80 of them, are overwhelmingly in the majority with their classified advertising column under the MPTO billing.

Won't Back St. P. Exhib On 25c Minimum Admish

Minneapolis, May

Northwest Allied States will not back Oliver A. Rowe, veteran St. Paul exhibitor, in his fight to induce the local Film Board to require a minimum 25c admission for the larger deluxe third and fourth run loop grind houses and neighborhood theatres and to permit 'shooting galleries' of 500 and less seating capacity, such as his own State theatre, to drop their price from 15c to a dime.

Rowe appeared before the Film Board and complained about the large dime and 15c houses which, he asserted, 'are ruining the industry by making it impossible for the producers to obtain sufficient in film rentals to cover the cost of high class production.'

'Northwest Allied States takes the position that exhibitors have the right to charge whatever admission they desire,' says Bennie Berger, president of the organization. 'We contend that the exchanges should be required to sell pictures to all exhibitors who are willing and able to pay the prices asked for films. It is no concern of the exchanges or of competing exhibitors as to what admission any particular theatre owner chooses to charge. The exhibitor who sells entertainment below cost cannot last long. The laws of economics will operate to rectify any maladjustments in the situation. We are not at all sympathetic with Mr. Rowe or his present agitation.'

Aaron Jones Lights Up Dark Michigan Blvd.

Chicago, May 29.

Aaron Jones will hang up the largest electric sign of its kind in Chicago and on the most traditionally unlighted street in town, Michigan Boulevard. In eight-foot letters with a 60-foot spread the entire width of the building Jones will emblazon to the mobs en route to the World's Fair, that 'Forgotten Man' is on view inside Orchestra Hall.

Jones has house for 18 weeks opening June 1. Dan Roche and Lew Pollock have been retained to stir up excitement for the attraction. Moderate scale of 25-40 is being established.

Mrs. Clyde Eckhardt Killed

Chicago, May 29.

Edna Eckhardt, wife of Clyde Eckhardt, manager of the Fox exchange here, was killed in an automobile accident last Thursday (25).

She was the mother of two children.

CALENDAR OF CURRENT RELEASES

(Continued from page 37)

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

King's Vacation, The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Lawyer Man. Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 3.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Parachute Jumper, The. Two ex-marines and a girl who go aloft. Doug. Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28. Rev. Jan. 31.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy, Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks, Jr., Nancy Carroll, Lilyan Tashman. Dir. Wm. Dieterle. Time, 58 mins. Rel. Nov. 12. Rev. Nov. 8.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 ins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel, April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Breach of Promise. The ruin of a man's career. Chester Morris, May Clarke, Mary Doran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 22.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Leila Hyams, Dir. Victor Schertzinger. Rel. Mar. 18.

Death Kiss, The. A murder mystery with a motion picture studio background. David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir. Edwin L. Marin. Rel. Dec. 25. Rev. Jan. 3.

Drum Taps. A Boy Scout troup to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 64 mins. Rel. Jan. 29. Rev. May 2.

Dynamite Ranch. Ranch manager fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

False Faces. Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 83 mins. Rel. Oct. 13. Rev. Nov. 29.

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20. Rev. Mar. 7.

Hypnotized. Jam following a big sweepstakes win. Moran and Mack. Dir. Mack Sennett. Rel. Dec. 25. Rev. Jan. 17.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 61 mins. Rel, May 14.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee, Dir. Alan James. 61 mins. Rel. Mar. 5.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14.

Race Track. Original. Turf story. Leo Carillo, Kay Hammond, Junior Coghlan. Dir. Jas. Cruze. 78 mins. Rev. Feb. 28.

Texas Buddies. Cowboy, veteran of the AEF, turns aviator to balk the villains. Bob Steele, Nora Lane. Dir. R. N. Bradbury. Time, 57 mins. Rel. Aug. 28. Rev. Nov. 15.

Tombstone Canyon. Western, in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 25. Rev. April 11.

Trailing the Killer. Epic of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 4. Rev. Dec. 6.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Grey. Dir. Victor Schertzinger. Time, 74 mins. Rel. Dec. 4. Rev. Nov. 20.

Miscellaneous Releases

Bachelor Mother, The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evelyn Knapp, Jas. Murra, Margaret Seddon. Dir. Chas. Hutchinson, 69 mins. Rel, Jan. 3. Rev. Feb. 21.

Big Town, The. (Invincible.) Vice crusade story. Lester Vail, Frances Dade. Dir. Arthur Hoerle. 57 mins. Rev. Dec. 27.

Daring Daughters. (Tower.) Two girls in the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel, Jan. 3. Rev. Mar. 28.

Face on the Bar Room Floor, The. (Invincible.) Temperance discussion. Guinle Cooper, Lowell Fletcher. Dir. Bert Brunken. Time, 65 mins. Rel. Oct. Rev. Oct. 18.

Footsteps in the Night. (Auten.) Mystery drama. Benita Hume. Dir. Maurice Elvery. Time, 59 mins, Rel. Dec. 1.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 66 mins. Rev. April 18.

Hotel Variety. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Cannon. 71 mins. Rev. Jan. 10.

India Speaks. (Walter Futter.) Travelogue with interpolated dramatic episode. Talk by Rich. Halliburton. 80 mins. Rev. May 9.

Jungle Killer. (Century.) Expose of wild game hunting in Africa. With lecture. Rel. Nov. 25. Rev. Nov. 29.

Manhattan Tower. (Remington.) Suggestive of 'Skyscraper Souls.' Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Dir. Frank Strayer. 62 mins. Rel. Dec. 1. Rev. Dec. 20.

Pride of the Legion. (Released also as 'The Big Payoff.') (Mascot.) From a Peter B. Kyne story. Barbara Kent, J. Farrel MacDonald, Glen Tryon, Matt Moore. Dir. Ford Beebe. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

Racing Strain, The. (Irving Maxim.) Original of the auto races with air stunt. Wally Reid, Jr., Jerome Storm. 58 mins.

Red-Haired Alibi, The. (Tower.) Gangster story. Merna Kennedy, Theo. Von Eltz. Dir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Rev. Oct. 25.

Scarlet Week End. (Irving.) Murder at a house party. Dorothy Revier, Theo. Von Eltz. Ir. Willis Kent. Time, 58 mins. Rel. Oct. Rev. Nov. 1.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Woman in Chains. (Auten.) Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Basil Dean. Time, 68 mins. Rel. Nov. 18. Rev. Nov. 22.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Brand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow, The. (Capital) (Polish). From Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 68 mins Rel. Aug. 21. Rev. Sept. 13.

Coiffeur Pour Dames (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 1. Rev. Nov. 8.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 82 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Ir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Ir. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Falsche Feldmarschal. (Capital) (German). Military musical. Viasta Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adal Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Herr Burovorsteher. (Capital) (Ger). Felix Bressart, Herman Thi Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Diary of a Revolutionist (Russ.) (Amkino). Ir. Urinov. 80 mins. 8. Rev. June 14.

Die Blumenfrau von Lindenau (German) (Protex). Comedy. Renate Mueller, Hansi Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

Die Lustigen Weiber von Wien. (Capital) (Ger). Willy Forst, Irene Elsinger, Dir. Geza von Bolvary. Time, 97 mins. Rel. July 1.

Dienst is Dienst. (New Era) (Ger). Musical. Ralph Roberts, Hesche. Dir. Carl Boese. Time, 84 mins. Rel. June 8.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel, May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Ir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger), Musical comedy. Anny Ondra, 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Rel. 18. Rev. Nov. 29.

Frau Von Der Mari Spricht (German) (General). Mady Christians, Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gitta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 85 mins. Rel. March 10. Rev. March 14.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

House of Death (Russ.) (Amkino). Based on Dostoievsky's life: Ir, Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hurrah, Ein Junge. (Capital) (Ger). Farce. Max Adalbert, Ida Wuest, Lucie Englisch. Dir. Geo. Jacoby. 91 mins. Rel. June 24.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger), Musical. Dir. Geza von Bolvary. Haid, Froehlich. 70 mins, Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovshenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch, Dir. G. W. Pabst. Time, 73 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 8.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

La Couturiere de Luneville (Par) (French). Musical of woman's love. Madeleine Renaud, Pierre Blanchar. 90 mins, Rel. July 1. Rev. Oct. 22.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Le Roi Des Resquilleurs (French) (Protex). Comedy with music. Milton. Dir. Georges Colombier. 90 mins. Rel. June 1. Rev. June 14.

Liebe Ist Liebe (German) (Protex). Musical comedy. Kaethe von Nagy, Hans Albers. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 7.

Ljubav I Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins, Rel, April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Miche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Dranem. 80 mins, Rel. July 1. Rev. Dec. 6.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Morix Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Heinz Paul. 90 mins. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warneckl. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Dagover. Theo. Loos. Dir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedt Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Pirl Mindent Tud (Arkay) (Hung.). Farce. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev Jan. 31.

Potemkin (Rusa) (Kinematrade). classic. mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Dir. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Petersen. Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schubert's Fruehlingstraum. (Capital) (Ger). Musical of Schubert's Carl Joeken. Dir. Rich. Oswald. Time, 71 mins. Rel. June 26.

Schutzenkoenig, Der (Ger.) (Germania). Max Adalbert, Gretl Theimer. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ.). Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

(Continued on page 55)

WIBO Case Not Ended, New Charges Of Fraud by WJKS Filed in Wash.

Washington, May 29.

When the U. S. Supreme Court handed down a decision sustaining the Federal Radio Commission's action in ruling WIBO and WPCO, Ill., off the air in favor of WJKS, Indiana, on basis of upholding their quota plan, FRC set about to close its books on the case. But indications are that it has only begun.

Owners of WIBO, Nelson Brothers' Bond & Mortgage Co., Chicago, have filed petition with FRC charging fraud on the part of the Johnson-Kennedy Radio Corp, Gary, Ind., operators of WJKS, and asking that it be deleted instead of WIBO.

Brief, filed by Louis G. Caldwell, attorney for WIBO and former general counsel for the FRC, claims that WJKS has no intention of living up to its sworn statements included in its testimony on which the FRC decision was based. Charge is made that although WJKS won the case on strength of serving Indiana, which is under quota, it is openly and primarily concerned with serving Chicago, which is in the same territory covered by WIBO.

Indication is also made that WIBO, itself, will soon apply to the FRC to move to Gary, Ind., and that in such event it would not be a matter of quota but of merely deciding between WIBO and WJKS on their merits.

As things stand now WIBO will go off the air at 3 a.m. June 11 under action of FRC. Move followed automatically on Supreme Court decision. Understanding is that Mabel Walker Wildebrandt, representing WJKS, will file counter petition by June 7.

Allen's Ailment

red Allen leaves for Old Orchard, Me., this week to vacation after winter on the ether.

'Allen says the toughest part of radio work is looking for jobs, as a result of which he's suffering from "Whiz Bang eyes."

NBC Prepares Its Own Survey as CBS Refuses Data Loan

It NBC, preparing any sales promotion matter, wants to use info collected by Columbia it will in future have to give that chain the usual source credit or else. And NBC has elected the 'or else' and is preparing to spend several thousand to make its own survey.

Question of whether the data could be used without giving CBS printed credit came up last week while NBC was working on a research brochure concerning audience percentages by states. It occurred to NBC statisticians that it wouldn't be amiss to incorporate the increase in home radio sets the past five years, which summation had been turned out by CBS in cooperation with the Mc-Graw-Hill Publishing Co. several weeks ago.

NBC matheticians got in touch with the McGraw-Hill outfit to inquire whether it would be okay to borrow some data from the radio set survey and were told that since CBS footed most of the bill for the job permission would have to come from that chain. Following a huddle the NBC approach to CBS was made and approval was readily given, with the proviso that the matter reprinted be quoted as coming from Columbia.

NBC spokesmen demurred and expostulated that both webs were jointly interested in creating sales arguments for broadcast advertising and Columbia should be willing to overlook a matter of quotation credit. But CBS refused to budge.

McC.-E. Options Marxes Without Having Customer

McCann-Erickson agency has taken a 90-day option on the Marx Bros.' air services. Fact that it has no client committed to underwrite the brothers' salary makes this procedure unusual.

Groucho and Chico wound up a 26-week run for Standard Oil of New Jersey May 22. McCann-Erickson handled this account.

MORE COMMISH RIFTS FOR CBS

Number of contract artists have notified the CBS artists' bureau that management renewals for the coming season are out unless the mesh agrees to modify its 20% commission clause. It's a follow up to CBS' trouble this count about six months ago.

Mort Downey started difficulties at that time with a refusal to extend his contract unless this 20% commission was reduced. Downey won his point, as did several others. They contended that the expense entailed by the chain in booking them did not justify the charge.

While CBS instituted the 20% on all income derived by its artists as a standard rate, NBC's practice is to ask for 20%, and if the act revolts agrees to take what the traffic will bear. Practically none of the main names booked through the NBC artists' service now have 20% deducted from salary.

In answering the demands for a cut in commission CBS's reminding its people that the management contract includes publicity supplied by the network. Usual rejoinder to this point is that the act would rather pay 10% and look after its own trumpeting.

Radio Woos Chi Expo, But Fair Men Have Grouch Against the Networks

Chicago, May 29.

Radio is going the full route for the Chicago World's Fair. It is estimated that NBC is giving $25,000 a week in time and wire facilities to the Exposition. At the same time and even more amazing, NBC is forking out of its own pocket $500 a week to Burton Holmes to broadcast a series of programs devoted exclusively to the Fair. Although NBC hoped to get a sponsor for Holmes it failed to do so and is continuing to bankroll him. Obviously the World's Fair, not NBC, is the direct beneficiary of this publicity.

Columbia network is also cooperating but to nothing like the extent NBC is coming through. CBS, of course, could scarcely afford such luxuries as underwriting expensive lecturers to exploit outside activities. Meanwhile, it has been pointed out that the publicizing of the World's Fair has been primarily a function of radio. Outside of the Chicago dailies and the rural weeklies, it does not appear that the press of the country at large has been very eager to ballyhoo Chicago's private party.

Strangely enough in the situation of receiving so many favors from radio, and owing much of its impetus to the extravagant free use of the air waves, the Century of Progress Exposition appears to harbor a permanent peeve against the radio industry as a whole. At least this impression is widely held among radio execs. It is hinted that in return for their labors to help the World's Fair, they are not getting a civil 'thank you' in return.

Permanent Grouch

Inside on the grouch seems to date back to a misunderstanding between a group of Exposition officials and the radio nabobs. Expo claims, but M. H. Aylesworth and William P. Paley deny, that NBC and CBS jointly promised to erect a broadcasting studio at the Fair. Although no contracts were signed, it is understood an Exposition exec ordered the steel for this building. He was that confident. When networks said they had no such intention, Expo high command from thence foward seemed to adopt the attitude that the webs had welched. Since then nothing the networks have done seems able to please the World's Fair.

While the Exposition privately suggests that the networks and radio generally is confused, vacillating, and undependable, the networks hint that the same is true of the super-carnival in Burnham Park. Whether the networks will continue indefinitely to maintain their hospitable attitude toward the Fair while the prevailing undercurrent of bad feeling admittedly obtains, is a conjecture of interesting possibilities.

Reverse Kick

More and more ily columnar reports on the plight of tin pan alley's once-affluent but still famous songwriters is expected to react against the radio interests.

The laity's into how and why the ether kills off a popular song's commercial chances will further the composer's cause, figure the music men.

It's the Old Story! Will, or Will Not, Football Go on Air?

Los Angeles, May 29.

Another fight is on among the colleges in the Coast Conference to keep football off the air this fall. A similar attempt last year went blooey. Probability, however, is that the number of games to get ether treatment this year will be minimized as a compromise to northwest members of the conference who claim that radio hurts at the gate.

At a preliminary pow-pow on the football proposition only three of the 10 universities favored the grid broadcasts. These were Southern California, which pulls the biggest grosses on the Coast; UCLA, also in L. A., and University of California at Berkeley. Faculty representatives of these schools figure that radio gives the events a greater ballyhoo.

How Schools Stand

At this first session Standford was reported on the fence, while the two Washington seats, the two Oregon schools, as well as Montana and Idaho, were said to be in complete opposition. Another session on the radio issue is to be held next month.

With opposition strengthened since the fight last year, it is expected that the compromise will be for one game only to be ethered for each college during the season.

Stations are reported lobbying to obtain a wide-oper. viewpoint on radio from the schools. Only open campaign being conducted is by KNX, which is on the air periodically with editorials forwarding the radio men's argument that as most of the colleges are state controlled, the taxpayers have a right to get game reports over the air.

Coffee Snubs Summer And May Hang 'Holmes'

G. Washington coffee won't follow up the departure tomorrow night (31) of its Sherlock Holmes series on NBC with a light musical show as last summer. The bean roaster's present plans also leave little likelihood of the sleuth affair coming back to the air in the fall. This is due to running out of possible adaptations from the Conan Doyle works.

Account started to hit that snag several months ago and it was decided at the time to let the adaptator, Edith Meiser, occasionally slip in an original continuity of her own, using the Holmes character and several other Doyle characters. This arrangement had been okayed by the Doyle estate with the usual royalty requirements.

HOW SOUTH ENTICES SMALL ADVERTISERS

Birmingham, May 29.

A couple of ham stations have found a way to sell time to merchants desiring cheap advertising. WAPI went into the small towns in Alabama with its commercial men and came back with contracts. WBRC also has started using its initiative a bit and has plunged into a bridge game.

The WAPI plan now in use is an imaginary airplane trip over the specified town describing everything, from the railroad depot to the horse trough on main street. Merchants asking where they come are immeditely told to write checks payable to the station for the privilege of having their store pointed out as the 'airplane passes over the town.'

Stunt has now been used for several weeks by WAPI and is bringing in the checks. The commercial men dig up all the facts and customers. Then the announcers get before the mike and start the sound effects of the plane soaring over Pumkin Center.

WBRC is trying to see just how much patience the Culbertsons have. Every night a bridge game is played over the station and the public is led to believe instructione in bridge is the purpose.

Announcer deals the cards East, West, North and South. East represents a bottling company, South a bakery, West a dairy, North a department store.

Both programs are good sellers down here for merchants and manufacturers who haven't a lot of money to spend.

Vermont's Idea

Waterbury, Vt., May 29.

An extensive drive for community programs has been started by WDEV here. Policy is to put 200 of the state's cities and towns on the air an hour at a time. Plan calls for the purchase of 10 minutes of advertising time by local merchants, the remainder of the period to be given over to local talent entertainers furnished by the community.

Station is also sending out letters to Chambers of Commerce in the largest cities of all states. Letters mention that citizens from that vicinity may be touring Vermont this summer and that Vermonters would be interested in hearing about the state and city visitors. Station offers any tourist wishing to make a brief talk about his native state and its facilities free of charge.

Don Wilkie Bankrupt

Los Angeles, May 29.

Don Wilkie, former U. S. Secret Service operative, broadcasting the narrative, 'Stories of the Secret Service' over KFI, took the bankruptcy plunge, listing $17,362 in liabilities against assets of $1,356. Largest creditor was Edna B. Kennedson, owed $10,135, with the debt secured by a half interest in Wilkie's novel, 'Brewing Ruin' and two patent applications.

Other creds include C. B. DeMille, $150 and Marian Cooper, $25. Assets consist of interests in stories Wilkie has written alone and in collaboration with Joseph Dixon and Mark Lee Luther, and a $500 credit on the purchase of a new car. Wilkie's wife filed a similar petition.

Radio Stage Revue for Chi in the Making

Chicago, May 29.

A radio revue, largely written and promoted by Pat Barnes, may reach production in a legitimate theatre here with NBC backing. Sidney Strotz confirms the fact that the network is interested and may go through.

As originally outlined on paper, East and Dumke were prominently identified with the project. Around $1 or $1.50 top is the contemplated scale.

Dare Staging Air Units for Theatres

Los Angeles, May 29.

Danny Dare goes on the payroll of the Thomas Lee Artists' Bureau to stage radio units aimed at rostrums.

Bringing a stager from legit and pictures follows an acknowledged admission at the bureau that radio and theatre showmanship are two different things. Dare's first job was handling the northwest personal appearance of the Blue Monday Jamboree.

Relief for Smallies

Washington, May 29.

Federal Radio Commission has extended suspension of Rule 151 requiring stations to operate minimum of two-thirds of their authorized time daily. Rule is lifted till November 1 due to summer commercial conditions among small broadcasters.

FRC also extended WBAL-WJZ synchronization for three more months after June 1.

WLW'S New Customers

Cincinnati, May 29.

WLW has two new commercial accounts. One is from the Rieser Co., of New York, maker of hair oil. It calls for two 15-minute periods weekly, commencing June 1. Account placed by the Lawrence C. Gumbinner Agency. Entertainment will feature a string orchestra from the station's staff.

Second account, which started last week, the Junior Engineering Equipment Co., of Cincy, maker of Jeeco. The blasts are for a quarter of an hour Tuesday and Friday eveni , with entertainment of a kiddie nature supplied by Jack and Jill, songsters, and the Toy Band composed of staff musicians which formerly worked with Ford Rush (Old Man Sunshine) on the Wheatena spots, silent for the summer.

Rush is now playing theatre dates in Ohio and adjacent territory.

Wons Stays CBS

Tony Wons will continue under CBS management when he returns to the air next fall. New contract given him by this aerial trellis for the ensuing years ups his previous guarantee.

While negotiations ith CBS were on NBC approached Wons ith proposition involving a three-a- week commercial.

Downey Sails

Mort Downey sailed today (Tuesday) for a visit to relatives in Ireland and a four- eeks' engagement at the Cafe de Paris, London. While in England he may do a picture.

Downey is scheduled to return ird week in July.

Chicago during the run of the Century of Progress Exposition gets first call on NBC's available sustaining time. Chain's program department on the New York end is under instructions to clear the schedules whenever the request for a spot comes through from that city.

In line with this policy the New York staff has already eliminated several sustaining standbys, among them the K-7 serial, which held a Saturday night niche for months. Only exceptions to the rule will be the symphony broadcasts such as the New York Philharmonic concerts from the City College stadium, for which season's rights NBC is paying $5,000.

Network accounts using band attractions from the New York end would like to broadcast them from their exhibits at the exposition, but renege at the idea of paying the Chicago musicians' local for an equal number of standby men.

SCHLITZ NIBBLES

NBC Trying to Satisfy Beer irm for Summer

chlitz beer is interested in taking a flier in radio this summer. Negotiations on between the brewer and NBC out of Chicago.

Suds firm has indicated an inclination for a cross-country hookup but before signaturing wants to decide on a show. Ether chain's program department is confecting auditions.

RUST DROPS OUT

Los Angeles May 29.

R. L. Rust has resigned as commercial manager of KTM. He will handle advertising for the Godissart Cosmetic Co. of Holly ood.

C. M spot on KTM wil filled George Jattenson manager will double on this assignm t

McBRIDE GOES UP

Santa Barbara, Cal., May 29.

Effective June 1, Frank C. McBride, commercial manager of KDB, steps into the general managership. He succeeds L. H. Witherspoon elected to Los Angeles headquarters of the Don Lee chain of sta ions. It is anit.

That Extra Copper on Gas Also Explodes for Added Cal. Air Cash

Los Angeles, May

io business out here is regu- by gasoline. When gas is up its jake but, when its down, it's hard sledding for the broadcasters and the talent.

While gasoline accounts figure in radio programs in all parts of the country it is in California that the gas competish war is really fought on the air. This is because of the statistics which show one automobile to a family and more miles per car in this state than in any other section of the country. Also, it's another ing for which the famed sunshine is blamed.

Gas prices flit up and down the scale here like the temperature. But there's no spending money for radio when the buggy driver is getting a break at the corner station.

Gas Boost, Air Boost

Currently, local broadcasters are smiling agai after a dry spell. Gas has gone up 2c a gallon in the last two months and it's due for another boost within the next week or two. Gas companies have promised to go radio again when the new raise goes in.

The next cent is looked upon to throw an additional $20,000 a week into radio, under present conditions, is a big mouthful. Five of the national companies are on the verge of splurging as soon as the new copper goes on and as before all the smallies will follow in the wake.

The five majors—Standard Oil, Shell, General Petroleum, Associated and Union—have all been auditioning here and in San Francisco the past month in preparation for that added penny. The five have seen no less than 30 auditioned shows, all of the vaude type, which would range in salary between $500 and $5,000 a week.

It's Thermo of Biz

Gasoline has been the real test of radio conditions in this state since real estate plugging became a dodo. Automobile business used to be another criterion but this, too, went sour with the market. While the percentage of car ownership is still the same it's more fashionable than ever to let last year's, or the '31 car do the road covering for the family.



FROSINI
WOR Daily, 7 to 8 A. M.
with John Gambling Gym
Classes
Also WABC, Sunday evenings, with Vincent Sorey's Gauchos
Here is your ideal guest artist. The Greatest Accordion Soloist in the world.
Available—for New York engagements only. See and hear him in person at the
PARAMOUNT, New York
This Week
and be convinced.
Address 44 West 95th Street, New York
Tel.—Riverside 9-2741
Radio Direction PETE MACK
515 Madison Ave., New York

PHIL REGAN
"Melody Headlines"
SATURDAY 7:45 P.M.
WABC
Columbia Broadcasting System
Featured in Columbia Revue
THURSDAY 11:15 P.M.
DON HALL TRIO
WJZ Daily 7.30 A.M.
WEAF Sunday 11:15 P.M.
VERNA BURKE
Park Central Coconant Grove
NBC Network
SOUTHERN SINGERS
NBC Network
Management
GALE, 151 West 46th Street

Chesterfield's Grief

Script trouble between Lou Holtz and Dave Friedman has been jamming up rehearsals and preparation for the new Chesterfield series, booked to start over CBS June 2. Holtz has been dissatisfied with material supplied by Friedman, engaged by the advertiser.

Final audition was staged yesterday (Monday) to determine what form the program will take. On the program with Holtz are Grace Moore and Lennie Hayton's orchestra. Musical part is set.

Coast-to-Coast for Lombardo-Burns-Allen

Los Angeles, May 29.

Robert Burns' program will come through to the Coast starting Wednesday (31). Heretofore kept off the Pacific the CBS feature will be extended to the whole Don Lee chain.

By agreement with the cigar account several of the Guy Lombardo's sustainers coming here will be dropped and replaced with sustainers emanating at KHJ, the CBS local outlet.

Fleischman Filmites

Fleischmann is going in for picture names on its Thursday night NBC hour for the next two weeks. Current week's (1) program will headline Katherine Hepburn and Adolphe Menjou.

On the following program (8) the topper will be Polly Moran. The Fleischmann idea is to stick to film talent available in New York without going to the Coast.

C & S' Pursuit

Chase & Sanborn has renewed Bert Lahr for three extra weeks, but meanwhile is auditioning other comics for balance of the summer run, or until Eddie Cantor's return.

Lahr's original four week C&C term expires this week, the new three-week period starting Sunday (June 3).

GREENBERG'S SHORTS

Abe Greenberg, who does two radio columns a week for the N. Y. 'Daily News,' may do some shorts for Warner Bros.

Greenberg assists Ben Gross, the regular radio editor, on Monday and Tuesday, relieving Gross on those days. Otherwise he's a rewrite man on the city desk.

Personal Direction of Ed Fox
EARL HINES
AND HIS N.B.C. ORCHESTRA
NOW PLAYING GRAND TERRACE CAFE, CHICAGO

Becoming Fed Up

Music publishers are getting tired of NBC's finicky attitude on song lyrics and state they will arbitrarily restrict numbers which the web doesn't like just because a line is too sophisticated.

The music men aver that rather than be continuously annoyed they'll keep these songs off the air, their privilege through contracts via the ASCAP and the broadcasters. Such a move is apt to affect the radio people people worse than tin pan alley, for the situation often concerns hit songs, or those in demand.

Webs' Tough Time On What to Do on 'Gold Digger' Songs

NBC's program department took John Royal's taboo order on the song, 'My Forgotten Man,' literally, and for several days last week even banned instrumental rendition of the number from the chain's broadcasts. Though this network has put the n.g. sign on numerous lyrics in recent months, it was the first time that the ban had ever been extended to cover the melody of a verboten set of verses. Misunderstanding was eventually straightened out and the program department is now permitting release of the tune but minus the lyric.

Number is from the Warner picture 'Gold Diggers of 1933,' and has a lyric that could be interpreted as propaganda in favor of a veterans' bonus, according to Royal. Besides judging the subject controversial, NBC's program chief also opined that the lyric came under the heading of depression sentiments and that in his opinion, listeners are fed up with songs, gags, etc., on depresh subject.

Columbia last week joined with NBC in putting the censorship finger on another number from 'Gold Diggers.' Both networks objected to lyrics in 'Pettin' in the Park.' But in both instances, the way was left open for acceptance of the lyrics, depending how the writers modify for the air.

NBC in Search of 2 Consec Hours for Kraft

NBC yesterday (Monday) was still trying to clear its schedule board for the two-hour broadcast that Kraft cheese would like to put on some Wednesday or Friday night within the next three weeks. Account has Paul Whiteman set and will start lining up stage and screen names as soon as the date is determined.

In its effort to block off time for Kraft the air trellis has encountered obstacles from two sources. Other commercials are refusing to yield regular spots while affiliated stations object to cancelling local accounts for the event.

If it can be arranged it will be the first time a single commercial has tied up two consecutive hours for a network broadcast.

Osterman Hurry Up Hour

Jack Osterman was called in on five hours' notice to prepare a script, rehearse and go on the air for King's beer, WOR, Newark, last (Mon.) night.

It was 4 in the afternoon when Osterman got the assignment, 7 o'clock when he rehearsed with a newly-collected cast, and two hours later when the stanza went on the WOR kilocycle.

Revised setup had Art Coogan's band replacing the Merle Johnson unit, and Frances Hunt and Dick Dixon in the warbling spots.

SHERWOODS TAKE ETHER

Los Angeles, May 29.

Bob and Gale Sherwood and the Singing Sherwoods, formerly a vaude act, go KFAC on contract. They are spotted on a bill of their own plus appearances in the station's two revues.

Act, comprising seven vocalists and instrumentalists, is now at the Montmarte cafe, Hollywood.

Ohio Broadcasting Co. Takes Control of WKBM

Youngstown, O., May 29.

Control of station WKBM passed to the Ohio Broadcasting Co., of Cleveland, last week when the company deposited a check for $16,000 to take up 120 shares of stock from Warren P. Williamson, Sr., and his son, Warren P. Williamson, Jr.

Deal was transacted through the clerk of courts as the result of a decree by Judge Malden, who ordered specific performance by the Williamsons on a contract to sell the stock at $133.33 a share.

$1,500 For Howe's Talks On White House Affairs

Weekly series that Col. Louis McHenry Howe, secretary to President Roosevelt, and Walter Trumbull, newspaper correspondent, start on NBC for the RCA Victor group Sunday (4), will have them splitting $1,500 between them per broadcast. Contract is for 13 weeks, with the link (red) taking in 42 stations from coast to coast.

With Trumbull doing the quizzing, the President's sec will chat on administrative matters. Commercial plans working in the mail angle by asking the listeners to write questions of governmental problems, moves and situations they would like Howe to expatiate on.

Col. Howe is nationally recognized as the President's spokesman, and as such, this series makes him the 'mouthpiece of the White House.'

JEAN SARGENT SETTLES

Dispute With H. H. Dagand, Former Manager, Untangled

Jean Sargent has settled out of court the litigation started by her former manager, Henry H. Dagand, to collect on a contract he alleges is still in force. In straightening out the tangle the warbler paid Dagand a lump sum and agreed to give him a percentage on all her earnings for the ensuing year.

Dagand brought suit after Miss Sargent turned her affairs over to the Morrison & Winkler agency. It was Dagand's contention that the singer's failure to give him notice of contract termination by a certain date had automatically renewed the agreement for another year. Attorney Reuben Caldin handled Dagand's end of the dispute.

Flamm's Invitations

Inaugural broadcast New York's first independent full-time radio station, WMCA-WPCH, is being made an invitation affair by Donald Flamm, head of the indie Knickerbocker chain. The stunt goes on June 7.

This culminates a long and costly battle by WMCA not to split its time with WNYC, the municipal-controlled station of New York City.

WJW SUIT

Akron, May 29.

Suit for $27,375 was filed here last week against the WJW Broadcasting Co. by James F. Jones of this city.

Jones charges that John F. Weimer, station manager, broke a five-year contract which called for him to have 30 minutes' time a day. Jones formerly sponsored the 'Newspaper of the Air.'

inute Rub on WGN

Chicago, May 29.

Minute Rub sports review switches to WGN after having long been a WBBM program. Pat Fiannagan had the program on latter station.

Steve Harrington is being imported from St. Louis to handle the commercial over WGN.

Fed. of Music Clubs Fret Over America's Taste in Radio Music

Minneapolis, May 29.

Why the music taste of the United States is lower than that of Canada, as indicated by VARIETY's radio poll, was a problem that the National Federation of Music Clubs attempted to solve at its convention here.

Mrs. Imer James Ottway, national federation president, quoted VARIETY's poll to show that Canada's most popular radio programs are the New York Philharmonic, Philadelphia Symphony and the Metropolitan Opera Company, but that in the United States Ed Wynn, Eddie Cantor and dance orchestra lead in popularity.

That the radio is influencing American musical taste in the wrong direction was Mrs. Ottway's implication. She asked members to 'bestir themselves.'

Auto Co. May Fatten Program for Summer

Essex-Hudson retains the B. A. Rolfe combo Sat. nites on NBC (WEAF) through the summer.

Possibility of adding guest name stars to the series during the warm spell.

CBS' New Account

M. Mueller food packer, starts a thrice weekly a. m. series over CBS June 12. Bill and Ginger, harmony-patter team, sustaining for the same web, will entertain.

Contract is for 13 weeks and eight stations in the east.

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. MILMAN

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

JAN and BETTE
Piano Duo with Xylophone Specialties
Formerly on Lucky Strike, Regal Shoe, Capitol Theatre and other radio dates. Will consider summer spot with band or can supply own men.
WINS, FRIDAYS, 4:15 P. M.

PHIL BAKER
Sponsored by
ARMOUR & CO.
:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
The Big Basso
Mon-Wed-Fri, 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., WLS
CHICAGO

MARTHA AND HAL
The Little Southern Girl
and
Her Good Natured Boy Friend
Mon-Wed-Fri, 8 A.M., WJZ
A BEN BOCKE PRODUCTION



LOU HOLTZ
WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

HEARST COAST GRAB ON NBC?

Hollywood, May 29.

It is understood that Jack Warner and William Randolph Hearst are talking a deal whereby Warners would build a new 50,000 watt station at a cost of around $300,000 for KFWB, here.

Behind this is said to be a move for Hearst and Warners to get the local outlet for NBC, with the publisher reported to have had several conferences with M. H. Aylesworth on this angle.

Report further is that this is a part of a plan Hearst has for taking over several radio units on the coast for a network of his own, tied-in with NBC affiliation.

NBC contract with Earle C. Anthony, who owns the two chain outlets, KFI and KECA here, is scheduled for revision within the next two weeks.

Nor'west Yeast Off

Chicago, May 29.

Northwestern Chronicle script program, sponsored by Northwestern Yeast, leaves NBC June 11 for summer.





GUS VAN

NOW APPEARING AT THE PARAMOUNT NEW YORK

This Week (May 26)

RALPH KIRBERY

"THE DREAM SINGER"

J. B. WILLIAMS PROGRAM

SUNDAY NITE

7:30 WEAF

WEAF Midnite Daily Except Sunday

"Pages of Romance" WJZ Sunday 5.30 P.M.

MGT.—NBC ARTISTS BUREAU

Last Week (May 19)

RETURN ENGAGEMENT

PARAMOUNT, NEW YORK

JAMES MELTON

WEAF

Tues., :45, Thurs. Fri. 10,

RAMONA

SINGS and PLAYS PIANO "AND HOW!"



With PAUL WHITEMAN

EN TOUR

NBC NETWORK VICTOR RECORDS

Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y. C.
Roy Durstine.
Arthur Pryor, Jr.
Emilie L. Haley.

Benton & Bowles, Inc.
444 Madison Ave., N. Y. C.
E. M. Ruffner.

Biow Co., Inc.
521 Fifth Ave., N. Y. C.
Milton Biow.

Blackett-Sample-Hummert, Inc.
330 Park Ave., N. Y. C.
Frank Hummert.
George Tormey.

Blackman Co.
122 E. 42d St., N. Y. C.
Douglass Storer.

Campbell-Ewald Co.
292 Madison Ave., N. Y.
C. Halstead Cottington.
(General Motors Bldg., Detroit).
George T. Ewald.

Cecil, Warick & Cecil, Inc.
230 Park Ave., N. Y.
J. H. McKee.

Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
444 Madison Ave., N. Y.
Mann Holiner.

Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.
Frank A. Arnold

Hanff-Metzger, Inc.
Paramount Bldg., N. Y. C.
Louis A. Witten.

Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell.

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Arthur Bergh.
Ray Virden.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y. C.
Montague Hackett.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Barstow.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.
Robert Colwell.
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Herschel Williams.
Nathan Tufts.
Edwin Barrett.

Young & Rubicam
285 Madison Ave., N. Y. C.
Hubbell Robinson.

It's All Right Again Between Singer, M.C.

Blow-up between Frances Langford and Announcer Ford Bond at her broadcast Saturday (27) has been smoothed out and she stays on with the network.

Warbler, playing the Palace, N. Y., on an NBC booking, got to the studio five minutes late. Bond, doubling as production mgr. in charge, expressed resentment at the tardiness, and in the resultant tiff the singer remarked that it would be okay with her if the network took her off altogether.

A Record?

Chicago, May 29.

Joe Parsons, now Edelweiss Joe, of WMAQ, may have hung up a speed record.

He completed his script on a Friday, auditioned it Saturday, signed with Edelweiss Monday and made his first broadcast that night.

In view of the famous stalling customary in radio negotiations this is regarded as startling.

Air Line News

By Nellie Revell

Ted Husing, Fred Waring and Freddie Rich are not only on the air but in it. They are taking flying lessons from 'Professor' Swanee Taylor, ex-radio announcer and aviator who is priming them for solos. He reports all three doing splendidly.

The only trouble is, according to Swanee, Ted's voice is always heard above the motors.

Ground Hog

Edwin C. Hill won't travel in planes. Even when he reported the Morgan inquiry in Washington, he traveled back and forth by train for his CBS broadcasts in New York.

And Jolson's In Town

Al Jolson hadn't been in town 48 hours before 10 different people had offered him to the agencies. Al would be willing to return to the air if some sponsor would let him dramatize his life story. You know—match his private life against anybody's.

Olsen's New Act

Gordon & Revel have written an act for George Olsen in which the maestro and his men satirize the average night club, its habitues and entertainers. It's not a new idea. Page Ray Knight and his Clicquot Club.

Sheepskin Violi

Leonard Keller, Bal Musette orchestra maestro, is a graduate of the University of Wisconsin. He was a child prodigy of the violin and at the age of seven he appeared in concert recitals with his family.

Warnow's Revival

Mark Warnow revives his Star Reveries over CBS June 14 with the new title 'Curtain Calls'. Mary Eastman and Charles Carlile will sing the leading roles, Warnow supplying continuity and musical direction.

WOR's Roof

The Astor Roof will use a WOR wire when it opens June 1. Ben Cutler, from the Miami Biltmore, Coral Gables, will wield the baton.

Christening a Boat

Paul Sabin and Ben Alley, co-features on the new WEAF commercial, have chipped in to buy a cruisette. Friends suggest they name it 'The Sustaining II'.

Before Radio

Bert Lown was a typewriter salesman...Kate Smith studied nursing in Washington...Gordon Graham, of the Funnyboners, was dramatic critic for a Utica newspaper...Clem McCarthy, NBC's track expert, edited a racing sheet...Vera Van tripped the light fantastic for Fanchon & Marco...Dick Mansfield was entertainment director at an adults' camp...Art Van Harvey, of Vic and Sade, sold ads in farm papers...George Shackley, WOR music director, was a bank teller. Later he was an importer of briar wood for pipes...Tommy McLaughlin sang in churches...Happy Jack Turner (NBC) sold pianos...Floyd Neale was social secretary to a famous New England society matron...Herman Larson, baritone on NBC Commodore's quartet, was a dairy farmer with 100 cows, in Galesburg, Ill. (So that's where he learned it?)...Jack Miller was a song plugger in Boston...Mrs. Claudine MacDonald, director of NBC's Woman's Radio Review, taught history in an Oklahoma high school...Joe Bier (WOR) sold gloves...Dan Landt, of Landt Trio and White, was a house painter and White was a baker...Al Cameron, Al and Pete duo, worked in the P. R. R. yards at Anderson, Ind....Muriel Wilson was a deputy collector of internal revenue...Cosmo Hamilton was editor of a London society journal...Wallace Butterworth clerked in a department store...Ted Collins was an executive with the Columbia Phonograph Co....Wayne King was an accountant...Dari Bethmann worked in the Pittsburgh steel mills...Nino Martini sang in opera in his native Italy...Cab Calloway was a Baltimore newsboy...Pete Dixon was a newspaperman...Neel Enslen taught music in Chicago...Joe Bolton, WOR announcer, tried to sell dirt—he was a real estate agent...Roy Bargy worked in a Toledo scale factory...Thomas Muir of NBC Commodore's Quartet was a Detroit banker...Don Carney was superintendent of a shipyard in New Jersey...Babe Ryan of Waring's band, was a tap dancer in a Kansas City night club...Hortense Rose, of the Don Hall Trio, demonstrated songs at a sheet music counter in Cleveland...Edwin Whitney was a painter and paperhanger...Frank Black, NBC's music master, was a chemist...Henry McNeely was a drama critic...Bill Kephart (NBC announcer) was engineer in the Chicago NBC studios until an announcer failed to appear for a broadcast...Fanny May Baldridge was the 'Dixie Girl' of the Chautauqua circuits...Basil Ruysdael, WOR announcer, graduated from Cornell to become an engineer, but became a basso profundo in the Metropolitan Opera...Les Reis was in his father's underwear business...Dave Rubinoff sold papers in his native Russia...Artie Dunn sang for slides in film houses...Roger Bower, WOR announcer, was a lumberjack...George Hall played in Victor Herbert's orchestra with his father...Charles Hughes, NBC's First Nighter, acted in pictures in Hollywood.

Short Shots

Howard Lanin gave another one of those 'brand new idea' auditions to the advertising agencies last week...Barbara Blair's ('Snooney') real name is Snyder and her brother is a motorcycle cop in Newark...Albert Bartlett's tango program goes off CBS in four weeks...Nell Vinick permits no one but the engineer to watch her broadcasts on WOR...The McNulty Family, vaudevillians, are now heard on WRNY...Johnny Johnstone, NBC press department, is driving to Chicago for his vacation (if he still has the car)...Joseph Regneas will resume his singing lessons over WOR in the fall...Geraldine Reiger, 'Cherio's' contralto, has returned to the program, having taken six weeks off to greet the Stork.

Please Stand By

Packer Fennelly went on the Blackstone program for one guest appearance and clicked so strong with his Uncle Abner character that he has been signed indefinitely...The Playboys, Felix Bernard, Walter Samuels and Leonard Whitcup, piano virtuoso, began their WABC bi-weekly broadcasts featuring six hands on two pianos...Ted Bergman is auditioning a script for Benton and Bowles which he wrote...The WOR Limited is off for the summer. 'Men of WOR' will replace it, starting June 2...Loew has given Phil Spitalny a contract for seven weeks, following his opening at the Capitol, June 9...Veronica Wiggins and her husband, Bernie Ocko, violinist, have gone to Bermuda on a belated honeymoon...Arthur Tracy returns to the air June 5...Leon Belasco's commercial, which leaves the air waves the middle of June, will be back first week in September (maybe)...The colored gent who's been chosen to play husband to Mandy Lou on Old Gold is Clarence Williams—in private life the hubby of Eva Taylor and a song publisher by profession...Bert Lown (Park Central orchestra leader on WOR) has also gone back to the soil; he's sodding his lawn personally and is all aches and pains...Arthur Snyder, CBS production man and announcer, is vacationing in Milwaukee.

COAST GETTIN' 'EM AT ZERO FIGURE

Los Angeles, May 29.

Singing talent is as free as the ocean waves out here. No matter what experience the warbler brings to the station, he or she has to work gratis or not at all. Only exceptions are those song birds on commercial programs.

So much free talent on the air here that there is not a known case currently of any serial thrush getting a cent for appearance on sustaining bills unless they happen to be contractees who are at the stations for other advertiser-paid programs.

Rush of free talent to the stations is so big that the broadcasters can pick and choose and they have to be good—comparatively—even to get a chance at a mike.

Among the warblers there is no longer a loss of prestige for crooning free. Singers have pacified any previous injury of their dignity by satisfying themselves that they are at least keeping themselves before their public until the time comes when they may connect in real coin.

CURRENT WEEK

DONALD NOVIS

Guest Artist
This Week, May 26
Original Roxy, New York
Also Starring at the
RIVIERA
Show Place of the World
FORT LEE, N. J.
IN ASSOCIATION WITH
N.B.C. Artists Service

RUBINOFF

AND HIS ORCHESTRA
Opening June 1st
Earle Theatre, Phila., Pa.

FRANCES LANGFORD

Featured at the
RKO Palace, New York
This Week, May 27

REGGIE CHILDS

AND HIS ORCHESTRA
Hotel Roosevelt, New York
Hendrik Hudson Room
Opening May 31st

VERA VAN

And by arrangement of the
N.B.C. Artists Service

JOHNNY MARVIN

Is also appearing at the
Cocoanut Grove, Park Central Hotel, New York

BABY ROSE MARIE

Featured in
"International House"
(Paramount's Latest Picture)
Now at the
Paramount, New York

ART COOGAN

AND HIS ORCHESTRA
Appearing nightly at the
RIVIERA

We are pleased to announce that the

THREE RITZ BROTHERS

are also under our exclusive direction.

EDWIN W. SCHEUING
KENNETH DOLAN, assoc.

PARK CENTRAL HOTEL
Phones: Circle 7-3835—3836
New York

RADIO CHATTER

East

Hazel Walton, songstress, with Danny Davar as pianist, and Sarica Justiz, Cuban composer and pianiste, new additions to WLW, Cincy, where Thelma Kessler, contralto, and Al Miller, trumpeter, have returned.

Seventh anniversary of the Peter ('Raising Junior') Dixons (Aline Berry).

Ethel Olsen rejoined George Olsen for their New England dance tour.

Billy B. Van, a Pine Tree Soap Co. magnate since retiring from vaude, on a new WEEI children's program every Tuesday.

WMCA-WPCH, N. Y., celebrates its status as a full time station with a broadcast from the Manhattan theatre night of June 7.

Stoopnagle and Budd make their debut at the Steel Pier, Atlantic City, June 30.

NBC program board - nard Granville a listen.

Woodbury Soap has renewed for Al and Lee Reiser on WOR, Newark.

Louis A. Witten continues with the Texaco show and Hanff-Metzger.

Peter Dixon says he's no longer connected with Ed Wynn's Amalgamated idea.

Art Coogan replaces the Merle Johnson unit on the King's beer show on WOR, Newark. Frances Hunt has the Irene Taylor spot.

Phil Baker and Johnny Muldowney have split up.

It will be one-nighters for Paul Whiteman between the Kraft cheese broadcasts this summer.

Best Foods auditioned a one-hour idea with a Nat Shilkret combo, Otis Skinner, Cornelia Otis Skinner, and Dorothy Swarthout.

Baby Rose Marie will have another 13 weeks of it on WJZ, N. Y., for Julius Grossman shoes.

Mid-West

Alexander McQueen has transplanted his 'Nothing But the Truth' program on WJJD after parting company with NBC, Chicago.

Mary Steele has been made a colonel by her native state, Kentucky. This puts her on a par in NBC with Paul Whiteman and East and Dumke and 1,000 others.

The Commodores, NBC Chicago, have a new commercial starting June 5. It's Crazy Crystal Water.

H. C. Burke, station manager for WISN, Milwaukee, and Art Krueger, musical director, back from Hollywood. Art is still single.

WTMJ is again asking its listeners to pick the 10 best programs. Polls close June 2.

WTMJ's Saturday night Jamboree now being broadcast from the stage of the Wisconsin theatre in conjunction with the regular film show.

KSO, Des Moines, 100-watt station, will originate the address of Secretary of Agriculture Wallace, June 5, Wallace to address Drake commencement proceedings.

West

KFWB, Hollywood, claims 10,000 kids have joined its Junior Hi-Jinks club, and the kid program has been on for only two sessions.

Coast NBC has a new male quartet, the Knickerbockers, replacing Mynard Jones' Olympians, sold to KHJ, Los Angeles, last week. Knickerbockers are Armand Girard, John Teel, Bob Stevens and Ted Roy.

May York, wife of Ray Paige, KHJ orchestra leader, is singing with Don Kay's orchestra at the Hotel Knickerbocker (L. A.), being remoted over KFWB.

Press Wireless, Inc., granted special authority to discontinue its Los Angeles stations for six months starting June 1.

Harold H. Hanseth, Eureka, Calif., issued license KIEM, 100-watter.

Salem, Ore., gets a muny police station, titled KGZR and powered at 25 watts.

Harold Isbell, who conducts a Los Angeles radio school, doubling as a female impersonator on KFAC.

Helen Hoover, soprano, formerly with NBC, San Francisco, joins KMTR, Hollywood.

Jose Barroso, new cellist in Salvatore Santaella's orchestra.

KFWB will remote Jay Whidden's orchestra from the Mirimar hotel, Santa Monica, starting June 16.

Clarence Muse's 15-minute session at KMTR lived only two weeks. Commercial tightened up.

Don Lee chain (CBS) is resuming 'Isle of Golden Dreams,' from KOIN, Portland, Ore., after dropping the program eight months ago.

Countess Rina de Liguoro, former Italian film star and concert pianist, goes onto staff at KHJ, Los Angeles.

Donna Damerel, 'Marge' in CBS's 'Myrt and Marge,' is in Hollywood hoping to land air and theatre dates during the summer.

Vinton Haworth, another member of the same unit, is also in town.

KMTR'S G. M.

Hollywood, May 29.

W. Austin Campbell, who organized the Western Auto Supply company here, and lately headed his own advertising agency, is the new general manager of KMTR.

He succeeds L. W. Peters, in that berth for a year, going to radio from the real estate field.

GIRL CRITIC'S ACCOUNT

Pittsburgh, May 29.

Florence Fisher Parry, critic and daily columnist for the Pittsburgh 'Press,' has landed a local commercial over WJAS. She's on Sunday nights with film reviews, accompanied by Jerry Mayhall, pianist, and Eugene Baldridge, tenor. Mayhall is former production manager at the Stanley theatre here.

Mrs. Parry is not new to the air. She gave weekly sustaining talks on Broadway and Hollywood over KDKA last year.

Helping KSOO

Los Angeles, May 29.

Los Angeles Broadcasters Association at its next meeting, will consider a move to contribute financial help to KSOO, of of Sioux Falls, S. D., in its legal fight with the Associated Press over the station's alleged stealing of news.

In a recent decision the Federal court in S. D., found for the A. P. that the station had been pirating news, but an appeal has been filed. L. A. broadcasters are expected to help defray some of the legal costs and also understood that broadcasters in other parts of the country have been asked to help.

It is known that legal advice from attorneys representing certain independent stations in Los Angeles have already figured in the KSOO contest with the news association.

Says Nagel

(Continued from page 2)

moral right to the job, and, Nagel maintains, he's just as good an actor as he ever was. The actor who's plugged along for years, who's played character and supporting parts, who's contributed invaluably to the background without ever getting into the money, is the actor who rates the industry's consideration today.

Stars who've drawn several thousand a week for a few years have taken out of the business all that's coming to them, Nagel believes, but the bit player who's made only a modest living in the past, and whose prospects look bleak now, is the fellow deserving the industry's protection. The industry should give him every possible chance to keep working.

The old time actor has lost out for three reasons, Nagel points out. First, new casting directors are not familiar with the old time actors and their abilities. Second, the type system limits the actor, no matter how expert his versatility, to but one kind of role in the opinion of the casting director. He can play only what he started playing. He's a type, and they grow tired of types. The 200 dropped every year from the active list lose out primarily, because they've been typed, says Nagel. And, third, the actors have glutted their own market. Too many actors of the same type today —not conditions—are responsible for the drop in salaries and the infrequency of work.

Where, for instance, there used to be Claude Gillingwater to play a crochety old bachelor, there are 20 crochety old bachelors today. Where there was only Alec Francis for the role of a kindly old gentleman, there are now 20 Alec Francises. The Gillingwater and Francis salaries have sunk to the level of the 20 others, with still no guarantee of work for the forerunners.

List of 200

Recognizing the rights of the old timers to work, and seeking to alleviate their straitened circumstances resulting from their several years' unemployment, Nagel says committees of producers, directors and casting directors have lately met in Hollywood for the purpose of culling a list of the deserving old-timers—all promising to refer first to this list when casting future pictures. The list jointly agreed upon numbers about 200 actors. Chosen first for admitted ability, second, for length of time in service. A big step in the right direction, Nagel believes.

Nagel looks forward to the time when the picture industry, recognizing its obligations to its employees as do other major industries, will establish old age pensions or provide for old age insurance. He sees in the recent willingness of the studios, during the salary cuts, to match dollar for dollar what the relief fund lost as a result of these same salary cuts, a promise of future studio co-operation in picture welfare work.

In fact, the whole Hollywood outlook has been clarified as a result of the recent salary cuts. It's an ill wind. The Academy, by its courageous stand for the actors during the cut negotiations, won the actors' confidence and proved itself a fighting organization, he says. 'Those creative artists who, during the cuts crisis were in favor of organizing themselves into unions, Nagel declares upon seeing the technicians' unions' first refusal to accept salary cuts have since changed their attitude toward unionism.

'The unions' arbitrary and unreasonable stand, their unwillingness to concede for the benefit of the whole,' he argues, 'have caused them to lose favor. There's a spirit of co-operation now, of better understanding, of sincere willingness to recognize obligations that augurs well for the future.'

Disc Reviews

By Abel Green

The Merry Macs, soprano and male trio with piano accompaniment, commemorate 'We're Together Again,' a sort of theme song by and for Nacio Herb Brown and Arthur Freed, which marks the reunion of those former hit songwriting partners, and 'Love Songs of the Nile' on Victor 24313. Brown and Freed became reunited expressly because of the latter song, out of Novarro's 'Barbarian' film, as a team on the Metro lot where they formerly clicked with such successes as 'Pagan Love Song,' 'Broadway Melody,' 'Painted Dolls,' etc. Merry Macs (whoever they are, for they're new, although probably a nom-de-disk) do okay by their assignments.

Isham Jones cuts didoes with Joe Bishop's very interesting 'Blue Prelude,' a novelty instrumental, on Victor 24298, backed by 'Born to Be Lonesome' (Gus Kahn-Lew Pollack). The currently popular 'Sunday Down in Caroline' and 'I Do,' on No. 24295 is also in the Joneites' best foxtrot manner. Eddie Stone and Joe Martin share the vocalizations.

Carlos Molina who gives out rumbas and tangos like few others, again shows how on Victor 24159 with 'Karaball,' Ernesto Lecuona's latest, and 'Negra Consentida' (Pardave) wherein Mario Alvarez, Nick Aguilar and Ramon Ramos handle the vocal interludes. The Cuban music addicts will for this one.

Paul Whiteman is tip-top with a pair out of the Chevalier picture 'Bedtime Story,' titled 'Look What I've Got' and 'Park in Paree' (Leo Robin-Ralph Rainger). Jane Vance and Peggy Healy assist vocally. Highly danceable disks. Victor No. 24285.

The High Hatters' foxtrotology of 'Easy Rider' (Shelton Brooks), and 'A Guy What Takes His Time' (Rainger), out of the Mae West opus, 'She Done Him Wrong,' would be—oke on the—hoof, but Peggy English's vocal interludes sort of remove these lyrics from the field of acceptable parlor entertainment. It's worse than the film for there's plenty of opportunity to play and re-play the colored Shelton Brooks doggerel, 'I Wonder Where My Easy Rider's Gone,' or the Hollywood Ralph Rainger's 'A Guy What Takes His Time.' Incidentally, have your Hollywood pals tell you how Mae West ordered that latter tune written. This Victor 24301 will probably go swell with the college kids. High Hatters again on 24300 couple 'A Little Beer, a Pretzel and You' and 'Two Buck Tim from Timbuctoo,' James Harkins doing the vocal interpretations. A medley of all the drinking songs you can think of unreels on both sides of No. 24299, in waltz and foxtrot tempos, with suitable vocal refrains. Great gang stuff, or at one of those parties.

Leo Reisman has the assistance vocally of Fred Astaire on the imported 'My Temptation,' foxtrot and Howard Phillips on 'Love Songs of the Nile,' both class foxtrots. Victor 24312. No. 24315 couples the 'Gold Diggers' Song' from the Warner film of that name, Astaire again vocalizing, and Harold ('Stormy Weather') Arlen's 'Happy As the Day Is Long,' another out of the 'Cotton Club Review' wherein the composer assists in the vocal interpretation. All done in the ultra Reisman manner of foxtrotology.

Don Bestor also is going in for picture songs. 'Sweetheart Darlin' from the Marion Davies 'Peg o' My Heart' film is of the Irish genera of foxtrots, coupled with Allie Wrubel's nifty 'Gypsy Fiddle,' song foxtrot, scheduled for popular and commercial hitdom. Two more film thematics, 'Sing to Me' from 'Diplomaniacs' and 'Isn't This a Night for Love?' (Burton-Jason) are both from RKO Radio films. Neil Buckley and Maurice Cross, vocally, and Bestor plenty oke instrumentally.

Ramona and Her Grand Piano is now Victor-labeled as being presented by Paul Whiteman. The maestro's ivory thumper and warbler gives out 'I Lay Me Down to Sleep' and 'Stay Out of My Dreams' on Victor 24303, and 'Was My Face Red' with 'And Yet the World Rolls On' on Vic 24310. Okay parlor vaude.

Peggy Healy, Roy Bargy and the Whiteman Rhythm Boys are other Whiteman proteges, this time coupling two picture songs, 'Pettin' in the Park' and 'Gold Diggers,' from the film of that name. Tunes are oke, by the same writers, Al Dubin and Harry Warren, as '42d Street,' and just as likely to click on the sales' end.

The English maestro, **Ray Noble,** has been getting quite a play the Victor releases. His records are made abroad, but pressed here. Noble is coming along in great style, having something for the American market on the hoof, which is probably the major reason for Victor's local merchandising. If this keeps up the disks will prove a valuable advance agent for Noble's band for American bookings, providing the barriers for imported bands would ever come down. Vic 24297 couples 'Wanderer' and 'Lying in the Hay,' foxtrots, Vic 24276 has a nifty brace in 'Balloons' (Shawn-Magine), foxtrot, with rumba treatment and 'Yes, Mr. Brown,' from the film of that name, composed by Germany's foremost light opera tunesmith, Paul Abraham. It's brilliantly done, vocally and instrumentally. Lesley Sarony's novelty foxtrot, 'Wheezy Anna' shares the label on No. 24287 with Paul Whiteman's American-recorded 'Never Get to Heaven that Way' (Ramona, vocally), while No. 24296 holds 'Butterflies in the Rain,' another foxtrot novelty, and a waltz, 'Roll On, Kentucky Moon.' Noble also figures as co-composer of two out of the 'Little Damozel,' English film, 'What More Can I ask?' and 'Brighter Than the Sun,' latter a quick-step, something which the U. S. hoofers don't go in for.



HARRY BREUER
RADIO'S FOREMOST XYLOPHONE SOLOIST
N.B.C. WOR

"Lady o' the Radi"
JANE FROMAN
IN SONGS
Direction, Morrison & Winkler, Park Central Hotel, New York City

ABE LYMAN
AND HIS CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

Isham Jones
ON TOUR
Direction Columbia Broadcasting System

"The Human Side of the News"
Mon.-Tues.-Wed., 10:30 P. M.
WABC
EDWIN C. HILL
WABC
"THE INSIDE STORY"
Friday, 9:30 P. M.

LEON BELASCO
N.B.C. Wed., 9:30, E.D.T. Woodbury Hour
C.B.S. Mon.: 12-12:30 P.M. Tues.: 12:30-1 A.M. Sat.: 8:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
Sole Direct
Herman Berni
1619 Broadway, New York

SOCIETY'S CHOICE
EMIL COLEMAN
AND HIS ORCHESTRA
WJZ
Tues. and Sat. 7:45 P. M.
National Broadcasting System

FLOYD GIBBONS
With Carlton Brickert
World's Fair Events
COMMERCIAL
WLS, Chicago

Employment of Gibbons by the Palmer House marks an unusual combination of factors in radio. First of all it is likely that the hotel is the first tavern to take the elastic off the bankroll and spend for radio time and talent. Gibbons is said to be getting $2,500 with $500 mentioned as coming from NBC because of the two broadcasts nightly necessitated when NBC could not clear its traffic. At the time, the story goes, Columbia was pressing its offer of one straight schedule across the board and NBC made the concession to clinch Gibbons and the program. Anyhow, that's the legend in Chicago, with the Lord & Thomas agency involved.

Further uniqueness attaches to the program since it represents an exploitation of one enterprise, the World's Fair, by another, the Palmer House. Perhaps not before has radio run into the situation of a commercial being only incidentally concerned with its own self-glorification and primarily giving the puffs and publicity to somebody else. However, the Palmer House has a double-edged purpose here. In selling the Century of Progress Exposition and the Palmer House as the ideal base of operations therefor, a secondary angle of much importance and potential profits is the coupon book of 12 major Exposition amusements, which the radio program will seek to retail to the public. Between coupon books and room service the Palmer House cash returns from its radio expenditures are potentially large.

Gibbons' galloping gab is nicely adapted to the job at hand. It represents functionalism in casting. Descriptions of things are always menaced by the skulking shadow of boredom. Descriptions must have speed and color or the attention is lost and results meagre. Gibbons' mail response after his first two broadcasts favored the opinion that the Palmer House had chosen wisely.

By way of contrast to Gibbons is Carlton Brickert in a narrator role hooked up as Colonel Whozis, a jovial personality who gives the welcome-come-early-stay-late spiel as Gibbons concentrates on the roast beef. Brickert has a warm gurgling laugh that fits the hospitality note desired.

Gibbons is the second World's Fair reporter over NBC. Burton Holmes is already started and was previously reviewed here. Holmes is not sponsored, although it is believed NBC originally hoped to get an advertiser for him. Holmes, of course, is nowise similar to Gibbons. Holmes is the gentleman traveler with culture in his voice and approach. Gibbons is the blow-by-blow sports commentator diverting a hard-boiled style to more scientific affairs. *Land.*

HARLAN EUGENE READ
News Commentator
Sustaining
WOR, Newark

One of the less colorful and pungent personalities in the coterie given to digesting the news over metropolitan kilocycles, Read is doing it nightly for the Bamberger outlet. A veteran newspaperman and also no novice at this air thing, Read evinces a small townish, cagey point of view that does anything but get behind the news and give it an incisive, smartly documented interpretation.

Read plies a diction that handicaps him from the start. Composed of long involved sentences with modifying clauses and phrases piling over one another, his style not only makes it hard for the listener but causes Read himself to frequently falter and stumble. Read attempts the conventional method of mixing human interest items with straight news and doesn't do a well regimented job of it. Rare and far between are flashes of insight, thought provoking or humor. *Odec.*

CONQUERORS OF THE SKY
Serial
Sustaining
KHJ, Los Angeles

Dramatization of the exploits of famous flying aces in the war the basis of this new feature on the coast Don Lee chain (CBS). Half-hour periods form a complete unit, inasmuch as each deals with a different ace.

Program is backgrounded by a good score, mostly of the patriotic martial order. Cast work is adequate, but bill has its chief pull from the excellent sound effects which put over the plane fights. *Stan.*

"Variety"
FOR SUMMER
Place a subscription for Variety over the summer. From now until Labor Day + + + $1.50
Mail remittance with name and summer address.

AROUND THE TOWN
With Amelia Earhart, Lupe Velez, Hope Williams, Eddie Duchin, Duke Ellington, Ethel Waters
Songs, Talk, Bands
COMMERCIAL
WABC, New York

Silver Dust, a product of the Gold Dust Corp., introduced itself last Friday (26) night to eastern tunerinners with a novelty broadcast that may have looked sensational on paper, but when filtered through a loudspeaker produced little to get excited about. For the money the account spent on this one in the way of extra line charges, engineers, announcers and whatnot it could have obtained a group of outstanding established talent. What it most likely did garner from what it attempted was a lot of rocking chair wonder what it was all about and a lukewarm response to the entertainment tossed together.

Stunt angle had Miss Earhart, as pilot, and Ted Husing, as passenger, airplaning over New York and communicating through the mixing board with various places. Plane was equipped with shortwave sending and receiving equipment for the two-way conversations. Between palaver contacting with the entertainment sources, the aviatrix and Husing described some of the sights below, whether they saw them or not.

First point of pickup, broadcast running from 8 to 9 p.m., was the observation station on top the Empire State building. Telephone wires then brought into the studio panel the voices of Lupe Velez and Hope Williams, described as coming from the Majestic theatre, where's they're appearing in 'Strike Me Pink.' Following that Eddie Duchin's band came in from the Central Park Casino, the staff announcer here chatting about the celebs present and inducing Dorothy Gish, Mrs. Lionel Barrymore and Richard Hillburton to pour a few words in the mike.

Others that got an inning on this event were Duke Ellington and Ethel Waters, picked up from the Capitol theatre, and Ada Kouznetzoff, along with the Fred Yellen string ensemble from the Russian Kretchma niterie in Greenwich Village. Ohman and Arden, piano team, and a studio band also contributed.

Apparently no difficulty at all in maintaining the contact between plane and studio. From that angle, perhaps, the broadcast may be set down as a successful one, although the stunt on previous occasions has been tried by the same studio with good results. Silver Dust plans to put on another one-hour session some Friday night in the near future and again offer a dishtowel with every two boxes of the cleanser. *Odec.*

NEW YORK STATE POLICE CO.
Crime Sketches
Sustaining
WGY, Schenectady

A trio of troopers and and Dr. Bradley H. Kirschberg, consulting chemist, present cases from the files of the State Police on alternate Saturdays. A 15-minute early-evening program, it is given for a three-fold purpose: To acquaint the listening public with the elements that constitute various crimes and the methods of crime solution, also to publicize the work of the State Police.

Sketches are presented by Dr. Kirschberg and his assistants in the form of 'lectures,' before the 'class' of the State Police School. The history of each case is recited, the various clues examined, and the solution explained. The actors carry on the narrative, each telling the part he is supposed to have played.

The acting, of course, is not up to professional standard, although Dr. Kirschberg's interpretation of his own role is excellent. That he speaks with a German accent does not detract. Cast as the central figure, he does much to make these sketches stand up, from both the histrionic and scientific angles.

Captain-Inspector Albert B. Moore, head of the Police School, is Dr. Kirschberg's vis-a-vis. The captain has a good voice, but his tone is sometimes slightly nasal. Sergeant Harvey Teator and Corporal Joseph Shaw complete the cast. Scripts are well written, and feature as a whole is an interesting one. *Jaco.*

THE WANDERER
With Robert Sherwood
Musicialized Narrative
Sustaining
KFWB, Hollywood

A program with considerable class that manifests a judicious blending of a story telling with music. Bill was created by Robert Sherwood (not the playwright), who writes the continuity and does the air yarn spinning.

His material consists of love stories, always with a foreign setting, backgrounded by appropriate string and organ music and at times interpolated with chorus singing by a mixed quartet.

Charm of the program is that the musical embellishments are modulated and subdued, never intruding on the narrative, yet providing a memory association that aids the telling of the story. *Stan.*

VANITY FAIR
With Victor Young, Paul Small, Lee Wiley, Ilka Chase, Hugh O'Connell
Band, Songs, Talk
COMMERCIAL
WEAF, New York

For his debut (26) on this Friday evening session Victor Young conjured up out of the combo with him a wealth of sweet music. Its arrangements were Young at his best and helped in a big way for the leader-composer to strike a new and fetching musical note for the spot that Leo Reisman filled consistently over a two-year stretch.

Though Young has brought with him an all-around style that instrumentally gives this Pond's cold cream stanza something of an air of distinction, the warbling department falls far short of the level the band sets. Lee Wiley, a holdover from the Reisman regime, continues to be handicapped by a voice of little resiliency and flair for melody, while Paul Small, formerly with the Ted Weems unit, handles his notes acceptably but it is a method that sticks close to rote and at no time reveals a touch of personality.

For the dishing out of the plug the commercial has imported Ilka Chase and Hugh O'Connell from legit. It's a crossfire idea, in which an attempt is made to mix testimonials to the product's virtues with comedy. From the latter angle the patter furnished them for their opening appearance was pretty feeble stuff, but the chances are O'Connell's penchant for good character line reading and the references to 'Cousin Tillie,' it skillfully built up, will gain some marked attention for this NBC standby. *Odec.*

SPELLING BEE
Sustaining
KFAC, Los Angeles

On first blush a spelling bee doesn't look like good radio entertainment. Surprise is that the novelty is one of the best bets on the air currently in Los Angeles.

Idea for amusing listeners-in with this type of fodder goes to Tom Brenneman, who put the program on, despite plenty of opposition at the station. It's on three times a week, half-hour periods, with 32 high school teams competing.

Competitive angle gets the listeners, plus a raft of unconscious humor created as the kids hem and haw over a particularly hard word. Apparently undisturbed by the mike, the scholars supply plenty of unrehearsed comedy bits by their side remarks and offstage whispers.

One example shows the brand of humor: The word was 'ghoul.' It was thrown at a squeaky voiced girl who came back with: 'Has it anything to do with a football game?' Told that it hadn't, she spelled, hesitatingly 'g-u-l-e.' Word went to the 10 competitors, and not one got it right, with all supplying answers equally unique. *Stan.*

MEYER DAVIS ORCHESTRA
COMMERCIAL
WEAF, New York

In person at the swank Hotel St. Regis roof, New York, the entrepreneur of maestros, is personally wielding the baton and self-announcing his broadcasts as the head of the Meyer Davis orchestra. While his name has prefixed scores of bands in the past, Davis' personal appearances, especially at such a public place as a hotel roof, is unusual. However, no spot could be more fitting than this Fifth Avenue hostelry, which caters to a clientele which in the past has engaged Davis bands for private social functions.

With a well seasoned background in catering to dance tastes, it's little more than to be expected that the Philadelphia, Washington and New York dance purveyor (Davis maintains booking offices in all three cities) should know his rhythms to the utmost. He goes beyond that with a judicious mixing up of his stuff, reviving some of the yesteryear dance favorites, in 1933 orchestral dress, and generally purveying a smooth yet dance-compelling style of dansaption. Brook Adams and Ruth Denning are vocal assistants. *Abel.*

THREE SCAMPS
Vocal
Sustaining
WEAF, New York

Hotcha trio via WEAF at 10:30-10:45 a.m., EDST. Breezy if familiar style of pop vocals with a trumpet, piano and general jazzique background.

A brighter than average morning interlude which fits in nicely amidst the beauty and cooking advice. The 3 Scamps are announced as Al, Jay and Eddie. *Abel.*

KROW's New Manager

San Francisco, May

W. R. Fraser, newcomer to radio executiveship, becomes manager of KROW, Oakland, June 1. He succeeds W. A. 'Art' Miller.

Fraser, former commercial business man, is also vice-president of the Educational Broadcasting Corp., a church group which owns KROW. His wife, Fay Fraser, is domestic science expert on KFRC.

Inside Stuff—Radio

California Parent-Teachers' Association is becoming more active in radio since its recent report to members and stations as to what the organization thinks of programs aimed at kid consumption. In this report the organization lists several programs which were suggested as 'not suitable for children.'

PTA report has prompted several agencies to attempt a cut-in on accounts of other agents by going direct to the Parent-Teachers with programs, getting an okay from the body and then trying to butt in on representatives already tied up with accounts. Recent case was that of a milk concern which had practically closed with one agent for a program only to have an outside representative come to the advertiser with a PTA-endorsed show which has chiseled out the program first agreed upon.

Columbia's new rate card, effective June 1, shows that four stations have been eliminated from chain's list since last fall and a new one added, making the revised lineup a total of 77 outlets. Three of the four dropped were located in LaCross, Wis., Yankton, N. D., and Sioux City, S. D., and were part of the northwestern group. Newcomer is WICC, Bridgeport, Conn., which replaces WBCM, Bay City, Mich., in the basic supplementary group. Only outlet whose base rate has been upped on the latest list is KSL, Salt Lake City, which several months ago went from 5,000 to 50,000 watts. Old price per evening hour was $190. Network is now asking $250.

On the old lineup of 80 stations CBS had a price of $15,600 per evening hour. For the current list of 77 outlets the chain's asking $14,970.

Network customer entertaining for a trade convention in town asked the leader of the combo on its air show to come over with his men and play a few numbers. When told that the appearance would be on the cuff the bandman said he was sorry but he couldn't afford the money that he would have to pay his unit for the date.

Attitude surprised the account's spokesman who remarked that for the money that the bandman has been collecting from the program the request was not unfair. Discussion eventually brought out the fact, which was all news to the bandman, that the commercial had been paying the network booking office $2,000 for the combo's services per broadcast. What the leader had been down for, the client in turn learned, was $1,000 minus 20% commission.

A New York radio columnist turned down $1,000 per short for a series, telling the film company that he's being paid, obviously, to intrigue guest star talent to contribute their services gratis, and not because of his own histrionic talents. This is the first instance of a radio ed doing so, and it sounded like a pipe dream until proved true.

All other columnists, Broadway and radio, who make shorts, are contracted with the implied understanding that their journalistic prestige and the implied proffer of free publicity, would influence actors to appear gratis, as a courtesy, or at a cut-rate stipend.

This columnist rejecting the offer didn't prevent another radio commentator from accepting.

To make sure that Cities Service, which broadcasts, on parallel time over the other NBC web, didn't in the meantime set up its show in the Times Square studio, Nestle's chocolate expedited the signaturing of a contract which brings it back to the NBC-WJZ circuit Aug. 24. Confectioner called the Friday (26) program the last for the summer and had decided to let the matter of a renewal ride when it was suggested that the oil refiner might put in a request for the Times Square studio, which Nestle has been using for months.

Agency on the account, J. Walter Thompson, passed on the suggested possibility to Nestle and the contract for the August starting date soon followed.

Ad agency men have taken to cultivating the radio columnists on the New York dailies as a hopeful precaution against having any of their accounts mentioned whenever the scribes let loose with one of those periodic campaigns attacking some phase of broadcasting entertainment. What worries these agency boys is not the chance of an unfavorable listener reaction, but the disturbing effect the newsprint alarums have on the advertiser client whose program is cited as a case in point.

Sentiment among the publishing verein toward radio, admit the agencies, is much more militant than it used to be. Hence the shift in tactics and the general resorting to the good fellowship method with the columnists.

NBC tried to regulate the song pluggers and other solicitors catering to the artists, but decided it couldn't be worked, as just as often the artist wants to see an individual at the studios, before or after a broadcast, as the sole place the artist has wherein to do business.

It paralleled the Hollywood studio idea of keeping solicitors, away from the lots, but it was found to be too much of a nuisance from the purchaser's viewpoint as well as the vendor's.

Among those let in on the ground floor in the J. P. Morgan issue of Standard Brands, as brought out at the Morgan investigation in Washington, was Stanley Resor, president of the J. Walter Thompson agency. The Thompson firm handles the Standard Brands advertising account. Resor's allowance of stock was 1,000 shares, according to the published list.

Coast beverage company is offering to sponsor any and all remote controls from night spots if the cafes will put in an order for the wine that the company bottles.

It's a new way for an advertiser to get the stations to turn salesmen. However, plan isn't going to well as under the recent union regulations sponsored remotes out here call for a stated number of musicians on staff.

May saw a 20% pickup in bookings for the CBS Artists' Bureau as compared to its average monthly business since the beginning of the year. Increase was practically all due to theatre dates and band touring sources.

With few new commercials going on the air to replace the warm season's departing parade, takings from that end of the bureau's business have been clipped accordingly.

Pepsodent will shortly add to its manifesto on the Amos 'n' Andy and Goldbergs broadcasts a facial cream which the firm has just started to manufacture. Instructions have been given the blackface team and Gertrude Berg to prepare a plot of suspense building possibilities.

Pepsodent's intention is to wait until the climax of these stories is reached, and a peak audience garnered, before unloading the initial announcement on the new cosmetic.

Eddie Cantor is not set with Lennen & Mitchell to write any series of printed ads. Cantor has submitted some ideas for O. G. ads, but no decision has yet been made. As regards the slogan, 'Don't go off the Old Gold standard,' the L&M people aver that this has been submitted by thousands of O. G. smokers; has been used on the radio program for some months, and dates back to some old ad copy.

But 8 Opposish Circuit Vaud Towns In U. S.; One House in Most Spots

Opposition spots wherei more than one circuit-operated or circuit-booked theatre are playing stage shows have dwindled to eight throughout the United States and Canada. the majority of cases, circuit theatres, through pooling deals, agreements or a general disinclination to fight, are playing shows by themselves, with independent opposition at best and no circuit competition at all.

The eight towns with the cuits represented are:

New York—RKO (3), Loew (5), Publix, Fanchon & Marco.
Brooklyn—RKO (2), Fanchon & Marco.
Boston—RKO, Loew, Fanchon & Marco, Indie (Wm. Morris).
Chicago — RKO, Publix (Balaban & Katz).
Newark—RKO, Loew, Publix (Indie-booked).
New Orleans—RKO, Loew.
Providence — RKO, Loew, Indie (Fays).
Washington—Loew, Warner ros.

RKO's non-opposish spots, in most of which it plays stage shows only occasionally, Albany, Cedar Rapids, Davenport, Des Moines, Minneapolis, Omaha, Sioux City, St. Paul, Syracuse, Toronto, Trenton.

Loew's has no variety rival at all Jersey City, Montreal, Palisades Park and Jamaica, L. I., but in Baltimore is opposed by the strong indie Hippodrome.

Warners, with but three houses on its book, is alone only in Elizabeth, N. J. Publix, also with only three, in by itself in Buffalo. Warners' Philly opposition is the F.&M.-booked Fox. F.&M., in turn, is in competition with the Chicago-booked indie Missouri in St. Louis.

Los Angeles is the only other city where there is any kind of opposition. There are four variety downtowners there, one playing F.&M. shows, but none circuit-booked.

In the whole country at present there are but 12 towns in all where opposition stage show playing, circuit vs. circuit, circuit vs. indie, or indie vs. indie, is rife.

Musical Stock, Films For Cohan at 40c Top

Musical stock, with vaudeville acts mostly as talent and pictures on a grind opens at the George M. Cohan on Broadway this week (29), under promotion of Jack Dempsey, former Keith and RKO booker; his brother, Paul Dempsey, former RKO agent, and Lee Scott. Also interested is George Katz, Brooklyn burlesque man.

Opening show, running an hour, will be held two weeks, with a weekly change thereafter. Scale will range from 15c in the afternoon to 40c top at night.

First bill, staged by Scott, will have a company of 26, including a line of 16 girls, with Radio's 'Bill of Divorcement' on fourth or fifth run as the picture. Opener's principals are Jack Spangler, Jim McDonald, Edith Rogers and Kitty Mandell.

Lincoln Likes Vaud

Lincoln, May 29.

Vaude is back in town for the first time in a year. Cal Bard at the Rialto is booking the first half of the week for an act here and taking it to his other house in Columbus for the remainder of the full stretch.

Announcement of policy favors the unit type show carrying its own music and drops. At present the theatre is doing second run pics and playing stage show at a top price of 15c. Average gross about $1,400. Judging from the reception accorded the opening vaude will probably be in all summer.

SYRACUSE PUTS FREE SHOWS IN ALL PARKS

Syracuse, May 29.

As if it wasn't tough enough for Syracuse exhibitors last summer when municipal vaudeville shows were presented free twice weekly in Thornden Park amphitheatre, the Park department will extend the no-admission programs to other parks this season.

The city's talent will troupe from park to park, appearing on a portable stage, save at Thornden which has a permanent platform.

Expansion of free recreational facilities to assure amusement for the 50,000 Syracusans now receiving welfare relief from the city is being undertaken by the Syracuse Associated Leisure Time organization, newly formed.

The most pretentious of its many plans provides for a production of 'Mikado,' with a chorus of 90, in September. James F. McDonald, stage veteran, will direct the revival. Casting is already under way.

Guinan $14,500 at 40c

Chicago, May 29.

Texas Guinan's Gang grabbed $14,500 at 40 cents top on her experimental date in the neighborhoods. Harding theatre registered this gross. As a result Balaban & Katz booked her for the Southtown to follow immediately.

Guinan will probably go into a local cafe for the duration of the World's Fair.

Tishman-Lash Marriage Follows Dual Divorce

Chicago, May 29.

Bernice O'Neil obtained a divorce from Sam Tishman, former RKO booker, and Harry Lash of Stewart and Lash, was legally cut asunder from Minnie Bell Lash, non-pro, last Thursday (25) while appearing at the Palace here. Lash and the former Mrs. Tishman will be married here this week and motor to Little Rock, Ark., to pick up Stewart's wife for an outing.

Tishman, who now operates the Paramount theatre, Wheaton, Illinois, was described in the divorce petition as a salesman. Desertion was charged.

MOVE COAST VAUDE

Fox-W.C. Putting in Shows to Buck W.B. Opposish

Los Angeles, May 29.

To compete with the proposed Warner Bros. vaude shows in Santa Barbara and Fresno, Fox West Coast will inaugurate stage presentations and vaudeville at the Arlington, Santa Barbara, and Wilson, Fresno, within the next 10 days.

Opening show at Santa Barbara will be Pat West-Del Chain unit, 'Gobs of Joy,' opening June 8 for three days. Fresno will be full week stand with Fanchon & Marco-booked shows the probable attraction.

Prior to his Loew's State engagement in Los Angeles, starting June 22, Ted Fiorito and his band play Santa Barbara the 18th and Fresno the following day.

Godfrey's Indie Office

George Godfrey is opening an indie vaude booking office in New York. The former RKO booking head since leaving RKO had been associated in the vaude venture at the Cosmopolitan, New York, which flopped and folded.

Godfrey will specialize on indie houses as a booker, without entering the agency end. Firm name is Godfrey Booking Office, Inc.

Rosen Changes Boss

Matty Rosen is leaving Lyons & Lyons to go with the Morrison & Winkler office.

Rosen will have charge of M. & W.'s vaude department.

Neth's Col. Vaudfilmer Closes; No Union Yield

Columbus, May 29.

Neth's Hartman theatre folded suddenly Saturday (27) after only three weeks of vaudfilm policy. Announcements gave reasons as summer heat and redecoration, but local unions are directly responsible as they refused to permit hands to take any kind of a cut through the summer, although Neth willing to keep going in the red all year. The 10-piece orchestra was up for $650 alone.

AUSTIN SHOW OUT OF PLACE ON N. O. FLOOR

New Orleans, May 29.

Tankers of the Gene Austin entourage who have been gathering plenty of shekels from the yokelry of the tank towns of the South were mercilessly received when opening at the Suburban Gardens here Saturday (27). The show is real stodgy hoke, not attuned to a cabaret floor, and small town palaver at best, which resulted in the night lifers of this fast burg giving it the razz at the initial showing.

The auditors were kindly for a time, waiting for something to happen, but eventually indulged in kidding the presentment to such an extent it was halted at several times while artist friends seated around the platform came upon the floor and begged the crowd to be charitable.

Austin and one competent girl-dancer survived, but the others will never forget their dalliance here. Troupe has but two weeks scheduled at the Suburban, then it should hie back to the sticks where it belongs.

Jones' State Lake, Chi

Chicago, May 29.

Deal expected this week for Aaron Jones to take over the State-Lake theatre for a vaudfilm policy. Billy Diamond will book.

Par's Rah Rah Crooners

Publix has booked the Columbia Glee Club of the Columbia University, N. Y., for the Paramount, opening Friday (2) for a week.

It's a group of 30 male voices under the direction of Prof. Lowell P. Beveridge.

Glee club, including Bill Nevel, member of the football squad, recently appeared with the Manhattan Symphony at the Waldorf Astoria.

Harris Sets Up Shop

Chicago, May 29.

Will Harris, former Balaban & Katz stage director, has opened an independent booking and producing office here. His association with Paul Ash has been abrogated by the turn of events which sends Ash into the Hotel Stevens as that tavern's summer maestro. Meanwhile the contemplated Paul Ash legit revue is in abeyance.

Harris remains on friendly working terms with Morris Silvers and the William Morris agency with whom he was connected for a time. Morris office may take advantage of Harris' services later on.

LIFE-OF-PARTY SEASON STARTS

The grand exodus from Broadway to summer camp and resort jobs started over the week end for about 350 vaudeville acts, who will go through their customary vacation season routine of social lioning for the hot weather fugitives.

It's expected the resort and camp guests will see some real talent this year. More standard acts have accepted the summer jobs this time than ever before, crowding out the semi-pros. Some resorts are still paying real money for the social directing talent, but in the majority of cases the rates include mostly the free board, vacash and expenses, with a few bucks on the side.

The 350 acts that are booked, range from singles to quartets and comprise about 600 people.

Resort Association of America, which books most of the piazza m.c.'s in the east, and of which Mike Hammer is the booking head, has placed 250 acts in 142 spots so far.

Fanchon-Marco Shows Shaped in L'ville House

Hollywood, May 29.

Fanchon & Marco regional shows, booked out of New York, are now playing the Rialto, Louisville. Carla Torney has been dispatched to the Kentucky city to handle the line girls and whip the shows into shape with principals coming out of New York weekly.

Three of the F&M special shows, 'Desert Song,' 'Follow Thru' and 'Georgia Minstrels,' have just completed a week each at the Rialto.

F&M have contracted Art Jarrett, from the Coconut Grove for a two weeks' stay at the local Paramount, opening June 2. Barto and Mann have also been contracted for coast dates late in June.

"KING OF THEM ALL"

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Treasures the Honor of Having Been Chosen to Appear Before

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OF ENGLAND

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ATTRACTION
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GENE DENNIS
THE "WONDERGIRL"
She Has the World at Her Feet!
NOW—HELD OVER
SECOND SENSATIONAL
WEEK
RKO Keith's, Wash., D. C.
Stage Hands or Musicians not required
Ask HARDIE MEAKIN—HE KNOWS!
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AS VAUDEVILLE BOOKER OR MANAGER
Formerly associated with the largest circuit. 30 years' experience.
Know every recognized act and am known to everyone in the amusement field.
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An interview will be convincing.
WRITE BOX 45, "VARI ," NEW YORK

JAMES DUNN
RKO Palace, Chicago (Week May 26)

BRITT WOOD
BACK AT THE R.K.O. PALACE, NEW YORK, THIS WEEK (MAY 27)
LEAVING IN ABOUT FIVE WEEKS FOR LAKE LANSING, TO REST FOR FUTURE LAY-OFF WEEKS
"YOU MUST COME OVER"
Direction—MILES INGALLS—JACK CURTIS OFFICE

BECK RESIGNS FROM RKO

B&K Off Summer Stage Features As Fair Opening Socks Road Show

Chicago, May 29.

More two-a-day stage shows for Balaban & Katz' Oriental are off and the house returns to straight pictures next week following the current and second week of the Whiteman-Pearl-Burns and Allen-Boswell Sisters show. Latter got $31,000, pretty good, but not sensational in its first week.

Advance sale of $8,000 two days before start of the second week indicated the attraction was building and that the second week's gross would be as good if not better than the opener. But, like all other Chicago theatres, the Oriental was socked hard over the week-end by opening of the World's Fair Saturday (27).

An effort was made to get 'Strike Me Pink' with Jimmy Durante to follow the William Morris office's variety bill, but that fell through. Later all other negotiations were dropped.

The show disbands after this week. It played three weeks of one-niters before coming here and cleaned up on the road dates. The Whiteman band and Burns and Allen go east for broadcasting. Boswells return to New York, whence they'll leave for Europe, where they're booked. Pearl goes to Hollywood for his Metro picture.

RUBIN'S SALARY TIED UP IN N. Y. ON BALTO ROW

Izzy Rappaport, operator of the Hipp, Baltimore, last Saturday (27) slapped an attachment for $2,250 against Benny Rubin's salary at Loew's New York State where he is appearing the current week. Garnishment derives from a claim made by Rappaport that the comic had contracted to play a week for him about two months ago, but failed to go through with the engagement.

At the time Rappaport alleges Rubin violated the agreement the Loew office had pronounced the Hipp as opposition to its own Baltimore house, the Century. Ban has since been lifted. Rappaport brought his action here through an assignee, B. M. Kaplan, with Attorney Jerome Wilzin doing the filing of papers.

Second Vaude Tester

Los Angeles, May 29.

Encouraged by the slight increase in revenue attributed to the playing of the 'Covered Wagon Jubilee' (radio attraction) on its stage a week ago, the F-WC Boulevard will try another flyer with vaude Tuesday and Wednesday (30-31).

'Hollywood Collegians,' comprising 14 people, will put on a miniature revue, with interpolated specialties. If this stage attraction clicks, house will continue to book vaude acts weekly.

F-M and Rube Get H'wood Bowl Spectacle

Hollywood, May 29.

Fanchon & Marco have been commissioned to stage the dance portion of the Molinari spectacle at the Hollywood Bowl, night of July 8, with Rube Wolf, brother of the producers, selected to direct the 100 piece orchestra for the terpsichorean portion of the program. F&M will stage the 'Blue Danube' dance and another, 'Rhapsody in Blue,' using 68 girls and 13 principals.

Ada Broadbent, of the F&M staff, will perform the solo dancing.

'Scandals'' % Indie

Detroit, May 29.

George White 'Scandals,' tab, will play the local Fox, indie booked, on a percentage deal, shortly.

Last year a 'Scandals' played the State for two weeks but failed to make money.

Caught Napping

Will Demarest who appeared at Loew's State (N. Y.) last week made his usual entrance from an aisle. One matinee as he wandered toward the stage, his eye caught the figure of a venerable fellow fast asleep. It was Mike Shea the Buffalo showman. Demarest shook Shea and inquired:

'Where do you think you are, in your own theatre?'

RKO Palace Dark June 9; May Go Into Burlesque

RKO Palace, New York, goes dark June 9, probably for the balance of the summer season. The revived vaufilm policy, sixth change within a year, has been declared a flop after three weeks.

RKO almost let the Palace go for burlesque last week, but the deal fell through when the prospective new tenant, Max Rudnick, backed out.

Rudnick offered RKO $110,000 a year for the first two years and $125,000 thereafter for the former ace vaudeville house. This would have given RKO a profit, in addition to permitting the circuit to retain the office space upstairs and the income therefrom. The ground rent on the Palace theatre and building is $60,000 and the taxes and insurance around $40,000.

RKO at first turned the offer down, but later reconsidered and decided to accept. In the meantime Rudnick had cooled off.

Rudnick would have installed stock burlesque. He is operating with that policy at the Eltinge on 42d street.

Following the Rudnick turndown, and still figuring burlesque better than nothing, RKO chopped $10,000 off the rental price and offered the house to Izzy Herk and the Raymonds, who are running the stock at the Central across the street in Times Square.

They said they couldn't use the Palace, even for the $100,000 bargain price.

Two Weeks Sans Vaud, Balto State Returns

Baltimore, May 29.

Two weeks without flesh proved something to the State, large nabe vaudfilm house. Two weeks of plain bad business and the house headed back to stage shows.

Opened yesterday (28) with Danny Small's Paradise show, 40 Harlemites, and turned 'em away with three shows. Will henceforth stick to flesh, playing its regular split week policy.

Paradise Gets Cotton Club After Capitol

The all-colored Cotton Club show, which is playing the Capitol, New York, this week, goes to Loew's Paradise, New York, the week of June 9, with Mills' Blue Rhythm band replacing Duke Ellington's, but otherwise intact.

Ethel Waters, Nichols Bros. and line of girls are the floor show people. Buck and Bubbles were added for the picture house dates. Troupe is reported getting $9,200 at the Capitol on a salary set by the four-circuit committee.

Irving Mills booked the show on both dates through Harry Pincus.

BLAMES ILLS ON OPERATING DEPT.

Resignation Effective June 9 —Friction Over Palace and RKO Vaude Retrenchment for Summer Called Responsible—Circuit Dropping All but Two Weeks Till Fall—Franklin Says Vaude Houses All Losers

BECK WANTS ORPH

Martin Beck resigned suddenly yesterday (Monday), after a year and two months as the RKO vaudeville booking head. In his letter of resignation to the RKO president, M. H. Aylesworth, Beck declared his leaving to be motivated by a belief that the decline in the circuit's vaude playing time makes his presence in the booking office unnecessary, and also due to disagreement with the theatre department over operation of the Palace, New York, in which he has a 25% interest.

Beck requested that the resignation take effect June 9. His departure leaves the booking office without a head for the time being, or at least without direct booking office supervision over the three remaining bookers, Arthur Willi, Bill Howard and Danny Freundlich. Likelihood is that Willi and Howard will jointly head the booking office, or what's left of it, over the slack

(Continued on page 48)

$150,000 in NVA Drive

With about 90% of returns from last month's NVA Fund collections in, the fund is assured of $150,000. This approximates the advance estimates. The 90% figure is $135,000.

Drive was staged in about 1,800 theatres, of which 75% were circuit houses. Independents contributed about 20% of the gross.

Berle at State, N. Y., As M. C. for 3 Weeks

Milton Berle opens at Loew's State, New York, June 9 for a three weeks' run as m. c. He was at the Capitol for a run in March and since then has been playing in and out of New York for Loew under his 20-week contract.

The Paramount, New York, through the four circuits' salary and booking committee, asked Loew for a loan of Berle for next week (2), but Loew turned the request down on the grounds that a previous week's date in another house might injure his State run.

Campus Invades B'way

Instead of going into stock and bond biz, America's college boys are taking a whack at vaudeville. It may be slumming, but they can't eat their diplomas.

Three of the collegiate troupes will get Broadway picture house showings in the next couple of weeks. Next week (June 2) the Paramount plays the Columbia Glee Club.

Music Hall and Capitol will use the Columbia Symphonic band and Notre Dame Glee Club, respectively, the following week (9).

Wants Midget Circus

Irving Tishman, of Tishman & O'Neal, left for Chicago last week on a deal with Jack Fine involving the midgets in Fine's Midget Village at the World's Fair.

Tishman proposes to send out the midgets and props in a half pint circus to tour the south under canvas when the fair is over.

About 40 Select Acts Getting All the Spots; Outside Acrobats Slip in Accidentally; No Opposish

Lahr's Namesake

That varl-colored parakeet in Loew's State (N. Y.) lobby is a button snatcher. He neatly nips off buttons to sharpen the beak, specializing on buttons on coat sleeves. Al Rosen, the house manager, is usually the victim.

They call the bird Bert Lahr, Comedian has a habit of pulling buttons off his coat when he's in an argument.

Fanchon-Marco Add Tot School To Talent Mill

Hollywood, May 29.

A complete training school for kiddies, as an adjunct to their previously announced dancing school for adults, is the latest step by Fanchon & Marco to provide the nucleus of talent for F&M productions here and on the road. With the inauguration of the kiddie school, F&M have definitely dropped the semi-annual bookings of the Meglin Kiddies for coast houses, and already started rehearsals of their own kiddie revue, for the Paramount here, and possibly other coast houses.

In addition to the usual routines of dancing and singing, the F&M school will give pupils an opportunity to perfect themselves for radio broadcasting. One of the innovations is the making of records by the juves which will enable them to pick out any imperfections in their diction, singing or tapping.

Stress will be laid on acrobatics, and ambitious youngsters who might want to go in for an iron jaw career or other form of acrobatics will be given this type of instruction. Character acting will also be made a part of the curriculum.

First of the kiddie shows will be produced at the Paramount here week of June 29. More than 1,000 kiddies responded to a classified ad for talent run by F&M in the local dailies.

Vaud to Offset Rivals' Friday Picture Change

Worcester, May 29.

Manager Elmer R. Daniels of the Capitol booked seven acts Friday of last week as a test and plans to continue that one-day policy indefinitely. Advertising was increased and business was reported satisfactory. Show ran about four hours.

The Capitol changes shows on Saturdays and most of the other first run houses bring in their new pictures on Friday. What little trade there is has been going to the openings in other houses.

It's the first time the Capitol has used vaudeville and, with the exception of burlesque house, is giving Worcester its only flesh offerings.

Deluxers Week to Week

Paramount and Capitol, the Broadway deluxers, will adhere to a week-to-week stage booking schedule all summer.

Only talent to be set beyond a week in advance will be special name attractions, etc., when available. For other acts no contracts will be issued earlier than a week in advance.

The important spots on the few remaining first line stage bills in New York and the rest of the country are being confined by the circuit bookers to about 40 select acts, with almost no exceptions made. A handful of acts are playing stock for quick repeats in the same theatres, against them, while the only outsiders getting a break are an occasional acrobatic or No. 2 act.

The rotation system for the minority of turns particularly applies to the Broadway picture and vaude theatres, where, with three circuits and one big indie competing, the same acts repeat in rapid succession, forgetting the opposition angle entirely. A practical example is on view this week at the Paramount, where Ray Bolger is playing his fourth Broadway stage date within three months, in as many different theatres. He started at the RKO Music Hall in Radio City, followed at the RKO Palace and then went to the Capitol (Loew). This week's he's at the Par and next week he plays Loew State.

Same Routi

About a dozen other acts have gone through the same routine in the past season, with a return date at an opposition theatre across the street or up the block a common procedure now. In contrast is the old system by which an act that played the Palace couldn't play the State within a year's time, or vice versa, and often when it was vice versa the State date meant the Palace couldn't be played at all.

The mutually friendly juggling of the few chosen acts has lately been simplified by the salary pact under which the circuits are agreeing on practically all booking office matters. Tossing coins to see who gets an act and mutual control of salaries are directly opposed to the former opposish system, and while co-operating in every other way, the booking boys are not against doing an Alphonse and Gaston with vaude acts, even when their theatres happen to be next door to each other and in competition the same trade.

1ST VAUDE-GARDEN STARTING IN BALTO

Baltimore, May 29.

First actual vaude beer-garden becomes a reality in Baltimore next week when Howard Berman opens his Mayfair. Will play five acts of standard vaude on a full-week basis. Garden will be booked out of the Arthur Fisher office in New York.

Mayfair beer garden is spotted in the Sports Centre, and has facilities for dancing and vaude presentation. Music by Bob Iulla's orchestra, a local name.

For the vaude and dancing a two-bit cover will be in order.

Trahan Weds Partner

Easton, Md., May 29.

Al Trahan and Yukona Cameron were married here Saturday (27) at the home of friends. The comedian's manager, Charlie Morrison, came down from New York to be best man.

Miss Cameron has been Trahan's stage partner for three years.

"Variety" FOR SUMMER

Place a subscription for Variety over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

NEW ACTS

DEAN and GIBSON REVUE
Dancing
16 Mins.; Full (Special)
Orpheum, N. Y.

Though peopled with a hefty mixture of expert dancing talent, this partnership affair has its main reason for existence centered in the presence of the Bertie Dean figure. It's a figure that for optic appeal leaves nothing wanting and when she has finished putting it through graceful designs of a slow-motion contortion, what came before or follows stacks up as just so much trimming to the act.

Lad who contributes the other end of the turn's handle unlimbers a sprightly assortment of eccentric taps, Walter and Betty Reddick pack a neat flair for acrobatic soft-shoeing and in little Margie Barrett there's a combination of pert cuteness and smart dishing out of the buck and wing. But without that extended exhibit of the Bertie Dean curves and lines in the next-to-closing bit of the act's routine the thing would hardly rate better than nabe time classification.

It starts off awkwardly and lets itself down for the finale. Bad piece of picking for the introductory item. It's the Roxy (here changed to Loew) deluxe service blackout. It failed to get a chuckle out of the Orpheum gathering.

Closing bit, an ensemble tap novelty with a plate tossing twist, is fast and exciting but not enough to give the turn a bang-'em-up flourish. Nevertheless, the presence of Bertie justifies its spotting on any bill of what is left of the medium, or even better, time. *Odec.*

REIS, IRVING and REIS
Comedy, Dancing
14 Mins.; One
Orpheum, New York

Here is an interesting attempt to simulate the one-time hilarity of Clayton, Jackson and Durante. So far embryonic and by no means possessing the verve and spontaneity of the C-J-D trio, but making a good start. The new trio, even unto their individual builds go some distance in their simulation, with one handicap being the lack of an Eddie Jackson voice.

The singing, for what there is of it here, outside of the Durante bit, is negligible. The dancing is nifty and the comic is as near a Durante double as almost can be expected. The boys were on next to shut and fared very well when caught. Yet, there seemed to be an under current among the audience as of resentment that anybody should think he can replace Schnozzola. The boy in this trio, did not get the reception his efforts at duplicating a famed character, might ordinarily receive, although scoring.

They use as much of the C-J-D stuff as possible, even unto swatting each other with hats. That same old Durante interference during the other boys' work with chatter and gags, is also duplicated, and for a finale they do 'Personality Joe.' *Shan.*

BAILEY and COWAN (2)
Instrumental, Vocal
7 Mins.; One
Downtown, L. A.

For a good 10 years, Bill Bailey, banjoist, and Lynn Cowan, pianist and vocalist, have been going their individual ways. Now they are reunited, and present an act that has lost none of its oldtime pep, and ability to entertain. Bailey, with a semi-dumb pan, picks the banjo as in the days of yore, and Cowan has lost none of his cleverness at the ivories, as well as retaining a pleasing voice, with an effective style of delivery.

Duo open with Cowan warbling a down South number, while accompanying himself, and aided by Bailey's banjo. Next vocalization is a comedy harem number that registers solidly. Bailey follows with a banjo medley, working up to a hot finish, and the pair wind up their altogether too short turn with a topical song about the silver dollar that hits home.

A clicking good act that will fit in any vaude bill. *Edwa.*

ROBBINS FAMILY (5)
Acrobatic
8 Mins.; Three
Academy, N. Y.

Not only not in the files, but this looks like a new act in spite of smooth finish. Turn really consists of two young men and two girls who open with a dance, followed by a solo by one of the girls. An elderly man introduced as the head of the family. He does a little talk, then sits out most of the remainder of the act.

The younger people turn loose a nice routine of ground tumbling with twists that got a big hand for the individual bits; which is not the usual thing at this house. Smartly costumed and well routined, it's a good number one for any theatre, but hardly a closer since the turn lacks the requisite hurrah finish. *Chic.*

AQUINALDO'S ENTERTAINERS (10)
Band Flash
21 Mins.; Full (Special)
Orpheum, New York

Aquinaldo and his music show to best advantage when interpreting native music. Apparently a Filipino outfit, this string septet, supported by a line of 10 American dancing girls, and a Spanish or Mexican type ballroom dance pair, presents an orderly and interesting flash that should be accorded consideration almost anywhere.

Could be easily blended into stage show units also. What it lacks is some good interpreter of American tunes to round out. Aquinaldo's voice is rich and strong. A tenor, he knows how to sing his native songs, but in rendering American tunes presents a frustrated effort. Shown when he attempts 'Farewell to Arms.' Setting is stationary against a hacienda hanging. Simple lighting.

In their current presentation, looks like a mistake for the band to move down from their pyramided platform in the rear of the stage, so soon after the line girls open and attempt an overture. Bad spot for that overture, after Aquinaldo has already sung one song and the girls in colorful Spanish ruffle dresses and shawls do one of those whirling dances. Three numbers for the girls, one a rumba.

Mixed pair of ballroom dancers, of the Spanish type also, and who have been seen before, perform in specialty fashion and okay, doing Spanish waltz stuff and tango. Only that gold cloth gown worn by the girl towards the finish doesn't look exactly fitting.

Finished on a five-act bill here for okay results. *Shan.*

PALACE, N. Y.

Once a sturdy vaudeville champion, the Palace is trying to restore itself with vaude fans under different auspices after having tried a number of policies. When the house gave a two-a-day straight vaude, it started to run in many directions, without ever really trying to reach the goal of any of the trails it set out on. After RKO determined to stick out the course it's now chartling, it now appears house will close down June 9.

Policy is second run pictures, at pop prices, following deluxe first-run at the Music Hall, plus a five-act bill of vaude running around $2,000 in cost. After much inter-RKO meddling on policy for the Palace, it appears agreement was reached to play vaude, under the current policy, throughout the summer. Again something upsets plans.

This week Pal plays 'A Bedtime Story' (Par), with Maurice Chevalier. After its four weeks at the Rivoli, absorption of Chevalier followers is about over and, except for the small difference in prices, the incentive to go to the Palace on account of the picture alone is not expected to be very assertive.

Business on Saturday afternoon would not indicate that the picture, the vaude or the admission scale were drawing. Attendance was away off. This may be partly explained by the Decoration Day week-end which took many people out of town Friday night and Saturday morning. Very warm weather also apparently hurting business all over town. Vaude lineup is neither strong box office nor strong entertainment, but does not disappoint.

Headliner is the Diamond Boys, who always succeed in registering properly. These boys are firm stanchions of a big-time vaudeville that has long since lost its standing, but it ever revived, they'd be ready to serve the highest demands. The Diamonds are good, clean fun in a fast manner. They are vaudevillians reminiscent of another day when fans could remark how hard actors worked.

The Diamonds still do anything but lay down. In the heat of Saturday they maintained the same speed and spirit they would have shown if the Pal was still two-a-day, with plenty of perspiration accumulated by the time they were ready to bow off.

Brothers carry a couple gags people have stopped laughing at, but in the way they handle themselves and their material, audiences find no fault with this. That sailor knock-down routine is still there and probably will be as long as the Diamonds play vaude.

From the billing outside one would think this was jewelry week. Two of the acts on the show are Casting Pearls, opening, and 'Living Jewels' closing. First is a casting act of four men, the other a novelty flash of decided foreign flavor. Both acts get by satisfactorily without threatening any huzzahs of favor.

'Living Jewels' goes in for pose pictures, using five girls who drape themselves around set pieces as background for the work of two teams, one doing song numbers, the other combination dances. One brace is Betty Mooney and Dick Camp, other Charles Barnes and Helen Thompson. Aside from the novelty, which is not so much, the song duets stand out.

Middle of the bill holds pretty Frances Langford of radio. She has a very pleasing little turn, characterized by better selection of songs and showmanship than the average personality from radio, if a personality, brings before footlights. Miss Langford uses one pianist now instead of two, and Saturday afternoon caroled forth a routine of four numbers, closer a medley of pops nicely arranged. Miss Langford is from NBC. She uses the mike, but has a voice that doesn't require these mechanics.

No. 2 act, Britt Wood, another exponent of the lowly harmonica from which he extracts such classics as 'My Hero' with fealty and in the case of 'My Hero' a pained expression on the face for audience steam-up. Wood is a comedian as well as a harmonica chewer, and gets a few laughs in one way or another, including the gag yodeling attempt. Although the hands meted out Saturday by the flimsy crowd that was there served as little criteria, Wood did about as well as any of the other acts on the bill.

It may be pointed out that the pit orchestra now at the Palace handles the scores of acts with particular care and effectiveness. This is demonstrated most notably this week in the playing of the music for the Diamond Bros., not easy for any orchestra to follow closely. *Char.*

ORPHEUM, N. Y.

An accident marred reception to the Orpheum bill at the late show Friday (change day) night. It was only a minute before the final curtain. The show had been moving satisfactory, Aquinaldo's Entertainers were spread in semi-circle in front of a hacienda cutout with the 10 line girls taking up the wings and a mixed ballroom dance pair performing in center. The two were dancing an Argentine tango, and in the final whirl the boy failed to catch his girl partner accurately and she thumped to the floor. He tried to pick her up from there and go on, but the travelers folded and the show was over.

Aquinaldo's Entertainers (New Acts) are new to the files. That is, with exception of the ballroom pair. They, curiously enough, are the only known performers in this group of 19 people. That's what makes the thing curious.

The unit is a pretty good finish for the current program. Needs some pruning. Offered the kind of spread but flash required to round out such a program as it is at the Orph currently. It looks like the wise boys above bore two things in mind when assembling the current bill. One is that with '42d Street' (WB) in on the screen the stage end can stand some letdown. Second, Decoration Day falling on the following Tuesday gives the house odds against any b.o. letdown. Like a double week-end.

The intervening Monday prevents an exodus of too many potential customers from the neighborhood for a holiday week-end, thus affording the house a chance to cash in for holiday trade Tuesday in regular fashion.

What the bill amounts to can best be detailed by the fact that Lillian Shade is the only marquee lure for the stage end. Nothing new to mention about Miss Shade which already hasn't been told previously. Miss Shade takes the middle and fitting for her songs. Is over in the usually good fashion.

There's comedy in the opening act, the funny stuff follows through to Millard and Marlin, who hold the deuce spot. Some more laughs come through Reiss, Irving and Reiss (New Acts) in next to shut. None of the comedy is actually hilarious, but there's enough of it and spread around to make customers forget the heat outside. That means good assembling.

Three Vardells open. Used to be two, but have added a comedy acrobat. That slide trick where one of the Vardells falls from a trapeze to shoot onto his partner from the floor is as thrilling as when it was first reported. Opens the show smartly.

Millard and Marlin take a 'one' stage. They chalk over fair enough. Their opening four minutes or so of chatter before attempting to tune up vocally sounded long. Over okay.

Reiss, Irving, Reiss trio mostly simulate the Clayton, Jackson and Durante comedy. Although not recorded in the files, have a fast-moving turn, trimmed with neat dancing by two of the boys, besides some comedy stuff by the third. Came in okay in the next-to-closing position to leave the finale spot clear for Aquinaldo's musical stuff.

Feature takes 39 minutes of the current program, with the vaude around 73. Trailers and Metrotone newsreel round out. *Shan.*

STATE, N. Y.

Slipping off Broadway Friday afternoon into the cool recesses of a balcony loge was a relief, and the show a diversion, for the average patrons. It was the hottest day of the year, and although a change to lower temperatures was forecast for the week-end, the out-of-towners who visit Broadway on Memorial Day will get their money's worth.

The picture, 'Looking Forward' (Metro), has the Lionel Barrymore name lure, but the stage show is really the main entertainment, an hour performance running a full hour and a half. Benny Rubin was on tap throughout and he didn't miss. One of his interludes with what looked like a2 dialect Latin stooge, was alone enough. The Spaniard, unbilled, proved to be Poco Marino. He has been with Rubin several times lately and should stick regularly.

But the comedy success fell right in the laps of Chick York and Rose King. This let 'em have it team and sides (Eddie Drake, Coly Worth and Herbert Kingsley) continue to rate among the surest laugh makers on any stage. Perhaps the reason why Miss King is the most amiable clown of her sex is the fact that she can take it—and apparently likes it. Their daughter seems rather demure. In just one? She does the family humor crop out from her. The kid asks her ma how it happened she is a blonde—and is shooed off. York's aside to that is, that that is another thing he will have to worry about.

Midway, the always pleasant Eileen Stanley is spotted. She scored and could have remained longer. Miss Stanley neatly wandered 'whether a song makes a singer, or a singer makes a song.'

Closing after York and King came Don Bestor and his well-teamed bandsmen. Turn could have played another 10 minutes, but was kept within the show's time limit. State's routine seems to call for a band act finalliying, when on the bill. Seemed Bestor would have pepped the performance better in the middle, since York and King can go on any position. Stetson the high-hat juggler okay for an opener. Preisser Sisters deuce, landed nicely through June's acrobatics. Some pep, that kid. *Ibee.*

HIPP, BALTIMORE

Baltimore, May 26.

It's the miseries for two acts vaude spots in town these days, due to the sudden scarcity of standout stage attractions. They've fallen back on bands once more, and it's bands, bands, and more bands, week after week, until the orchestras have just about lost their boxoffice potency. This indie spot particularly has had the band complex.

Currently the orchestra holding forth is Harold Stern's group out of the Hotel Biltmore, New York, with that Biltmore angle played up beaucoup in all ads and stage talk. This appearance locally marks Stern's first in-person showing in about six months, and there were several rusty spots in the routine at the opening show Friday. Nothing serious, however, and a little bit of ironing here and there will soon straighten things out, since basically, Stern has a genuinely entertaining act. It's a rather small band but the boys know how to turn out real music, and backed with some fine specialties and neat comedy ideas, they round out a pleasant 35-minute turn.

That 35 minutes is a coin-saving idea in itself, and a sales angle extra since it means, at this house, the saving of the cost of an extra turn; the Hipp currently is using four acts instead of the usual five.

Other than the Stern, there's nothing particularly strong to this show as exhibited at the first performance, though the number deuce spot, under the tag of Bloom, Kuchuk and Kay (good ol' Fanchon & Marco), have that certain something in their hoke comedy work. The boys look familiar in their knock-about routine. Given a decently crowded house they should rate with their clowning. Matt and Herman open weakly with the trampoline work, the routine being hurt badly by the lady's loquaciousness. Too much talk in a strictly action routine.

Bob LaSalle, in the third groove with a gal and a stooge misses most of the laughs with an act that still cries for some re-writing.

Closing was Stern's crew. There's Bill Smith, as chief announcer. Smith has something on the ball, particularly a diction and a delivery that spells class, especially when juxtaposed to the lingo delivered by Stern, who is still studying to be a dialectician.

With Smith at the mike, the band goes in for comedy and has some worthwhile ideas, based strictly on comic impersonations, several of which are excellent. Smith does an excellent talking Rudy Vallee and a weak George Givot. Ted Meza, the spitting twin of Jack Mulhall, formerly of the films and latterly of vaude, does that impression without a miss and further contributes a pretty good Jimmy Durante.

Dancing team, Minor and Root, have two numbers, both on the tango order, first to a Cuban ditty and finally to 'Bolero.' There is a certain stiffness in their delivery, but it gets across nicely. On the whole a good band turn that can go anywhere. They play pop music with rhythm and style, clown without self-consciousness and with good humor and worth 35 minutes of anybody's time.

'Constant Woman' (KBS) feature. Biz weak first show Friday.

ACADEMY, N. Y.

Plenty of people on 14th street Saturday afternoon, but they either stayed there or went home. They were not flocking into the Academy in spite of the sign which told the cooler was turned on. For the second show the house was scanty, with small prospects for the supper crowd. Possibly the picture ('Silver Cord') lacked the sex appeal, and Walter Powell's band on the vaude end is hardly a marquee draw, but it was a pretty good show and enjoyed by those few present.

Opens with the Robbins Family (New Acts) in a swell routine of twists and turns. Two nice-looking girls and two clean-cut young men, with a dad, all the same as the hoofing turns, but with dad doing less work. A departure from the usual acro turn both in style of stuff and dressing. Costumes are clean and snappy, though down here they like more legs with their acro work. But that did not hurt the applause.

Joe W. g as the yellow up made his big score with his Calloway imitation. Chinaman doing the Harlem writhes seemed to hit the funnybone and they went for it. He could have had a third chance had he wanted it. The audience was willing. Wong is improving in showmanship, and his unctuous good nature lands him over solidly.

Red Donahue and Uno is one trained mule act that did not lay them out in the aisles. Mule is well trained; better than most, and has one trick that's a chuckle, but what puts the mule stuff over is the stooge riders, and Donahue puts all his faith into one blackface comedian. He's a good comedian, but he's not enough. Act over only mildly.

Harry Savoy has a smooth way with jokes, but his pokes are too lowdown to go over smoothly. Some of them go laughs, but others were over the heads, which was just as well. Strictly for those places where they like 'em rough. Girl helps some, but they let them go home without protest.

Powell closes with his band work. Crazy comedy got over here, but the band could be worked into something of more general appeal if the seltzer siphons were cut out. His best bit is a quartet of French horns, which might be built up, but the rough stuff is a handicap with those who appreciate good music. No added acts, and a girl dancer might have helped along, but he got through nicely without.

Film is 'Silver Cord' (Radio) the newsreel and interminable trailers. Vaude fills a flat hour, with the show a little short of the usual two and a half hours, but not much. *Chic.*

MIRROR, HOLLYWOOD

Hollywood, May 23.

Current craze for using radio acts in vaude houses has spread to Hollywood. At this house, currently, the Covered Wagon Jubilee, instrumental and vocal sextet from radio station KMTR, augmented by Charlie Leland, former KFWB comic, is providing 45 mins. of diversified stage fare, much of which is good. The eight men comprise the entire stage show, and work hard all the way through.

Jubilee boys were caught several weeks ago, on the occasion of their vaude break-in at Warners Downtown. At that time the boys demonstrated a lack of stage experience, but in the interim they have progressed, and aside from a few futile attempts at comedy, where seriousness is demanded, the outfit clicks rather handily.

Addition of Leland to the outfit, to fill a 10-minute interlude near the close of the program, was a happy thought, and added the necessary class comedy to make the act something worth while.

Jubilee boys, with the exception of Stewart Hamilton, who presents the act, vocalizes and m. c.'s, are all proficient instrumentalists, and have pleasing voices of the Texas range type. Their selections run largely to music of the plains, with some of the classics thrown in for good measure. There's some mighty good harmonizing, a lot of hoe-down stuff on the violins, some exceptionally good yodeling by Bob Hathaway, and other typical cowboy brand of entertainment. All wear 'dude ranch' cowboy outfits.

Leland is a droll comedian whose monolog is full of real hokum. For a finish he does various dance steps, switching as the instrumentalists go into various tunes without previous warning. It was a mop-up.

Hamlin's voice is a little too pronounced to fit in with present day vaude, but otherwise the act is surefire for those who like the radio style of entertainment.

On screen 'Phantom Broadcast' (Mono) and news. Biz at second night show better than usual. *Edwa.*

ALBEE, BROOKLYN

In its third week of experimenting with the presentation idea here RKO is offering alternating leaders for the stage-band unit. Phil Fabello has been brought up from the pit and his men merged with the Horace Heidt aggregation. The sharing of baton honors gives Heidt all the orchestra solos as well as the cueing of two line numbers and his own collection of side specialties, while the regular house conductor does the officiating for Joan Blondell, Joe and Jane McKenna and a bit of clowning by Bert Walton and his warbling stooge. It's an arrangement that works out smoothly and happily all around.

With the mob that at the first Saturday matinee jammed the lower floor and made it a well-populated region upstairs, despite the sweltering temperature of the day, everything they dished out was hotsy-totsy plus. Heidt, on his third week here, showed the old deft touch and put his portion of the proceedings through the initiation rites with a deftness and precision that left nothing to cavil about. However, it was a little hard for the back of the house to catch some of his announcements, and perhaps it wouldn't be amiss if Heidt can't step up his oral volume naturally, to furnish him with a mike.

It was a show that built up nicely and at no time threatened to droop from item overloading or off dovetailing. Stage performance caught ran an hour and 15 minutes and held them intact. For screen fare there is 'The Silver Cord' (Radio). Reception audience gave Joan Blondell on the walkon made it evident what gave this house an abnormally strong Saturday business.

Unveiling of the stage show had Heidt and the band giving the works to an all brass arrangement, with the house line of 16 girls following for an anatomical gyration to the strains of 'Manhattan Serenade.' Though the thing could have been more effectively routined and cut, the customers liked it and rewarded it generously. Next 10 minutes went to Heidt's own retinue of talent, with each, right down through the banjo virtuoso, the youngster crooner and the impersonators of radio, stage and screen names, clicking in a big way.

Interpolated here was the Joe and Jane McKenna turn, whose hodge-podge of rough-and-tumble clowning knocked them silly. Past few years has seen this pair making rapid headway with their highlight, the adagio travesty, developed to a laugh collecting point with few peers of its kind. On the heels of this rousing return came the band and a chorusing vocalist in a 'Boy of Mine' arrangement that dragged in for its climax a string of war-scene clips flashed on a scrim. It's an awkwardly contrived bit and could be omitted to the advantage of the number.

A waltz routine by the line with Toots Morris, a comely lass, and Heidt doing an obligato whirl by their loneselves, and then came the opportunity for Bert Walton and an ashen-complexioned lad, described as the warbling winner of an RKO opportunity contest, to ply the customers with a few laughs. Walton made that ashen complexion the central butt of his raillery and though the line wasn't especially original the response gave the carte blanche, together with an extra vote for the Walton aid's neat tenor.

Walton also did well by Joan Blondell as her feed. Results belied first appearances. It was an odd combination, but Walton's skill derived from heaps of experience at pacing them and giving them the general business built up each gag in their exchange to hefty proportions. They took to the screen girl here unanimously from the start and showed no hesitation in giving her everything they had in the way of admiration of her looks and stage deportment, laughs for her lines and applause for the hogdenish spasm of stepping she unlimbered for her finish.

Closing the event was a military arrangement by the line and Heidt's whirlwind manipulation of the drum-major's baton. *Odec.*

PALACE, CHICAGO

Chicago, May 26.

Six acts this week. No particular reason. RKO just had an extra turn handy and put it in. Business started poorly Friday and presaged another red-splashed gross following last week. Summer seems to have arrived, and none of the indoor showmen around town expect the World's Fair to help.

James Dunn is the headliner. A bit nervous was James, but easy to like for all of that and maybe a little bit cause of it. Dunn spent seven weeks in the varieties last year, but this is his first date on the present excursion. Needless to say, vaudeville will do plenty for his poise in public. He starts with the advantage of not trying too hard. His nerves don't tie him into knots. He remains boyishly attractive throughout. His turn, while no wow, is brief and pleasant.

Venita Gould also reminded the audience of Hollywood by the number of her imitations of film celebs. Always a fine trouper, Miss Gould made a not very populous audience respond heartily, and she added further lustre to her good sense by not yielding to a speech.

Bill ran oddly and was probably changed later. Here it was as caught: Mangean's Internationals, Vox and Walters, Venita Gould, James Dunn, Adler and Bradford, and George Beatty. That was a strange place for Beatty, although he's capable of delivering satisfaction to any bill from any spot.

Mangean turn is speedy and dressed differently to qualify as useful vaudeville. Vox and Walters is a carbon copy of Walter Walters and Co. Or maybe it's the other way round. Anyhow, the two acts shouldn't play the same house so close together. Vox an Walters did okay.

Paramount picture this week because Dunn is in 'Girl in 419' and because Balaban & Katz was willing to let the Palace have it. *Land.*

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HOLLYWOOD, L. A.

Hollywood, May 25.

This house has been striving to bring back vaude. But from indications of present bill, little attention has been given to the basic principles of variety entertainment in assembling the show. It is easy enough to take a group of specialty performers and put them out on a stage to do their turn and let it go at that. However, with this kind of negligence, that endeavor to rehabilitate the vaude type of entertainment will bring no results and here unanimously from the start and showed no hesitation in giving her everything they had in the way of admiration of her looks and stage deportment, laughs for her lines and applause for the hogdenish spasm of stepping she unlimbered for her finish.

The current bill is practically one of the reasons why the customers are going to tire, if some one does not use a bit more discretion in arranging the bills for this house, or the other theatres around town which are striving to rehabilitate the variety shows. Present bill costs around $1,200 and in its entirety is no bargain. It has just one high spot in the layout, and that is Lamberti, next to closing, doing his standard comedy xylophone offering, that goals the buyers now as it did for years and years on the big time. Lamberti is a good audience milker and just makes them like every morsel of conversation he doles out in his 13 minutes on the rostrum as a show stopper.

Balance of the bill is more reminiscent of the picture-house presentation policy, where the so-called high spots are culled out and shot at the patrons at short intervals. It was apparent here that the performers figured the vaude date was just an interval between layoffs, so paid little attention to rounding out their offering along vaude fare lines. The answer was that three out of the other four turns on the bill were just on and off and helped little toward providing sterling variety entertainment for the capacity lower floor attendance on the opening matinee.

irst thing that will have to be corrected in this house is the matter of conforming to a spirit of the performance overture. Max Fisher has a crew of eight men in the pit, besides Gaylord Carter at the organ, for the prelude harmony. However, he, too, has the picture-house idea of what the pit must do, and started off with a waltz medley ending with a ballad sung by the bass-fiddle player. It was slow, and when the drapes parted for the initial turn, Webster and Moreno, aided by Hilles and Flint, it was just a lull. There is a type of music that can stimulate the start for any flash act and that should be rendered to put both the patrons and performers in a receptive mood for what is coming.

Opening turn starts off with Hilles and Flint, mixed dancing compo, rendering a rather mild apache. Then come Webster and Moreno, with acrobatic gyrations, after which the former duo does a little adagio work. This gives the featured male duo on the act a chance to burlesque their endeavors for the finish. Act is a true example of presentation house offering, as it lacks a finish.

Next are Al Nord and Jeanie, a fat chap and woman midget. Latter characterizes a precocious child swapping wisecracks with an adult. Conversation used is mostly off color and takes away from the endeavors of the woman. Man works as a feeder, strumming a banjo during conversation gaps, with the girl finishing with a ballad and snake hip body movement. Here again is an illustration where the picture-house assemblage technique is used in selling material.

Middle of the bill finds King, King and King, three men doing tap, clog and wing hoofing, with not much variation in material. Boys dress in evening clothes, with coats covering their front and adding spats to their regalia, which is entirely contrary to drawing-room etiquette. They are good hoofers, and were they to blend solo specialties into their offering it would easily register as a deuce turn on any vaude bill.

Closing the show after Lamberti are the Flying Bartlette, mixed couple on the flying ladder doing ring body gyrations. The act is rather slow in most of its execution, but comes to a fast climax with ladder work.

'Little Giant' (WB) is the screen feature and can possibly be credited for a greater portion of the draw house enjoys this week. *Ung.*

DOWNTOWN, L. A.

Los Angeles, May 25.

Typical oldtime vaude show here this week, with one of the best balanced bills the house has had in months. It's corking good fare, and incidentally marks the return to the variety stage, after a lapse of 10 years, of Bill Bailey and Lynn Cowan, in a modern version of their old musical-singing turn.

Distinct novelty opening act presents a quintet of trained goats, who are put through their paces by an attractive femme, with a man assisting. Animals are exceptionally well trained and register, particularly the pole-walking stunt by one of the goats.

Bailey and Cowan (New Acts) have the deuce spot, and their seven minutes of music and song seemed very short. Another number wouldn't hurt.

In trey spot are four members of the O'Connor Family, minus, as usual in these parts, through state law restrictions, the youngsters who give much of the kick to the act. Mother, daughter and two sons put on a variety of dancing that is class all the way through. The young boy should eliminate the castor-oil gag, as he's too clever a hoofer to have to resort to cheapening comedy attempts.

Ryan and Noblette have the next-to-close spot and deliver their customary comedy with telling effect. Miss Noblette's crying song continues to be a mopup, and her panties bit never fails to draw howls.

Shaffer and Goodrich, acrobats, wind up the vaude portion with a bang. Boys use a special drop depicting the deck of a steamer, and are garbed as sailors. They do risley, balancing and top-mounting, with a rolling hand balance that's a darb.

'Little Giant' (WB), news, cartoon and travelog on screen. Lower floor near capacity at opening performance today. *Edwa.*

Keith's, Philly, Out

Philadelphia, May 29.

Keith's theatre (Sablosky & McGurk), on Chestnut closed suddenly for the season last Saturday night, this giving only two days showing to its' last picture and vaudeville bill. House had been previously reported as folding, but then word came that it would try for at least another week. On Thursday word came that only two days were left.

Keith's generally closes for the summer, not having a cooling plant, but the premature closing this year was aggrevated by recent difficulties with the stage hands.

Walnut, which also operates on a low admittance scale basis, with pop vaudeville and pictures, has also had union difficulties and has been picketed for the last two weeks. It is continuing, however, with its bi-weekly programs.

RKO Loses a Point in Detective's Libel Suit

RKO circuit and the Palace, N. Y. lost their first move against the $100,000 libel action brought by Charles Kerin, private detective, when Supreme Court Justice Hammer last week turned down the defendants' motion to dismiss on the ground that plaintiff didn't state sufficient cause of action.

Kerin claims his reputation was damaged when the Palace displayed in its lobby certain newspaper clippings mentioning him while Peggy Rich and Don DeRuyter were playing a week at the house. Clippings, containing testimony of the Rich divorce trial, quoted the attorney for Freddy Rich, CBS staff maestro, as assailing Kerin as a 'human polecat,' etc. Use of these published epithets for commercial display, Kerin charges, constitutes libel.

Old-Home Week

Milwaukee, May 29.

Milwaukee played host the past week to three home town celebrities when Spencer Tracy, Lenore Ulric and Gilda Gray were among those present.

Spencer Tracy came to attend the wedding of his brother, Carroll, and Dorothy Sullivan, of Milwaukee.

Lenore Ulric appeared at the Davidson for three days in 'Hard Boiled Angel.' Miss Ulric began her career locally with stock companies.

Gilda Gray, who has just become a bride for the third time, returned home Saturday for a twoweeks' appearance at the Palms, Muskego Beach, which is going in for floor shows in the biggest palm garden in the state. Gilda made her first appearance in Milwaukee's south side night clubs.

Mills' Loew Dates

Mills Bros. are set to resume for Loew in July, with their first stop the Bronx Paradise. After that it's a tour of all the circuit's metropolitan houses, and Washington and Baltimore to follow. Don Redmond's unit will be included.

Possibilities are that the harmony brothers will resume for Procter & Gamble when that soap account resumes its network connection in the fall.

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Variety Bills

NEXT WEEK (June 1)
THIS WEEK (May 25)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (3)
Bob Ripa
Gene Dennis
(Three to fill)
(27)
4 Casting Pearls
Britt Wood
Frances Langford
Diamond Boys
Living Jewels
Academy

DES MOINES
Keith's
1st half (3-6)
Thurston
1st half (27-30)
Bill Robinson Rev
HEMPSTEAD
1st half (27-30)
Crystal 3
Murray & Irwin
Bully & Houghton
Bob Hall

MONTREAL
Loew (2)
Rector & Doreen
Ace King & Q
H Hutchins Co
Seed & Austin
Lester Cole Co
NEWARK
State (2)
Rae Hulling Co
Brookins & Van
Joe Morris Co
Street Singer
Johnny Hyrell Co
NEW ORLEANS
State (2)
Blondes & B
Grace Johnston

Tyler Mason
Cass Mack & O
PALISADES PARK
Loews (2)
George Gordan
Aerial Cromwells
Donals Sis
PROVIDENCE
Loews (2)
Paul Remos
Stratford & M'berry
Francis White
Ross & Edwards
DeToregos
WASHINGTON
Fox (2)
Whoopee

GEORGE DORMANDE
at
FOX'S BROOKLYN
THIS WEEK
Placed by
LEDDY & SMITH

1st half (3-6)
Jim Whalen Co
Brooks & Philson
Buster Shaver
Harold Boyd Co
Ralph Rabold
2d half (7-9)
Don Redman's Rev
2d half (31-2)
Aussie & Czech
Wood & O'Connor
Waist & Stanton
Boree
Bennington Bd
BROOKLYN
Albee (3)
Hall & Dennison
Living Jewels
(Three to fill)
(27)
Horace Heidt Or
Joan Blondell
Bert Walton
J & J McKenna
Prospect
1st half (3-6)
Perry & Marsh
(Three to fill)
2d half (31-2)
Judson Cole
Milo
(Two to fill)
ALBANY
Palace
1st half (3-6)
Rita Royce Co
3 Daveys
Carl Shaw Co
Stoopnagle & Bud
Russian Art Circus
2d half (31-2)
Pastine & St Clair
Foy & Marsh
Ralph Kirberry
Mills Gold & Raye
Great Lester
BOSTON
Keith's (3)
Buccaneers
Boice & Marsh
Diamond Boys
Bardey Rapp Orch
(27)
Bob Ripa
Margot & Robbin
Bob Hope Co
Raymond Baird
Enrico & Novello
F & J Hubert
CHICAGO
Palace (2)
Mc'y McC'ce & R
Jack Pepper
Tom Patricola Co
Adelaide Hall Rev
(One to fill)
(26)
Mangean Co
Vox & Walters
Venita Gould
James Dunn
Adler & Bradford
George Beatty
DAVENPORT
Keith's
1st half (27-30)
Thurston

GRAND RAPIDS
Keith's
2d half (31-2)
Thurston
MINNEAPOLIS
Orpheum (27)
Cab Calloway Bd
NEWARK
State (2)
Carl Freed Co
(26)
Don Redman's Rev
NEW ORLEANS
Orpheum (1)
Robbins 3
Bill Tolaak Co
Duncan Sis
Henry Behrman
Don Lee & Trudina
(25)
Szita & Anis
Jack Fepper Co
Ann Seymour
Roscoe Ates Co
Chung Yee Wah Tr
OMAHA
Keith's (3)
Bill Robinson Rev
1st half (27-28)
Amos 'n' Andy
PROVIDENCE
Albee (3)
Rath Bros
Norman Frescott
Johnny Perkins
12 Aristocrats
(27)
Russian Actors
Eli Cota
B & E Nowell
A Friedland's Rev
SIOUX CITY
Keith's
2d half (7-9)
Thurston
2d half (31-2)
Bill Robinson Rev
ST. PAUL
Keith's (3)
Cab Calloway Bd
SYRACUSE
Keith's (26)
Street Singer
(Others to fill)
TORONTO
Hippodrome (2)
4 Gertons
3 Speed Demons
Clifford & Marion
Rosy Sins
Will Mahoney
(26)
Seller & Wills
Medley & Dupree
Nick Lucas
Barto & Mann
Honey Fam
TRENTON
Capitol
1st half (3-6)
Great Lester
(Others to fill)
2d half (31-2)
Jackson & Gardner
Stevens Bros Co
(Two to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Chappelle & Carlton—Billie Goldie

WARNER

ELIZABETH
Ritz
1st half (26-29)
Demuth Jewels
Sizzlers
Lee Port & D
Biddie White
Russians
2d half (30-1)
Wm Dorset
Jack Shea Orch
(Two to fill)
PHILADELPHIA
Earle (1)
Sid Page Co
Mel Klee
Dave Rubinoff Orch
(Two to fill)

(26)
3 Emeraids
Ann Greenway
Lewis & Moore
Vic Oliver
Rudy Vallee Orch
WASHINGTON
Earle (2)
LaSella Pola
Berry Bros
Lillian Shade
Rimacs
(26)
Ben Dova
Hall & Dennison
Chester Fredericks
Welcome Lewis
Kelvin Keech

Fanchon & Marco

NEW YORK CITY
Roxy (2)
Large & Morgner
Nadine Gae
Tommy Atkins Co
Molasses & Jan
Kay Katya & Kay
The KRaros
Neil Kelly
BROOKLYN
Fox
Harold Stern
Bill Smith
5 Elgins
Renoff & Renova
Rio Bros
Dave Krafts
Eleanor Tennis
ATLANTA
Fox (2)
Benny Ross
Maxine Stone
Gregory & Raymon
Mills & Shea

BOSTON
Metropolitan (2)
Noble Sissle Orch
(Three to fill)
INDIANAPOLIS
Lyric (2)
Lucille Page
Terrell & Fawcett
Hal Menken
Foley & Le Ture
LOUISVILLE
Rialto (2)
Dault & La Marr
Balabanow 5
Goss & Barrows
Lowe & Hite
PHILADELPHIA
Fox (2)
Mullen Sis
G & J Dormonde
Stan Kavanaugh
Ben Dova
ST. LOUIS
Fox (2)
Demarest & Sibley
(Three to fill)

Provincial

Week of May 29

BASCOMBE
Hippodrome
Flood & Claire
Arthur Pond
Hyde Sis
Nan Kennedy
Leon & Kiki
Johnny Jones
Talbot O'Farrell
Valmar 2
Van & Ray
BRADFORD
Alhambra
Linga-Singh
Bullock
Gunga Din
Mito 3
Lilly Moore
Morris & Cowley
CARDIFF
Empire
Hilton Sis
Lynn & Allen
De Haven & Page
Terriss Co
Clifford & Rhode
Tom Fagan
Cal & Nona Kay
Leslie Strange
Ara & Zetta
HULL
Palace
Sandy Powell
Con Kenna & Pilot
James & Pine
Clara Kenyon

Jack Henry
Geo. Boon
Jack O'Connor
Peggy Whitty
Dick Hicks
Joan Valle
Frank Warden
Sonny Hirst
Harmonica Bd
LIVERPOOL
Empire
Layton & Johnstone
Juggling Demons
Alma Victoria
Wright & Marion
Shaw & Stanton
Jones & Thomas
Lowe & Webster
Muldoon, M & O'S
Vardelle Bros
SOUTHAMPTON
Hippodrome
Lew Lake's Stars
Vesta Victoria
Wilkie Bard
Harry Champion
Fred Barnes
Florence Smithson
Bob Morris
Eddie Julian
Billy French
Stephan Bartie
SWANSEA
Empire
Touring Crazy Show

Cabarets

NEW YORK CITY

Biarritz
Mary Alice Rice
Sonny Throwbridge
4 Admirals
Pancho's Orc

Ilmore Hotel
Harold Stern Orch
Jan Greenway

Central P'k Casino
Eddy Duchin Orch

Carleton Club
Irene Bordoni
Fitzgibbons
Emil Coleman Orc

Chateau Internat'l
Joe Moss Orch
Will Oakland
Buddy Kennedy

Club Mayfair
Millard & Anita
Oscar Davis
Margie Landy
Madlyn Moore
Beth Cannon
Lee
Al Crawford Orch
9 Mayfair Beauties

Connie's Inn
Cora Green
Bobby Evans
Jazzlips Richardson
P & B Meeres
Emma Smith
Beasie Dudley
Lillian Cowan
Red & Struggle

Simms & Bowie
Louise Cook
Ann Jackson
Lucky Seven 3

Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
4 Ink Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Norman Astwood
Duke Ellington Or

Club Lido
Tom Manahan Orch
Van Steeden
Gracie Woods
McCarthy & Payton

Club Richman
Jerry Freedman Or
Al B White
Gilda Gray
Francis Faye

El Chico's
Duran & Moreno
Lorenzo Herrera

Embassy Club
Helen Morgan
Jane Vance

Loew

NEW YORK CITY
Capitol (2)
Rae Ellis & L
Wm Hall
Gambarelli
(Two to fill)
Boulevard
1st half (2-5)
Arthur Lepleur Co
Raymond Baird
Harmon & Claxton
Runnoe 4
Lew Pollack Co
2d half (6-8)
Togo & Chico
Cookie Bowers
Anne Greenway
Mills & Green
Mann, Robson & M
Orpheum
1st half (2-5)
Martin & Martin
Joseph P Jones
Mullin & Green
3 Sailors
Dave Harris Co
2d half (6-8)
Ghezzis
Anne Lester Co
T Patricola & Girls
Radcliffe & Rogers
Roxy Gang
Paradise (2)
Thomas 5
Cherry & Preisser
Block & Sully
Gus Van
State (2)
George Prentice
Gertrude Niesen
Ray Bolger
Bernice & Pa lly
(One to fill)

BROOKLYN
Gates Ave.
1st half (3-5)
Ghezzis
Reed & LaVere
Ann Greenway
Joe May & Dotty
Mann Robinson Co
2d half (6-8)
Olympia's Winners
Edith Clifford Co
Heller & Reilly
3 Sailors
Irene Vermillion So
Metropolitan (2)
3 Victor Girls
Collins & Peterson
Hackett & Carthay
Yorke & King
Valencia (2)
Harry Seamon Co
Aura Fantima
Bert Gordon
Art Landry Orch

BALTIMORE
Century (2)
Samuels Bros Rev
Aileen Stanley
Arnaut Bros
Dick Powell
Great Huber
BOSTON
Orpheum (2)
DeGuchis
Vic Oliver
Sybilla Bowhan
Bob Murphy
Whiteside A & B
JERSEY CITY
Loews (2)
McGowan 3
Broms Fitz & M
Benny Rubin
NTG Rev

Picture Theatres

NEW YORK CITY
Paramount (26)
Ray Bolger
Gus Van
'International House'
Roxy (26)
Donald Novis
Renoff & Renova
5 Elgins
3 Rio Bros
Dave Schooler
'Night and Day'
BALTIMORE
Hippodrome (26)
Harold Stern
Bill Smith
Bob La Salle
Bloom Kutchik & K
'Constant Woman'
BOSTON
Metropolitan (26)
George Givot
Willie West & McG
'Adorable'
DETROIT
Fox (26)
4 Queens

Jandall Co
Hubert Dyer Co
Collette Lyons Co
Nat Haines
Mystery Tenor
S J Kaufman
'Adorable'
PHILADELPHIA
Fox (26)
Marty May
Jean Carroll
Grace Du Faye
Bertolino
4 Carlton Bros
'Hold Me Tight'
ST. LOUIS
Ambassador (26)
W & E Howard
Eleanor Powell
Loomis Sis
Melissa Mason
Helen Gordon
Ross McLean
Joseph Vitale
'Girl in 419'

Alice Fay
Henry King Orch
Goday's Bd

Gypsy Trail
Baroness Erzal
Louis Hegedush
Ethel Pastor
Kokosch Gypsy Or
Ha-Ha Club
Dan Healy
Jack White
Roth-Andersons Or
Lillian Fitzgerald

H'lyw'd B'staurant
Collette Sis
Frank Hazzard
Blanche Bow
Marguerite & Leroy
Ted Lewis Orch

Hotel Lexington
Don Bestor Orch

Hotel Montclair
Charley Eckels Or

Hotel Pennsylvania
Johnny Johnson Or

Marden's Riviera
Joey Ray
3 Ritz Bros
Darle & Dane
Martha Raye
Art Coogan Orch
Frances Hunt

onte Carlo
Stan Meyer's Orch
B B B
Beth Challis
Sanford Rev
Loretta Sayres
Jones & Linton
3 Nifties
Jimmy Hadreas
Great Maurice

Nut Club
Joe Haymes Orch

Paradise
N T G Rev
Cantor's Beauts
Abe Lyman Orch

Park Central Hotel
Bert Lown
Rachel Carles

Place Pigalle
Peggy de Albrew
Vernia Burke

4 Sizzlers
Velos & Yolanda
E Madriguera Orch
D Alberto Tangoists

Royal Box
Gloria Grofton
Loretta Sayres
Nightingales
Polly Walters
Ben Glazer Orch

Russian Arts
Joe Morants Orch
Renee & Lucas
Nickolas Hadarick
Barra Birs
Misha Usanoff

Simpion Club
Yacht Club Boys
Larry Siry's Orch

St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina

St. Regis Hotel
Vincent Lopez Orch

Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Bellman
3 Palmer Bros
May Alex
Chas Thompson Orch

Taft Grill
Geo Hall Orch

The Casrda
Karoly Bencze
Zsiga Bela
Mme Ilona deThury
Karoly Nyaray

Vanity Fair
Jay C Flippen
Mickey Alpert
Dorothy Justin
John Donahue
2 Bachelors
Gertrude Niesen

Villa Eugene
Felix Ferdinando O

Village Barn
Will Osborne Orch

Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Blackhawk
Ruth Fryor
Diana & DeMar
Dean Janis
Hal Kemp Orch

Bismarck
Bobby Meeker Or
Ruth Fryor
Kerenoff
Doris Lenihan
MacLean Sis
Vaughn Sis

Cafe DeAlex
Alfredo & Dolores
Marie de la Vega
Leola Ackman
Enrico Clausi
Dennis O'Neil
E Hoffman Orch

Ches Paree
Collette Sis
4 Alice Sis
Rose Deering
Florence & Alvarez
Doris Robbins
Ben Pollack Orch

Club Royale
Jack Waldron
Nancy Kelly
Hollis Nafe
Mayfield Trio
Mickey Mac
Billy Severn
Murray Brown Ens
Bennett & Green
Bernice Marshall
Killay & Dupree

Shalimar
Ann Hammond
Hollis Nafe
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch

College Inn
Ben Bernie
Buddy Rogers

Congress Hotel
(Joe Urban Room)
Vincent Lopez
Leo Reisman
Robert Royce

Club Lido
Eliz Kelly
Gaines & Bell
Jimmie Noonan Orc

Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll

Frolic's
Moryda
Connie Boe
Lorna Ruth
Lola Bartram
Phil Sax
Dades
Billy Severn
Murry Brown Ens
Eddie Niehaus Orc
Charlie Crafts

Granada
Sally Osman
Girard & Peggy
'Charisse'
Herby Mintz Orch

Hanger
(Hotel LaSalle)
Chas. Kaley
Joresco & Lydia
Aber Twins
Nina Laughlin
Billy Severin
June MacCloy
Johnny Hamp Orch

Jeffery Tavern
Sammy Clark
Billy Tracy
Babe Payne
Ray Parker Orch

Lincoln Tavern
Ted Weems Orch
Andrea Marsh
'Red' Ingle
Patricia Gibbs
C Washburn
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls

Minuet Club
Frank Sherman
Art Buckley
Margaret Lawrence
Joe Buckley Orch

Pabst Casino
(World's Fair)
Ben Bernie
Buddy Rogers
Guy Lombardo
Tom Gerun
Carter Fashion Sho

Palmer House
Velos & Yolonda
Ella Logan
Richard Cole Orch
Paul Cadieux
Richard Bennett

Paramount
Lola Bartram
Frances Malloy
Lillian Reynolds
Billy Carr
Sid Lang Orch

Playground
Mary Nevels
Betty Burnett
Benny Strong
Carl Lorraine Orch

Sky High Club
Joe Lewis
Junior Small
Edwina Mershon
Frances Mally
Morgan & Lowe
Leo Wolf Orch

Terrace Gardens
Lulu Bates
Loma Ruth
Connie Boe
Roy Rita & Route
Lamberts Ballet
Don Irwin Orch

Vanity Fair
Joe Wallace
Beq Jackson
Curry & DeSylvia
Frank Furlett Orch

Via Lago
Jackie Hamlin
K & H Benda
Wiki Bird
Marjorie Lewis
Al Handler Bd

Beck Resigns From RKO

(Continued from page 45)

summer period, under the theatre department's direction.

Would Run Orpheum

Beck states he will devote his time to his Martin Beck theatre (legit), and in the meanwhile, attempt to make a deal for the Orpheum houses. Harold B. Franklin declared a short time ago, after Beck had made RKO a proposition for an Orph take-over, that Beck would not get the western houses, and that RKO had decided to retain them.

The return last year of Beck to vaudeville activity after a 10 years' absence, marked the commencement of an RKO policy that was anti-vaude. As his regime progressed it became a marathon of comedy of errors, the biggest of which was the recalling of George Godfrey as booking chief. The result was a drop in RKO playing time within a year of from 50 weeks to nine weeks.

The Palace trouble referred to by Beck in his letter to Aylesworth concerned the constant friction between Beck and the theatre heads over its policies. The Palace was one of Beck's opening wedges in his return to the vaude business, and specifically to RKO, another being his interest in the Orpheum circuit. Beck declared the Palace's straight vaude policy out on the grounds it was losing too much money for the house and himself. That happened a year ago, and since then there have been six or seven policy changes, all of them futile. Since dropping straight vaude the Palace lost more than previously, and in a year hasn't seen more than two or three profitable weeks.

The Shutdown

Immediate cause of Beck's resignation is said to be the RKO theatre department's decision to go ahead with an almost complete shutdown of the circuit's vaude over the summer. Probability is that only two weeks of playing time will remain open till fall.

Palace, Chicago, and Albee, Brooklyn, are the only two theatres among the 15 now playing vaude that are fairly certain to retain it.

The closings, if and when decided upon on the wholesale basis, will commence next week, when two full weeks, Boston and the Palace, New York, and the split week Prospect, Brooklyn, are dropped from the books, and be complete by June 15. Aug. 15 will be the earliest vaude renewal date for any of the theatres.

The vaude shutdown will be described as a summer economy move, along with other economy changes, backstage and front, in the RKO theatres, and in line with the past year's general trend away from vaude by the circuit's theatre department.

Film Spots O.K.

Franklin stated recently that, in his opinion, the RKO circuit is rounding int shape as far as straight film theatres are concerned, but that every vaude house, without exception, is showing a loss.

Nate Blumberg, operating the Orpheum circuit practically independent from RKO, is committed to play stage attractions, when available, in the western theatres, but on percentage and beyond the influence of the RKO theatre and booking departments. These will not be orthodox vaude shows, but mostly intact tabs and boiled down legit musicals, and won't appear on the regular vaude book.

In line with the summer playing time decline, and also due to the book's present state, RKO is considering moving the booking office, along with the remainder of the staff, out of the spacious ninth floor Radio City RKO building quarters, which it now occupies, to a smaller space somewhere else in the building. It may be combined with the film booking department upstairs. Whether trimming of the overhead will touch the personnel is not known to have been decided. The booking office has been operating at a loss for some time.

RKO, for its present nine weeks or so of time, is spending about $20,000 a week in vaude salaries, exclusive of talent for the Music Hall, which is booked outside the office. This cuts the RKO commish at the 5% rate to $1,000 a week, with no other source of income. The overhead, including Beck's salary, has been considerably higher.

Tough Going For L. A. Strip Houses Despite Low Gate

Los Angeles, May 29.

Despite the lowest b. o. tariff at which stock burley has ever been presented locally, downtown houses are finding the going tough. Burbank, one of the pioneer strip houses, features two jazz bands besides a large company of principals and chorines, but for several months has been dipping constantly into the red.

House nut cannot be shaved below $1,800 weekly, with the take on many weeks running an average of less than $200 daily. House is once more flooding the town with 'complimentary' admissions, which call for the payment of a service charge at the gate, trying to insure a few dollars in revenue from prospects attracted by the 'oakleys.'

Prevailing scale for the stock burley locally is a dime and 20c.

MPLS. STAGE BATTLE; 25 INDIES SHUTTERING

Minnapolis, May 29.

In the face of rising farm and stock prices and generally improved sentiment, about 25 independent neighborhood houses here and hundreds of theatres throughout the territory are planning to close temporarily.

In an effort to stimulate patronage, the State and Orpheum, ace Publix and RKO houses will resort to stage shows. Competition for attractions is keen and a veritable war has started. The Orpheum had Thurston, the Magician, booked for the week of June 10, but the State grabbed him away from the opposition. The Orpheum immediately booked the Marcus Show to oppose Thurston. The loop, thus, will have two opposition stage shows that week for the first time in a considerable period, besides Lou Breese's 24-piece orchestra at the Lyceum, independent loop first-run theatre.

The State begins its stage show policy the week of June 3 with Joan Blondell in person.

In addition to the weather, theatres here blame the poor business on beer's competition, real estate tax payments on May 31, and the 15c neighborhood theatre prices.

DIAMOND ACQUIRES 6

Using 37 More Acts Every Week End

Chicago, May 29.

Billy Diamond agency has added six vaudeville houses. They are: Lloyd's Menonimee, Mich; State, Eau Claire, Wis; Chateau, Rochester, Minn; Paramount, St. Cloud, Minn; State, Winona, Minn; Patio, Freeport, Ill. All of these houses will play four acts Friday, Saturday and Sunday excepting Freeport which will play five.

Diamond has also added the Arkansas, Little Rock and will book one special attraction weekly. Starters are 'Broadway on Parade' and 'Crazy People,' both tabs. Plus a full week at the Alhambra, Milwaukee, a split week at Keith's Grand Rapids and week end vaude at the State-Roseland, Chicago. Diamond has a sizeable indie vaude line-up.

Bellit Asks Discharge

Henry Bellit, vaude producer-agent, is taking the route through bankruptcy.

He filed a petition last week listing his liabilities at $4,785 and assets as none.

100 Club
Ahl
Ethel Norris
Yvonne Morrow
Mildred Toole
Earl Rickard
Dan Alvin Orch

225 Club
Harry Rose
Beeves 4
Val Vestoff
G & C Herbert
Walter O'Keefe
Dora Maughn
Georgie Tapp
Jules Stein Orch

BOSTON

Cascades Roof
Waiters Rev
Carlos & Chita Rev
Diane LaMar
Lou Ashe
Billy Dougal
Herb Marsh Orch
Betty Worth

Everglades
3 White Sis
Keough & Fay
Carl Moore
Alice O'Leary
Billy Dooley Orch
Show Boat
Jimmy McHale Or

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15 YEARS AGO

(From 'Variety' and 'Clipper')

Shows playing towns with munitions factories reporting poor business. Plenty of money but everyone working overtime so couldn't spend it.

British Board of Trade put an embargo on U. S. pictures unless they had propaganda value. British market represent 25% of the income of American producers, and they were worried.

Shakeup on the Triangle lot in Hollywood put H. O. Davis out and Harry Aitken in. Heading toward the final smash.

Major Funkhouser, of the Chicago police, suspended as picture censor. Nobody sorry but Funkhouser.

'Variety' announced the engagement of 'Cuddles' for Lasky pictures adding, 'The girl, who is now 13, will be known as Lila Lee.'

Claude Saunders, then a legit advance man, was getting his first taste of picture work as Chicago agent for 'Hearts of the World.' Campbell Casad also on the same assignment.

Pat Powers was reported to be so well satisfied with his new raw stock venture that he was considering quitting Universal. (P. S., he quit Universal.)

Internal Revenue men checking N. Y. box offices. Figured the treasurers were not doing right by our Uncle Sam.

'Clipper' reported a concerted movement on the part of producers to hold film stars to $400 or less a week. Bright dream that faded.

50 YEARS AGO

(From 'Clipper')

A. H. Warren was suing Salmi Morse, who had vainly endeavored to produce the Passion Play, for his salary. Was to have doubled King Herod and Pontius Pilate for $100 a week.

Barnum & Bailey show got off to a bad start in Phila. but it did $80,113 in its closing week. Barnum supplied the figures, however. The previous year the show had done $69,115.85 in its best week there with the top week for 1882 a nice $74,051 in Boston.

Gus Hill, then a club swinger, was heading a show through the one-night stands on Long Island. Under canvas.

Modjeska closed her season in San Francisco and went to her ranch in that state.

Daly's '7-20-8,' which 'Clipper' slammed on its premiere, had been so successful that Arthur Rehan was arranging to tour it the coming season.

Some of the theatres announced a late curtain for May 24 to permit prospective patrons to see the fireworks which marked the opening of the Brooklyn Bridge.

Richard Mansfield was making a long stride to the success that later was his with his performance in 'A Parisian Romance.' Regarded then as merely a rising young actor.

Success of Ida Simmons' burlesque troupe was attracting attention. A dozen similar type shows announced for the fall. Eventually developed into burlesque.

Vaude managers were coming uptown. Another quit the Bowery for Union Sq.

Advertisement announced that those who desired the autograph of the author of 'Kathleen Mavourneen' could have it by sending him 60c. in stamps. Needed coin.

Inside Stuff—Pictures

Foreseeing the possibilities of television, major distributors are watching any alleged unlawful use of film for televising purposes and to the end of establishing rights under the copyright laws before tele broadcasting has advanced too far, have brought a suit in Bakersfield, Calif., against two local exhibitors. Suit, filed by Walt Disney, the producer, and Columbia, as distributor, seek to decide that use of any copyright film for television is a violation of the rights extended to film under the law.

Distribs claim that theatres cannot sub-rent them for television studios any more than they can 'bicycle' film to other theatres under the copyright laws.

Bakersfield suit is against the Pioneer Mercantile Co., operating tele stations W6XAH and W6XE in that city, and the operators of the Virginia theatre, John Carnackis and Pete Simos, who surrendered prints for the broadcast.

The Copyright Protection Bureau of New York, supported by the major distributors, conducted the investigation into the Bakersfield television 'bicycling,' following complaints from other exhibitors and exchanges in Los Angeles.

The same Bakersfield, Cal., exhibitors named in the unique television-bicycling action, are defendants in other suits brought several weeks ago by Metro and RKO Radio, which charged Carnackis and Simos subrented film to another house in their town operated by Paul Davini.

-operation with leading women's organizations is urged upon picture house managers by the public relations departments of the Producers' association and Fox West Coast Theatres, in a letter sent out from Los Angeles in conjunction with a resume of the emphatic anti-censorship attitude of the California Congress of Parents and Teachers.

Commenting on the fair-minded stand of the congress membership, the communication attributes 'this praiseworthy attitude of a powerful woman's organization toward our business as the outgrowth of years of liason work by individuals in this industry, and largely executed by the efforts of organized Better Film Councils toward promoting better relationships between motion picture theatres and the communities they serve.'

After dwelling on the importance of such co-operation, the letter states: 'If you are overlooking this vital force, you are receiving only a small percentage of the patronage that is yours. . . . Their co-operative efforts are becoming an invaluable guide to the motion picture producers. They are better suited to determine the entertainment needs of your community than you think. Take them into your confidence. Ask them to discuss the matter with you. Their advice, tempered by your explanation of possible physical limitations will prove an aid to business. . . . They are making the people motion picture-conscious in a constructive way that leads to an appreciation of finer things for the screen.'

How to retain his glasses, label of owlish innocence, and yet change his screen character to one of more sophistication is the immediate problem of Harold Lloyd.

Dilemma is reflected in the hesitancy and uncertainty about his next film story, which, he says, will present a new characterization and an entirely new angle of treatment, without discarding his present makeup.

A more assertive, more modern and smarter type of comedy hero will take the place of that shy, inhibited, panicky-Lloyd whose character was thus fixed with his 'Grandma's Boy.' He will no longer be so much kicked around before he wins the girl. The public, he believes, wants to see him more natural, more grown-up.

This calls for a different type of story, with the old formula in the discard. Lloyd hopes to get a story and a characterization which will crack a decided surprise to his fans. He's still wide open for story suggestions, and emphasizes that while the new pic will show a wiser hero, it will steer clear of the wisecracking, off color brand of sophistication.

An appeal to all exhibitors of Minnesota and North Dakota for support of the northwestern Allied group, which admittedly needs money, signed by Ben Berger, president, and mailed out of the office of Al Steffes in Minneapolis, is being characterized in inside circles as the dying gasp of this unit of Allied.

That Steffes is losing his grasp of the Allied situation in the northwest, it is pointed out, is indicated by the North Dakota exhibitors having broken away from his unit and formed their own organization.

The appeal admits that 'this organization has been on the downward grade for the past 12 months, and it got into such a condition that the organization nearly broke up.'

Picture house managers in Pasadena, Calif., take the stand that the community's film censorship ordinance, administered by a voluntary censor board, is costing the merchants and other business houses there at least $250,000 annually in lost patronage. Early activities of the censors, which have since been considerably moderated, created a widespread belief among Pasadenans that at least 90% of the films shown in that town were censored, with the result that much of their patronage has been transferred to Los Angeles, Glendale and Alhambra, all within easy driving distance.

Actually, theatre men contend, amount of films ordered cut to meet censorship requirements has been less than 5%.

Three one-time deluxers in downtown Los Angeles, and within a stone's throw of each other at the southern end of the Broadway theatre row, are dark, leaving that section of the main business thoroughfare without an amusement house. Of the three, the Majestic, one of the early legit houses, is being demolished. The Orpheum, for several years the L. A. home of Orpheum vaude, has been dark for nearly a year, since it was turned back to the owners by RKO. The third is United Artists, for a time operated by Fox West Coast, but without lights for many months and with little prospect of being reopened this year. Extreme southern limit of theatre row downtown now is immediately beyond Eighth street.

Signing by Gov. James Rolph, Jr., of two anti-stench bomb bills passed by the California legislature, bringing the offense under the felony class, has caused Los Angeles exhibitors to breathe more freely, following six weeks of annoyance, and some slight financial loss through repeated odor hurling in the Southern California territory. Between 40 and 50 stench bombs have been thrown in coast houses in that period, with exhibs at a loss to determine the motive of the attacks. Mystery is the more unfathomable because the bombs have been thrown alike in houses, where union help is employed, and in theatres employing non-union, or rival union (Empire), projectionists.

In its program to curtail production expenses producers are finding from a survey made of last year's costs that 35% of the money expended in Hollywood goes for film supplies. In money this is approximated at $37,800,000. This means that almost twice as much industry currency is put in physical properties as is paid Coast stars and executives.

Personnel salaries, according to the figuring, average 21% of each major feature's costs.

Of the physical outlay, the expense of sets, including power, lumber, steel, furniture, etc., is the highest. Raw film purchased in Hollywood is second, while the outlay for costumes is last.

Henry Garat, the Frenchman whom Fox is giving a big buildup and co-starring with Janet Gaynor in 'Adorable,' was actually built up by Paramount. Par found him in Paris and kept him at Joinville for a long time, using him in French pictures there. Also Paramount loaned him to Ufa for some Germans, idea being to boost the man's b. o. average. Par's notion was that when Chevalier began easing off Garat could be rushed over to replace him. About eight months ago Par decided Garat was too costly a toy to hang on to and dropped him, Fox picking up his contract quickly. Garat, for Fox, is getting $7,000 per picture.

Joe Hubbell, Coast head of Fox Movietone and Hearst-Metrotone News, assembles all his cameramen in the Fox exchange every Tuesday and runs off all of the newsreels for the benefit of the competitive camera and soundmen.

Idea is to keep them posted on what is going on in news shots as well as acquainting them with the manner in which the editors assemble their own production for the releases. Show includes the Paramount and Pathé reels as well as those produced by Fox and Metro. About 25 sound and cameramen attend these weekly demonstrations.

There are no longer any board of directo·s' meetings of the RKO parent organization since it has gone into receivership. Now, each of the individual subsidiaries have their own boards which meet at stated intervals and transact their own affairs. These boards consist of from six to eight officers and company executives, while the RKO board was a much bigger one.

Next official board meetings of Radio Pictures will be held in New York about June 15.

Considerable dissension is seen among film unions on the coast as a result of the decisions reached at the recent IATSE conferences in New York. Chief burn is that the studio transportation drivers were admitted into the basic studio agreement, while the sessions closed without recognition of the soundmen and the film editors. One kickback to the admittance of the transportation drivers is the report that members of the assistant directors' union have notified their officials that they'll pay no more dues unless the union gets an international charter.

Physical operation of Grauman's Chinese, when it reopens June 2, will be in the hands of a newly organized corporation, details of which are still being worked out. Lease on the Chinese is held by Grauman's Greater Hollywood Corp., of which Fox West Coast owns one-third of the stock. Circuit operated the house for G. H. Corp. until the disaffirmation of the lease by the trustees in bankruptcy some weeks ago. Sid Grauman continues as active operator, with F-WC execs sitting in on all essential details by virtue of their stock holding.

Tom Smith, Los Angeles Allied safeman, is back from Yuma, Ariz., still somewhat shaky after an experience selling product to Dr. Eaton, who is opening the Desert Airdrome there June 1. Seems the physician has his office in his hospital and thinks nothing of doing outside biz while operating, or otherwise ministering to patients. When Smith contacted the medico, the latter was signing a death certificate with his right hand and reading a press sheet on an Allied pic held in his left hand. The pic contract was signed on the operating table.

Film industry hasn't recoursed to the Reconstruction Finance Corporation as have other industries. Spokesmen say one of the reasons is because pictures didn't lobby for it; that if it had, it probably would have made this channel of financial relief available. Excuse for non-lobbying is not given as an oversight but that the film business felt it didn't want to get further in debt. Nothing is mentioned about collateral.

Actor getting $3,000 per week was induced to quit the studio where he had been under contract for many years by an agent with whom he had just become a client. Agent talked the actor into the move because he was not sharing in the three-grand-per-week ticket. Actor has not worked since and is now willing to take much smaller parts just to get back in the swim again.

Jules Furthman, contract writer to Harry Cohn, has been employed by Columbia for over a year without having tapped a single lick of the typewriter for his boss. During that period he's been farmed out continuously to MGM. Only visits the Columbia lot to draw his pay check. Cohn continues to renew options on Furthman, and Metro to exercise its call-on-services permish.

Publix is selling 'Temple Drake' in numerous spots as the hottest item to come along of late. Where the circuit is handling picture that way, it's doing business. In one house where advertising suggested not to bring the kids, picture topped 'Cavalcade' by $1,000. That amount represents a considerable increase for the house in question. 'Drake' is based on the novel, 'Sanctuary', title of which Hays banned.

J. P. Morgan has never consciously invested a nickel in show business. He has always high-hatted the film end. There isn't a picture man who ever got within a mile of Morgan's 'ground floor'.

Picture officials make the statement that if the Morgan firm ever swung a dollar toward show business it had done so without its own knowledge through the devious electric and utilities channels.

Tendency on part of Canadian newspapers to ditch U. S. film press stuff is noticeable in Toronto. Indication is a recent 50% increase of Canadian dailies and major weeklies using the Central Press release 'Star Gazing', which features British picture news and reviews from the Canadian entertainment angle.

Hays organization is still waiting for Mayor O'Brien to reply to its letter generally protesting against the proposed new building code for New York. The latter was mailed two months ago. Haysites feel that amending the present code would work far less hardship on theatres in the city.

Contract of Jacqueline Wells, ingenue, and B. P. Schulberg in Hollywood contains a clause to the effect that 10% of her salary is paid directly to the Schulberg-Feldman agency. Ad Schulberg, the producer's estranged wife, is the head of the agency. Miss Wells has a seven-year option contract starting at $75 a week and working up to $1,500.

'Gold Diggers of 1933' was given a final cutting by Hal Wallis and Jack Warner before its preview. They shifted the 'Forgotten Man' number, which they felt could not be topped, to the finale from its former position at the opening, and moved up the 'Petting in the Park' scene, which formerly closed.

Discovery of a serious drawback to sound production at Astoria has been made by ERPI. The electric has found hat floors are not soundproof and that to make them so will require a considerable outlay of cash. This is the old Par studio which W.E. has taken over.

United Artists first had the handling of 'India Speaks' before it was taken over by Van Beuren for RKO release, and exhibs who hold contracts for the picture are wondering what U. A. is going to do about it.

Despite the indebtedness by the West Coast, Santa Ana, Calif., Universal of between $65,000 and $70,000 and its annual profit of only $8,000, Fox-West Coast will hold on to the house.

$150,000 'Pink' Makes $60,000, Leaving Broadway Still on the Investment Nut

'Strike Me Pink,' Broadway's leader, will close Saturday (3) at the Majestic, barring a last-minute change of plan by Lew Brown, acting for himself and Ray Henderson, co-producers. Show is advertised as being in its last two weeks.

Idea of switching Harry Richman into 'Pink' to replace Jimmy Durante, has been abandoned. Schnozzola's withdrawal because of coast obligations, will cause the closing. Durante leaving for Hollywood next Monday (5). Plan to send 'Pink' to Chicago with Richman in Durante's place, also doubtful.

'Pink' represents an investment of $150,000. Estimated that $60,000 has been earned back, but the curtailment of the engagement will leave the production in the red. Fact that the management knew Durante would not play in the show indefinitely, is the reason given for cutting salaries when the grosses were quite profitable. Highest takings in any one week were $37,000 ($3.85 top) while the average gross was around $26,000. Less last week (12th), probably because of the heat.

Road Loss, Too

In addition to actual production expense, there were heavy road losses when the show originally opened out of town as 'Forward March.' Convinced that 'Pink' needed names, Brown flew to the coast and secured the release of Durante from Metro, latter stipulating a 10 weeks leave of absence. That period was extended three weeks. Revue was then centered around Durante, with Hope Williams and Lupe Velez teamed in the featuring.

Durante's first Hollywood assignment when he returns, will be in 'Palooka,' he being loaned to Eddie Small for that United Artist's release. He will then report to the Metro lot for the temporarily titled musical film 'Metro Revue.' Because leaving for the coast booking of Durante into the Capitol (N. Y.) following 'Pink's' closing, is off.

LAWN FETE TO FINANCE SUMMER STAGE RELIEF

A pretentious 'theatre garden party' is among the activities proposed to raise further funds for the Stage Relief Fund to carry it over the summer. The affair will be given in association with the Actors' Dinner Club, organizations splitting evenly.

The party will be held in the open, an attractive spot being angled for. It is dated for late in June and will be patterned somewhat along the lines of like affairs as staged in England.

The Fund's distribution offices have moved out of the New Amsterdam theatre building to spacious quarters in the Manhattan (formerly Hammerstein's) theatre building. New spot will be rent free, courtesy coming from the Manufacturers' Trust Company. Latter took over the property when Arthur Hammerstein became insolvent. President of Manufacturers' is Harvey D. Gibson, who heads the city's unemployment fund, with which the Stage Relief has co-operated.

Until to Friday the cash balance was $9,645, which is expected to carry the Fund's aid activities on until July. Weekly statement of finances:

Previous contribs	$58,279
Jean W. Montgomery	13
Mrs. Mabel Tinney	10
Mrs. Leonard Kebler	10
Other contributions	78
Total	$58,391
Disbursements	48,747
Balance	$9,643

"Variety"
FOR SUMMER
Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50
Mail remittance with name and summer address.

Miss Cornell to Tour Half of Next Season

, May 26.

ventually, perhaps, but not now. Before departing with 'Allen Corn,' Katharine Cornell repeated her denial that she is signed, or about to sign, for Hollywood.

Plans for season about shaped up. She proposes to spend at least half next season on tour. Other plays? Possibly. And new play probably to follow fadeout of current vehicle.

She has not renewed lease on the Belasco because of her decision to roadshow half season; her office in the Belasco theatre building will be continued, however.

DAVE BENNETT STAGING SMITH'S COAST CO-OPER

Hollywood, May 29.

Rehearsals start this week on Paul Gerard Smith's co-op revue with Dave Bennett staging. Smith is writing the book and lyrics, and Frank Harling the music. Show opens out of town in June, and will not play Los Angeles, going east after playing other coast spots.

Stanton and Hall have been added to the commonwealth cast, which now includes Hal Hamilton, Grace La Rue (Mrs. Hamilton), Allan Edwards and Gloria Foy. Adele Rowland will not be in the cast as originally planned.

Smith is now writing at Warners and will not go out with the company. Everything is to be commonwealth, including the stage hands.

'Language' Opens 1933 Ann Arbor Drama Fete

By HOWELL TAYLOR

With 'Another Language' by Rose Franken as a medium, Tom Powers, star of many Theatre Guild productions, and Edith Barrett, whose work in 'Caponsacchi', 'Mrs. Moonlight', and other plays is well known, launched on May 22, the annual dramatic festival in Ann Arbor, Michigan. This event has now become a fixture in the late spring season and each year a new list of names is added to the group of players under the auspices of a civic committee and the direction of Robert Henderson of Detroit Civic Theatre.

With but few exceptions the supporting company fulfilled every demand of even the more seasoned playgoer and gave promise of a season which will be filled with successes if the production of 'Another Language' may be taken as a criterion. Among the other members of the cast are Katherine Wick Kelly, Helen Ray, Ainsworth Arnold, Francis Compton, Doris Rich, all of whom gave exceedingly good account of themselves.

The play itself is too well known to need mention. Neither too light nor too heavy, it formed a good vehicle for the opening night, which has become a gala occasion for theatre enthusiasts throughout southern Michigan and northern Ohio.

Five other plays are to be given: 'Springtime for Henry', by Benn Levy with Henry Hull; 'Design for Living', with Violet Heming, Geoffrey Kerr and Tom Powers; 'Camille', with Jane Cowl and Rollo Peters; 'Twelfth Night', with Miss Cowl, Tom Powers, Walter Kingsford and Lewis Martin; and 'The Mad Hopes', by Romney Brent with Violet Kemble-Cooper.

In addition will be two dance recitals by Angna Enters. The plays are arranged to give holders of season tickets every opportunity to see them on convenient evenings, the last performances being given on June 21.

BARD MEGS COWAN PLAY

Hollywood, May 29.

Ben Bard will direct 'Defiance,' by Sada Cowan, which will be the next legit at the Spotlight.

Edward Earl Kay is listed as producer and Cecile B. Martin is handling publicity.

Out of Town Reviews

FOOLS RUSH IN

Philadelphia, May 29.

This new play by Fleming Ward, himself an actor, was presented last week by the Plays and Players of this city in their Delancey Street Playhouse, to inaugurate a new policy of putting on manuscript plays and inviting New York managers over to see them. Several offices, including Shuberts, Beckhardt and Golden, had representatives to see this one.

Ten years ago 'Fools Rush In' would have been described as an amusing little comedy and that might well have entitled it to a modest run and fair returns. It has a clever idea back of it, a genuinely funny first act and a scene in the last act that lifts the action up again. But the clever idea is not strong enough to stand up for a whole evening's play. It's a gag that is swell when first told but palls when repeated over and over again. On the debit side, too, is a second act that has some pretty inane stuff and would have to be fixed.

The faults lie directly with the author and his play. The presentation, although by amateurs, was generally first rate and the piece was handsomely and intelligently mounted.

Story concerns a once-wealthy family made bankrupt in the market crash. The wife, a fluttering, thoughtless, ambitious society woman won't agree to her husband's suggestion of giving up their apartment, car, parties, etc. He, poor man, being pretty well under her influence, lets himself be persuaded to try her scheme which is to throw the big dinner soiree already planned as if nothing had happened and then try to borrow money from the various influential guests. Laugh comes when it turns out that all the guests are flat and stony themselves and either have the same idea on the 'touch' or else have come just to get a free meal.

That's one theme—and the best one, although it gets a trifle monotonous.

Another is the wife's desperate resolve to try to recoup her fortunes in the market even though she gives a rubber check to a woman friend and knows its rubber. When the husband hears this he foresees the penitentiary and the very worst, but the stock soars and she makes a fortune.

Still another angle is the son of the family who thinks he is in love with a chorus girl. He brings her to the party and his mother is all set to welcome her when the girl says she hasn't any designs on him and proceeds to prove it by completely disillusioning the young man who returns to a childhood sweetie. This one's also rather trite.

However, the character of the gushing matron is very well drawn and her role carries plenty of comedy with it. Business of trying to make the futile touches is also funny and best of all is the scene between husband and wife in the last act when he, a turning worm, tries to make her see that she is likely to be jailed in the matter of the passing of the bad check. Part of the wife, very well played here by Mrs. Upton Favorite, would be a natural for Mary Boland.

'Fools Rush In' is far from a bad play but in these times probably hasn't enough meat. *Waters.*

AMBER

Portland, Ore.

Pauline Frederick with a strong supporting company was well received here in her new play, 'Amber,' but the new piece won't get very far. Author Martin Brown was up from L.A. to catch the local first night.

Miss Frederick herself well received but the play lacks punch. Too much of the comedy seems dragged in for no reason except to get a laugh because a laugh ought to be got somehow. Serious side of the play loses suspense and gets tiresome.

'Amber' concerns a youthful heir to name and millions who discovers his real mother living a life of shame in Italy. Youth's stepmother has died confessing she wronged the other woman, so he proposes to restore his real mother to position and honor. She regards this as impossible and futile in any case, until confronted with her son's society friends who boast about their own indiscretions.

The mother finally realizes that her misdeeds are more respectable in their way than the loose living of her son's friends, accepts the situation. This gives her the edge in and winds up by marrying the lover of one of her son's girl companions.

Some effort to bolster story substance by the son's fiancee threatening to call it off and then changing her mind, but the piece fails to gather interest as it goes along. Entertainment value is tepid and most situations are forced.

Miss Frederick was handicapped in a mild play. A competent cast supported capably. Cast included Marjorie Ashten, Dwight Frye, Joseph McGuire, Grayce Hampton, Carlyle Moore, Isabel Withers, Richard Tucker, Laurette Bullivant and Boyd Irwin.

Author Martin Brown has a flair for writing smart sophisticated lines, but this piece is just a lot of lace trimming around a lot of fluff. It gets by on Miss Frederick's popularity and no doubt will do good biz in the sticks. But it won't stand up before city audiences.

Second half of her week stand here, Miss Frederick did 'Her Majesty, the Widow.' *Wyatt.*

Plays Abroad

FRASQUITA

Paris, May 10.

Operetta in 3 acts. French version adapted by Max Eddy and Jean Marietta from the Viennese original founded on the novel by Pierre Louys, 'La Femme et le Pantin.' Music by Franz Lehar. Dances by Mme. Carina Ari. Conducted by Paul Bastide. At the Opera Comique.

Frasquita ..... as Andalusian dancer
Mlle. Conchita Supervia

Armand, her vacillating suitor ..... M. Arnoult
Aime, his cousin-dances ..... Mlle. Annie Gueldy
Hippolyte, comic relief ..... M. Herent
Aristide, comic relief ..... M. Balbon
Mercedes, the Spanish dancer .....
Senora Josellto
Philippe, a grammarian-butler .....
M. Jean Veuille

Although composed several years ago and already presented in other European musical centers, 'Frasquita' is new to Paris. Upon learning that the gifted Cochita Supervia would interpret the title role, Lehar created a number of new airs and new settings for the new star. The result is as pleasing and colorful to the eye as for the ear, and if the change of locale does not alter the somewhat old-fashioned typical Leharesque pattern of the melodies with the characteristic Viennese lilt.

The production is handsomely staged; the first act acquaints us with a picturesque group of Bohemians at a port in a little Spanish village; the second takes place in a 'maison de danses' at Seville, which gives a legitimate excuse for introducing a number of specialty turns; the third shifts to Nice during the carnival season.

Against these bright backgrounds is unfolded a warm love tale based on the novel, 'The Woman and the Dancing-Jack,' by the late Pierre Louys, best known to the general public for his 'Aphrodite' and 'Chansons de Bilitis.' Armand, an impulsive young student is betrothed to his French cousin, Aimee but when he meets the capricious, violent Frasquita, a single kiss from the latter is sufficient to enchain him as her slave. She rewards his worship with disdain, one moment, and passionate encouragement the next, until finally capitulating. Aimee, meanwhile, no match for her tempestuous rival, finds consolation in a more peaceful love.

Conchita Supervia, Spanish to her finger tips, has a role which fits her like a glove, combining her expressive acting with her beautiful singing. She is especially imposing in some popular Spanish ballads sung to the guitar accompaniment of Juan Rebamplgo. Many changes of gorgeous costumes add to the diva's great charm.

M. Arnoult carries the heavy tenor part of Armand with less variety in his acting, but measures up very well in the quality of his voice. Belle and slight, Mlle. Annie Gueldy as the ingenuous Aimee is well contrasted with her more voluptuous dark-haired rival, and has a refreshing voice and manner.

There is plenty of both droll and animated comedy satisfactorily supplied by Herent, Balbon and Veuille. In short, the entire company has been excellently chosen. A special word of praise goes to Senora Josellto, who dances with much fire and finesse and is supported by a very good ballet. Rebamplgo, who plays her guitar accompaniments, is in private life, her husband, and this team should have no difficulty finding bookings anywhere.

'Frasquita' is undoubtedly in for a long run and will probably duplicate the success of Lehar's other operetta running here, 'Le Pays du Sourire' ('The Country of the Smile.')

PARIDIS PERDU

('Lost Paradise')

Paris, May 20.

Comedy in four acts by Paul Gavault now playing at the Theatre de l'Athenee. Cast includes Huguette Duflos, Pauline Carton, Jane Pierville, Maurice Escande, Henry Jullien, Bertic, Roger Fernay, Hemedy and Palau.

A spicy little comedy played entirely in one setting—a charming veranda overlooking the valley of the Oise in its springtime dress. As in 'Mademoiselle Josette' and 'La Petite Chocolatiere,' the author confines himself to a conventional comedy formula which has stamped most of his plays, though he is a bit more venturesome this time in the chief plot situation.

A young husband, Jean Leverdier (Maurice Escande), deceives his charming wife, Alberto (Huguette Duflos), by taking on a mistress. Instead of divorcing her erring marriage partner, Alberte chooses the novel way of meting out punishment by drawing up a contract in the presence of witnesses which condemns Jean to a year of absolute chastity. The lost paradise is found once more when, at a champagne dinner, husband and wife become lovers all over again and exited by dance and flirtations spend the night together, proving nature stronger than written agreements.

The chief fault of the play is that the denouement is apparent from the first. There could be no way out save the expected reconciliation to which each scene builds up. However, the piece is adroitly put together and has been favorably received, giving evidence of building steadily. Central idea is very good and, with some conflict and suspense introduced, would be a worthwhile theme around which to build an entertaining picture with Lubitsch touches.

Characters are amusing and human, and cast is thoroughly satisfactory. Duflos gives a quality of delightful youth, freshness and feminine frailty to the role of the somewhat malicious wife torn between her love and her high principles. Escande's natural elegance and winning smile lend grace and finish to his scenes of conquest.

DINOM-DANOM

('Fun and Frolic')

Budapest, May 10.

A burlesque operette by Imre Harmath, music by Joe Hajos, presented at the Pesti Szinhaz, Budapest. In the cast: Maria Sulyok, Olly Szokolay, Tibor Halmay, George Denes, etc.

Such extremely light fare calls for tables in the pit, smoking and drinks during the performance instead of stiff sitting in stalls. 'Dinom-Danom' is fairly good fun and has catchy, well-made music, but it goes a step too far in under-rating the public's demands.

Plot, what there is of it, is about an angelically unsuspecting youth who can't make up his mind to marry the girl he is in love with for fear it might turn out not so well. So he takes her to be tested by his friend, scenario writer who knows the ins and outs of feminine hearts. Scenario writer tests Kitty until he falls in love with her himself, to the disgust of the star who plays the lead in his pictures. She finds consolation in the arms of the producer.

This sort of thing ought to bubble over with wit and fun, but it doesn't. Chief trouble was that Tibor Halmay, very popular comedian and brilliant dancer, whose comeback to the Budapest stage after fliming in Germany was billed as the chief attraction, sprained his ankle at the last rehearsal and could not dance during the first week, which made audience reception lukewarm. It's the type of operette done so much in German films lately, but should have little appeal elsewhere.

MAGDAT KICSAPJAK

('Magda Is Expelled')

Budapest, May 10.

A new comedy in three acts by Miklos Kadar, at the Belvarosi Theatre, Budapest. Cast: Ida Turay, Piroska Peery, Emmy Buttykay, Antal Pager.

Nearly all original drama-writing talent cropping up on Budapest stages come from Transylvania these last few years. The big hitst Alex Hunyady, Otto Indig, hail from that district, now under Roumanian rule, and Miklos Kadar, though this play of his is distinctly amateurish, is another promise of real success in the future.

'Magda Is Expelled' is delightfully fresh and light, and there are elements of poetry and drama in it too. It's about an unruly handful of 17-year-old schoolgirls who have to sit in class and study business correspondence when they would prefer to go places with boys. Their teacher, middle-aged spinster, finds an outlet for her thwarted love instincts by weaving dreams around the figure of a fictitious Alfred Harvey of Liverpool to whom the specimen of business letters in the text book are addressed. When Mr. Harvey proves to be not fictitious but real, turning up accidently in the life of the school, he marries not the imaginative, love-lorn old maid, but her naughtiest pupil.

A lot of bright young things on the stage, excellent acting of Piroska Peery as the teacher, something fresh and gay in the style and a memory of one's own school days combine to make 'Magda Is Expelled' very pleasing to a not so highbrow audience. The same qualities command it for the screen.

MONTGOMERY STARRED

Pasadena, Calif., May 29.

Douglass Montgomery will star in the Pasadena Community playhouse's production of 'Volpone,' which opens June 6.

Ralph Freud also in the cast.

Orch. Demands Pay for Silent Shot On Stage, Threatening a Walkout

Arbitrary labor union demands added to Broadway's problems for the second time within a week and the latest dispute threatened to close 'Strike Me Pink' abruptly at the Majestic. Firs' mix-up was a stage hands matter, in which the local union was superseded by the International, which refused to rate the return date of 'When Ladies Meet' to be a stock showing. It was the musicians' union that stepped in on 'Pink,' claiming extra compensation for the orchestra on the grounds that a newsreel clip was taken during a performance.

The claim amounted to nearly $600, the union demanding $30 each for 19 men plus $6 for the contractor. When the claim was originally made, show management advised the union that any such payment was up to Fox Movietone which shot one scene of the show as a stunt for which there was no compensation to the management, latter also countering with point that there was no sound nor music recorded.

Union insisted the show was liable for the claim. Monday night (22) at 8, the union delegate appeared back stage and declared that unless the money was paid, the orchestra would not enter the pit. That caused a rumpus out front and the situation was only eased after Abe Berman, attorney for Brown & Henderson (show's producers), posted $600 in escrow pending settlement of the demands. Front doors were not opened until 8:20, with Lew Brown excitedly threatening to close the show.

Day before beer became legal, Fox made a number of news reel shots of several shows in which there are beer scenes. 'Pink's' beer garden scene was recorded, but the clip was never released. It pictured a stew (Eddie Garr) staggering across the stage. After the performance another shot was taken back stage, showing Jimmy Durante trying to bury his schnozzle in a glass of beer. That was the only clip of 'Pink' that was released.

'Ladies' stopped Saturday as indicated. A petition was sent to the I. A. T. S. E. to withdraw from its position and permit the show to continue as a stock company, but no answer was received. Matter was again placed before the union heads, William Elliott, president of the I. A., refusing to interfere with Fred Dempsey's ruling and adding that 'it is unfortunate.'

Instead of a summer stock at the Royale, therefore, the show was ordered off by John Golden and the house will probably remain dark. The local had agreed to a seven man crew, the I. A. later ruling that the show must use 15 men back stage, as in the original presentation, whether they were needed or not. Fact that the road crew of eight men is under the I. A.'s jurisdiction explains why that body differed with the local union.

Special 'Supper' Deal Limits Casts' Claims

Dorothy Hall, who was starred in 'The Day I Forgot' ('Champagne Supper,' also called 'Peep Show'), the Peggy Fears show which was taken off in London after playing three performances, returned to New York last Friday (26). The balance of the company is due in this week.

Tangle over funds from this side put the show in hot water from the date of its London arrival. Final remittance from Miss Fears' husband, A. C. Blumenthal, was supposed to take care of Miss Hall's return transportation, but the actress stated she would file claim against Blumey with Equity for the return fare and two weeks' salary.

No claim had been received by Equity up to Monday. There it was stated that a blanket agreement signed by the players, including Miss Hall, had no salary specifications, merely guaranteeing transportation plus living expenses during rehearsals in London. Latter item is defined at $5 per day.

Indications are the players will be entitled to pay for three performances because of the blanket agreement, signed without notification to Equity. On that basis the cast would receive three-eighths of one week's salary, with a possible addition of expense money if not taken care of over there.

Sam Kramer Applies for Beverly Agency License

Los Angeles, May 29.

Sam Kramer, of the Bert Levey office, has applied for a vaude booking license in Beverly Hills, where the fee is a nominal $10 a year.

Kramer's application follows a hearing last week before the State Labor commission, when agent employees were warned against acceptance of gift fees from acts.

Unsubstantiated charges had been made to Deputy Commissioner F. G. Santee that employees of booking agents were accepting 5 and 10 spots from acts, a practice that is illegal under the California State Labor law.

N. Y. HIPP GOES OPERA 2-A-DAY, NUT $13,000

rand opera on a two-a-day basis, under a nut of between $13,000 and $14,000, will be tried at 25, 35 and 50c at the New York Hippodrome. It will make its start Saturday (3) with 'Aida' the attraction.

Hipp's Cooper & Carroll management, which runs 10c film houses throughout Ohio, has given the opera company a contract for a trial of eight days, with options thereafter.

The company is known as the New Chicago Opera. It's a little bit of this and that 'grand op organization, including people from the Metropolitan, Boston, Philadelphia and the old Chicago operas. Nucleus of the company, numbering 200, is the old Chicago Opera which broke up when Insull scrammed. Alfred Salmaggi, heading the New Chicago Op then stepped in and organized a company which played Soldiers' Field, Chicago, last summer to 85,000 daily on a six-day engagement.

If 'Aida' at 50c doesn't go at the Hip on the first eight days, house will darken until Aug. 29, then resume its 25c top combination grind policy.

Schwartz Won't Be Bound By Yiddish Union Deal

Philadelphia, May 29.

The booking of Maurice Schwartz and his 'Yoshe Kolb' into the Chestnut Street Opera house this week resulted in a three-cornered battle which threatened to reach the law courts. Participants were management of the Arch Street theatre, Philly's Yiddish theatre, the Hebrew Actors' union and Schwartz himself.

According to Morris Berns and Louis Goldstein, managers of the Arch, an agrement had been made earlier this season with the Hebrew Actors' Union whereby all Yiddish attractions should be booked at the Arch. This agreement was reached when the Adelphi theatre, which Berns & Goldstein had managed, closed.

Up until nearly the end of last week it was understood that Schwartz had been told he must play the Arch, but today (Monday) the booking at the Chestnut still stands and the Arch has another show, suddenly booked in, called 'The Bare Truth.'

This marks Schwartz' first appearance in Philly in other than a Jewish house.

Clay Greene Helpless

San Francisco, May 22.

Clay M. Green, probably will be confined to his bed for rest of his life as result of a fall this week in which he fractured a hip.

At his age, 84, surgeons pronounced the break as serious and said the playwright, author, drama critic and poet, wouldn't be able to walk again.

Greene was a former shepherd of the Lambs and is the oldest member of Frisco's famous Bohemian club.

Clare Luce on Mend

Clare Luce, who was operated on after rupturing a leg blood vessel, is recuperating. The actress was in the hospital for five weeks.

Miss Luce was forced out of 'The Gay Divorce' (Shubert, N. Y.) through the injury.

Little Theatre Figures Boxoffice in Pic Names

Pasadena, May 29.

Pasadena Community Playhouse is looking for a cast chiefly of picture names to support Carmel Myers in 'A Lion in Her Lap.' New play, by D. S. Fairchild, goes on in June.

Playhouse figures an all-picture company will bring a turnout of studio people.

'Volpone,' starring Douglass Montgomery, starts June 6. Montgomery appeared in the Ben Jonson play for the Theatre Guild in New York in 1928.

LYCEUM, CLASS LEGIT, PASSING?

The Lyceum (N. Y.) may fold after having housed legit attractions for 31 years. Always a class theatre, it had many hits and was a steady money maker until the depression came. For a generation it was favored by the late David Belasco and Charles Frohman.

Ownership is three way, Daniel Frohman, Charles Frohman, Inc. (Paramount-owned) and the estate of William Harris, Sr. Lyceum may be operated next season; but it is being considered as a site for a bus terminal. Main frontage is on 45th street, property extending through to a narrow 46th street frontage. Floors above, on that side which is the stage entrance, are principally used by scenic artists.

E. H. Sothern opened the house with 'If I Were King.' The Lyceum then had such hits as 'The Lion and the Mouse,' 'Love Matches,' 'The Thief' and in more recent times it housed the Belasco smashes, 'The Gold Diggers,' 'Tiger Rose' and 'Ladies of the Evening.' Its most recent success was 'Berkeley Square.'

Little Theatre Play Hits Court in 50G Action for Malice

Los Angeles, May 29.

Edward L. Kay, producer at the spotlight Little theatre, filed suit in Superior court against Mrs. Lela Rogers, mother of Ginger Rogers, for a quarter interest in the play, 'Funny Man', written by Albert M. Ottenheimer, of Seattle. He asks for an additional $50,000 for alleged malice.

Kay bases his claim on an asserted oral contract under which he alleges he agreed with Mrs. Rogers to produce the play if she would rewrite and stage it. This was done, complaint states, and since then the rights have been sold to Harry Edington and Frank Vincent, agents, who state they plan to produce it in New York.

Cites 50% Split

Complaint further states that agreement was that if plaintiff produced it, the rights to the play would be divided among the author, Mrs. Rogers and himself, he and the defendant to split 50% between themselves.

Malice claim is based on alleged charges made by Mrs. Rogers against Kay as to his conduct around dressing rooms while the play was in production here. She had him summoned before Blaney Matthews, investigator for the D. A. office, but, it is reported, this official threw out the charges.

Kay is represented by Attorney Sam Swartzberg.

Stage Hands Elect

New officers of New York stage hands, Protective Union No. 1, including a new president in Joseph Gehlman, succeeding Bill Brennan, were installed Sunday (28) following this year's regular election.

Numerous other high posts among the officeholders of No. 1 were vacated in favor of new men. List includes John F. Casey, who succeeds John MacDowell, recording secretary, long with the stage hands, and two new business agents, Louis Yeager and Samuel Goldfarb.

New members of the exec board are John Garvey, chairman, Robert Anstett and Robert Ludwig.

Frank Powderly, vice-president, and E. F. Gately, secretary-treasurer, were re-elected.

Ethel Barrymore Show Folds in Chicago, Leaving Salary Claims

'An Amazing Career' the Ethel Barrymore show which closed in Chicago last week, was brought back to New York with a number of unpaid obligations, including actors salaries. Show was tried out originally by Arthur Hopkins as 'Encore.' Manager lost interest when it suddenly folded in New Haven, illness of the star being the given reason. Miss Barrymore took over the show and after some revision took to the road with it.

She did not return with the company, remaining in Chicago to obtain interest on her children's trust funds, uncollected for several years, it is understood.

There were several turbulent scenes during the final week of the Loop date between Ansley Whittendale, the show's press agent, and Lewis Newmar, company manager. Whittendale piled into Newman when the latter failed to settle the agent's claim for past due salary. After two reputed clashes, Newman quit the show in the middle of its final week and went to the coast, Eddie McHugh, director and stage manager, counting up. Whittendale's complaint was that he had received but four weeks salary during 10 weeks of advance work and claimed $700.

Frisco Union Ban Off, But Duffy Holds Out

rancisco, May 29.

Legit theatres' embargo against musicians has apparently blown up. The Curran this week and Columbia last week used union men despite previous ultimatum.

Homer Curran opened his 'Dinner at Eight' last Monday (22), using an orchestra of eight men, which cost the house about $600 a week.

Louis Macloon ran into stench bombing with his non-union 'Hand in the Fog' at the Geary.

Meanwhile Henry Duffy is the only one to remain adamant in his decision to stage no productions until unions have relieved him of an orchestra. He claims his house, the Alcazar, should have the same break as straight picture houses have locally; that is, no music unless desired.

GUILD AND SHUBERTS ONLY SEMI-PARTNERS

Chicago, May 29.

There will be a nominal partnership between the Theatre Guild and the Shuberts' Dramatic League here next season, but the Theatre Guild expects to reassert its own individuality. Whether the so-called American Theatre Society organized at the start of the season just ending will have any continued existence is problematic.

Meanwhile it appears that the bulk of the subscribers aren't too well satisfied with the skimpy diet offered them this season. Grumbling has been heard. Theatre Guild will offer three plays next year on a separate subscription. Dramatic League is expected to have three plays of its own. Subscriptions will be separately sold, but an effort will be made to interest purchasers in taking all six. To that extent only the Guild-Shubert partnership will be continued by present understanding.

Julian Brown Back in Show Biz with $350,000

Syracuse, N. Y., May 29.

Compromise settlement of Julian S. Brown's objections to the probate of his mother's will, which gives the former lessee of the Empire theatre $350,000 in cash, is expected to result in Brown's return to the theatre field here.

Under the will, the erstwhile showman and night club proprietor and his brother, Charles S. Brown, were given life use of the estate of Mrs. Mary L. Brown.

The testament provided for the division of the residue estate into two trusts, with each son receiving the income only until reaching the age of 60, when they were to receive the principal.

Julian S. Brown recently acquired control of the Cafe DeWitt, night club which he erected at a cost of several hundred thousands dollars, and with $350,000 in cash at his disposal, is said to plan a further career as a showman.

As lessee of the Empire, Brown tried various policies, dramatic, stock, pictures and legit.

The estate of his mother has been inventoried at $1,552,852. Thus at 60 he will receive approximately $500,000 more.

Erlanger Relics Sale

Pretty generally known that the late A. L. Erlanger was an avid collector of Napoleonic material. He was fond of likening himself to the 'Little Corporal' fancying a personal resemblance as well as a similarity of stature and accomplishment.

He amassed a huge collection of literature, furniture, pictures and other curios either formerly the property of the Emperor or relating to his career. By direction of the executor, Saul J. Baron, this collection will go under the hammer June 1-2 at the galleries of Samuel Marx, Inc. Anticipated that even in these times of depression this rare collection should yield a considerable sum.

BAINBRIDGE SCORES IN MUD-SLINGING CONTEST

Minneapolis, May 29.

The mayoralty fight between 'Buzz' Bainbridge, veteran showman and local stock manager, and Mayor W. A. Anderson, seeking re-election, has reached the stage of bitter personalities.

Mayor Anderson has attacked Bainbride in speeches because of alleged 'indecent' plays presented at the latter's theatre and charges many judgments stand against his theatre. He admits that Bainbridge is 'a colorful character and has had a colorful career.'

In a counter-attack Bainbridge declared that Mayor Anderson permitted the municipal auditorium to be leased for an insignificant rental to an out-of-town promoter for a Walkathon and that the promoter turned it into a booze parlor and made a killing, taking thousands of dollars out of the city. Bainbride says he'd be too smart for that.

'The mayor has been digging around the courthouse looking for judgments against me,' said Bainbridge. 'I admit owing $68,000 to the Red River Lumber company for theatre rental, but I don't see that that has anything to do with this campaign.

'Taxpayers may be interested, however, in knowing that R. S. Wiggin, assistant city attorney, is working for Mayor Anderson's campaign on city time and that Jack Schaffer, county surveyor, has been snooping around the Shubert theatre, asking the actors how much I owe them. I can assure him that that's not going to him anything.'

Bainbridge has a pair of vaude-villians, Randy Merriman and Charles T. Green, putting on an act at his meetings. The act is a mock political meeting with many barbs aimed at Mayor Anderson.

Lawson's Play Rewrites

Hollywood, May 29.

Six months' contract of John Howard Lawson at Metro expires July 1, at which time writer will go to New York to rewrite two of his plays for fall production.

Plays are 'Pure in Heart', which the Group Theatre will produce, and 'Gentlewoman'. No producer set for the latter.

CHI GETS 'DIVORCE'

'The Gay Divorce,' current at the Shubert, N. Y., will end its Broadway run July 1, going to Chicago for a summer run starting July 3. Show was figured as a summer holdover, but with Fred Astaire leaving the cast after another month, it was decided to tour.

Astaire is under contract to appear in an RKO picture 'Flying Down to Rio.' His successor in 'Divorce' has not been chosen.

Nine New Pieces Show London Cheer, Most Houses Profit; 'Bean' a Smash, 'Dinner' Only So-So at $10,000

, May 19.

West End legit grosses are holding up remarkably well. General optimism prevails in the managerial camp, usually prone to pessimism.

Nine new shows are scheduled for immediate production, which is almost a record for this time of the year.

Feeling is that Worl Economic Conference and fair sprinkling of tourists trade will help show business during summer months.

New shows due include 'Gallows Glorious' at the Shaftesbury; 'Wild December,' marking the return of Diana Wynyard, at the Apollo; 'Proscenium,' a new Ivor Novello play, at the Globe; 'Cat's Whiskers,' at the Queen's; 'Music in the Air,' at His Majesty's; 'Sally Who?' Parnell & Zeitlin comedy, at the Strand, and a new Hippodrome show from the German.

Estimated Grosses:

(Rate of Exchange $4 to the Pound)

Aldwych—'A Bit of a Test' settling down to steady $6,000, which is good money for show with inexpensive cast.

Comedy—'How D'You Do?,' Charlot's comeback is registering nicely at around $4,800, near capacity of this small house, with Charlot regretting show is not at bigger theatre. But will not shift, as lessees of theatre have interest in show.

Criterion—'Fresh Fields' still in this money at $4,500, after having gone as high as $6,000. Will likely linger through summer, due to small overhead.

Daly's—'It's You I Want' not in the money, but holding on with hope for better things. At current gross of $3,600 losing slightly.

Drury Lane—'Wild Violets' has had somewhat hectic career, with salaries sliced shortly after opening seven months ago. Has spurted recently, and now making profit at around $11,600.

Fortune—'Heritage,' hopeless at $1,200, with closure imminent.

Garrick—'Beggars in Hell,' never got started, despite some good press comments. Just closed at $2,000 with 'Clear All Wires' replacing.

Haymarket—'Ten Minute Alibi,' started as smash, playing for several weeks to steady $8,000, but has since taken dive to around $6,000, still $2,000 profit.

Lyric—'When Ladies Meet,' despite mixed press, reception doing healthy trade, with libraries helping on $3,000 weekly commitment. Averaging $7,200.

New — 'Richard of Bordeaux,' slight drop from steady $8,000 for several weeks to around $6,500, 40% profit.

Palace—'Dinner at Eight' opened to near capacity at around $14,000 for several weeks, and then dived necessitating 25% salary slice. Now doing steady $10,000.

Playhouse — 'Rats of Norway' opened to $6,000, to which it played for a few weeks, but now nearer $4,000, and likely to linger, due to Gladys Cooper popularity.

Phoenix — 'High Temperature' never got going despite exploiting cheapest West-End prices. Lingering at around $2,000.

Queen's—'Once in a Lifetime' has not amounted to much, due to comparison of picture of same name. Just closed 10 weeks' run to $3,500 average.

Royalty — 'The Brontes' doing capacity matinee trade, with evening performances comfortably filled. Theater small and $5,000 weekly, excellent.

St. James'—'Late Christopher Bean' just opened and season's smash. Sell-out at every show. Libraries have $18,000 deal spread over six weeks.

Saville—'He Wanted Adventure,' another of Jack Waller - Bobby Howes musicals, which have proved profitable since theatre opened. After playing to $12,000 for weeks now doing steady $10,000.

St. Martin's—'Green Bay Tree' has grossed $5,000 for several months, but has now dropped to $3,600, still healthy money.

Savoy—'Jolly Roger,' created interest prior to opening due to Equity trouble, but has never made money. Robey, who is only big expense in cast, getting $1,000 per week, plus percentage. Breaking even around $6,000.

Strand—'While Parents Sleep,' never stood up as revival. Biggest gross around $2,400. Closing May 27 ith Parnell & Zeitlin's 'Sally Who?' comedy, starring Jessie Matthews, replacing 29.

Vaudeville—'Wild Justice' does not mean much, with its $2,000 weekly gross. Will linger till middle June, when being replaced by a revue being promoted by Kenneth Duffield.

Whitehall—'Road House' drawing steady clientele for this Walter Hackett comedy, starring Marie Lorne, and still averaging around $4,000, profitable.

Wyndhams—'This Inconsistency' never got started, but holding on primarily due to Gertrude Lawrence's popularity. Averaging $4,000.

'GALLOWS' LONDON HIT

'Wild December,' Another ...ical Play, Only Fair

London, May 29.

'Gallows,' at the Shaftesbury, is a biographical play about John Brown, the American historical character. It received fifteen curtain calls and looks like a cinch.

About the best prospect for American production from these shores in some time.

'Wild Decembers,' new Cochran piece at the Apollo, didn't fare so well. It's a dignified biographical play based on Charlotte Bronte's life.

Play was well received by the first nighters, none of them, however, figuring it as good as another current play on the same subject.

When Cochran got through reading the notices he decided to fold the show on June 3.

MESSERERS DUE IN U. S. IN DEC.; SOVIET'S IDOLS

Moscow, May 14.

Asaf Messerer, and his younger sister, Sulamith Messerer, have been signed up for an American tour by Ed Perkins, concert Impresario. Start their American tour in December.

Asaf Messerer is regarded by Russian dance critics as the greatest male dancer since Nijinsky. Since he is only 26 years old, moreover, he may be considered only on the threshhold of a world career.

Although an accomplished and technically perfect ballet dancer he appears at his best in character dances. His high-leaping performance as a Chinese entertainer in the Soviet ballet, 'The Red Poppy,' is one of the things which has made that ballet a perennial favorite here. Messerer's name on a concert announcement in Moscow immediately means a sold-out theatre.

Both he and his sister belong to the new generation of Soviet-trained artists. Born in 1905, Asaf studied with the famous ballet master Gorsky, and in his early 20's became a featured dancer at the Moscow ballet. His sister, 4 or 5 years his junior, is already a premiere ballerina. She is a pupil of Tikhomiroff and Mme. Leontieff.

Their program in America, Ed Perkins, who handles the tour, indicates, will include the famous solo dances from 'Red Poppy,' 'Pas de Deux,' from the ballet 'Don Quixote'; 'Sword Dance' and 'Fanatique' from the Russian musician, Sfasaman's version of the ballet 'Salambo.' It will include various specialties developed in the new Russia, particularly dances based on sport and industrialization motifs.

Perkins is expected to visit Moscow in the near future to complete the details of the Messerer's tour.

Paris May 20.

The Messerers, who have been signed for America for next season by Edward Perkins, will make their American debut at the Greek theatre in Los Angeles, of which Perkins is the impresario.

Perkins is now in Nice arranging recitals for Jose Mojica.

Soviet Honors Diva

Moscow, May 15.

One of Russia's most popular prima donnas, Antonina Nezhdanova, was awarded the higher decoration in the gift of the Soviet government—one of the rare occasions when this honor has been extended to an artist.

The award was made on the occasion of the soprano's completion of 30 years of artistic work, an anniversary which the entire theatrical world of Russia and the whole Soviet press celebrated.

Picon Due

Constantinople, May 10.

Molly Picon and her husband, Jacob Kalich, here looking over the mosques.

Tomorrow, they say, they must go to Athens. Then Venice, Paris and straight for New York's delicatessens.

SOREL TO QUIT COMEDIE FOR MUSIC HALL

Paris, May 20.

After 32 years at the Comedie Francaise, Cecile Sorel requested permission to retire July 1. The decision rests with the Minister of National Education, the Comedie Francaise being a state institution and it is highly probable that the celebrated artiste will be released as M. Emil Fabre, president of the theatre committee, called a special meeting this week to draw up papers putting the request before the Minister. By the laws of France, if Sorel tendered her resignation, she would not be allowed to appear at any other theatre, but permission retire would leave her free choice.

Sorel says her reason is a long-cherished ambition to make her debut in a music-hall, which form of entertainment she considers best suited to the majority of modern French audiences. Also, because the music halls are undergoing a constant state of evolution, she believes them the best metier for some new ideas of stage presentation she has in mind.

The actress has already received the consent of Max Reinhardt to come to Paris from Vienna to stage the scenes of her initial appearance in the new field. She plans to present 3 characterizations in short one-act form of three celebrated women of history.

Offers have been made to Sorel by the Theatre des Ambassadeurs, the Theatre Sarah Bernhardt and the Casino de Paris. She has decided in favor of the last mentioned for six months with a guarantee of 2,000,000 francs plus a percentage of the receipts. The Grand Theatre of Rio de Janeiro has already cabled a handsome bid for two months.

MASSEY, THORNDIKE SET FOR TOURS IN CANADA

Toronto, May 29.

Despite the fact that Canadian entrepreneurs claim the past season to be the worst in their experience, plans for next season are being carried forward. Highlight of the 1933-34 schedule is the cabled advice that Raymond Massey will come to Canada with three plays. Since leaving Toronto in 1920, Massey has consistently turned down Canadian offers, confining his actor-producer activities to the London stage with the exception of last season's visit to the United States in 'Hamlet.'

His current London play, 'Rats of Norway,' will be one offered here and he is looking for three others, his message says.

Dame Sybil Thorndyke will also make her first Canadian tour next season, appearing in Greek tragedy. She will do either Euripides' 'Medea' or 'The Trojan Woman,' or both. Fagan's 'The Improper Duchess,' starring Yvonne Arnaud, has also been booked. His last production here was 'And So to Bed,' with the same star.

Edith Evans will be seen in Sir Barry Jackson's production of 'Evensong,' sets of the Selwyn production being in storage here. The Colbourne-Jones duo, only English company to make a trans-Canada tour this season, will be back again, but for a shorter visit.

Wee Georgie Wood in pantomime is also scheduled. The 'Dumbbells' Revue,' a hardy annual offshoot of a soldiers' concert party during the war, will dispense with girls in their coming production and send out an all-male show. Ross Hamilton and Allan Murray of the original revues to do the femme roles.

London Show World

London, May 20.

A. . Abrahams, lessee of the unlucky Fortune theatre, is forming a repertory company, which is to include mostly West End names. Idea is to give new authors a chance to see their plays produced in the West End with good casts. Should any of the plays be winners, they will be transferred into another house, with the original cast.

Abrahams will have every play read by a producer, an actor, a banker, himself and a charwoman. Beatrix Thomson, the actress, will have charge of the plays and the casting.

Censor Ad Lib Lines

The 'crazy' touring vaudeville show which played the Victoria Palace and used a sketch from the Palladium called 'The Signalman's Daughter' interpolated lines which had been deleted by the censor.

As a consequence the manager of the house and also the theatre were each fined $100 and $20 costs.

U. Takes en 12

United Artists have made a deal to handle the world distribution of London Film Productions, Ltd. There will be about a dozen pictures produced within the next 18 months.

The new arrangement commences with 'Royal Husband,' being directed by Alexander Korda, with Charles Laughton as Henry VIII.

Embassy's New Play

Embassy theatre produced 'Sometimes Even Now,' May 18. A young couple had an affair in 1915, then he went to war. In 1924 she told him she had adopted a child and advised him to wed someone else. They meet again in the last act, and she finds him contentedly married, whereupon she tells him Peter is her son, whose father was killed in the war. Neatly played by Celia Johnson and Jack Hawkins.

Twickenham Flotation

Rumored here once more that Twickenham Films will go out for a public issue very shortly. Unit has been working quietly for years, making a good line of b. o. product for the home market, and is now

AMUSEMENT CENTER ON SITE OF THE ALHAMBRA

London, May 16.

A deposit of $80,000 has been paid to Sir Oswald Stoll, on the purchase of the Alhambra. The total purchase price of the freehold and certain adjoining property is about $1,600,000. The purchasers are the Premier New Century Cinema Syndicate, Ltd., headed by E. A. Stone, theatre architect. Possession will be given in August.

The new building is expected to be finished in less than a year, and is to be named the New Century. It provides for a stadium in the basement seating 3,000, which will contain bars, billiard hall and gymnasium.

The ground floor will be a beer garden to accommodate about 2,000, in which entertainment on a stage will be provided with Tyrolean atmosphere. Above the ground floor will be a flower garden, restaurant and dance floor. The second floor will be a restaurant of all nations, where food, music and decorations will be representative of half-a-dozen of the principal nations. On the roof there will be artificial sunbathing.

The outstanding shares and debenture bonds of the Alhambra Corporation total around $900,000, and if the purchase price claimed is correct, the Stoll Corporation will enjoy a handsome profit on the deal.

Vienna Gets 'Lincoln'

St. Gallen, May 15.

John Drinkwater's 'Abraham Lincoln,' adapted by Erich Glass (Variety), was given a send-off at the local Stadt Theatre under the direction of Theo Modes.

This was the first stage presentation of the play in German language. Modes has announced the play for summer season of the Kur-Theatre in Baden (near Zurich), and proposes to continue to feature it also during the autumn and winter season 1933-34 at his theatre in St. Gallen.

Press was favorable.

There is unanimous praise for Theo Modes' subtle direction, and for the cast, headed by Johannes Steiner as Lincoln. Special praise has been showered also on Fritz Bois who offers a deeply stirring portrayal of the old-Negro-preacher, doing a Gracie Fields picture under Radio supervision.

Julius Hagen heads the concern. Output is about 20 a year.

Copyright Warning

The Music Publishers' Association, Ltd., has issued a warning to performers to abstain from using parodies of copyright musical works, claiming they constitute infringement.

Women Club Menace

New woman's organization this side is the Women's International Film Association, with a head office in Wardour street. Already produced one film, apparently with a more or less personal angle to its members.

Claiming to have 5,000 members already, certain wide-eyed film trade execs are hoping there will be no women's club censorship in this country on the lines which worries the industry in the States.

The W. I. F. A. is already talking about issuing its own censorship certificates on films.

London Speakeasies

Increase in the number of speaks in London is really curious, particularly in view of the rigid police supervision. At present any wise guy can buy drinks in the West End at any hour of the night or day, if he has entry to the right places. A club can legally fix its own drinking hours, but they must conform with the licensing hours of its particular district.

Pavilion

Too many singing acts and lack of femme element make the London Pavilion bill week of May 15 rather a tedious affair. Warblers are Teddy Stream, Donald Reid, Mr. Moore, formerly Syd Moorehouse, who also indulge in mediocre gab. There is also Leslie Day, a youthful falsetto, and the Three Rhythm Sisters. Latter are a Jack Hylton discovery from Scotland.

The burden of comedy falls on the shoulders of Fred Sanborn, who is a hit, and Lee, Lee, Lee and Lee, whose pantomime and hoke find general appeal.

Others are Bert Weston, doing a good 'stew' number, and Will Morris, comedy cycle.

This is the first week since house went continuous variety that it is minus a compere. More than likely John Southern will try and do without one.

Leicester Square

Harry Foster, at the Leicester Square week of May 15, managed to talk Edmonde Guy out of a week's contract. Femme was booked here for fortnight at $600 per, but after a week proved she would not mean much for the second week, and Foster's persuasion worked. Houston Sisters replaced, and proved worth while. Girls do a fairly good act, If ever they get the right material they will be on top.

Six Lucky Boys here after seven weeks of 'Crazy' work at the Palladium do not stuff. Clyde Whitson has a few black-outs, including the 'mind reading' bit, a big laugh.

Caligary Brothers play a quick return. Val Rosing, formerly the crooner of Harry Hall's B. B. C. band, is disappointing. Iris Kirkwhite, recently back from America with Earl Adison, now soloing with clever toe work.

Terry Sisters and Peggy Desmond, a new close harmony trio, o. k., but by no means a Boswell Sisters. Cardini here prior to his appearance before the King and Queen at the Palladium, is still 'ace' of mystics.

Raymond Smith, ventriloquist with 'stew' dummy, is entertaining.

London Cruise Shows

With the popularity of cruises growing daily, the Cunard line is buying elaborate entertainment. Idea was suggested by Mat. McKeigue. It consists of 'flash' show with cast of 15, including eight chorus girls.

Program as well as dresses will be changed three times weekly. Entire cost of production will not be more than $600. Shows will be staged by Percy Athos, formerly of the Princes' restaurant and now staging night shows at Murray's Club and Romano's.

McKeigue admits he got the idea from the William Morris office.

Duffield Producing

Kenneth Duffield, writer and producer, has found a bankroll and producing a revue early in June at the Vaudeville theatre. Company financing project are John Merryman, Ltd.

People are Louise Browne, Charles Heslop, Doris Hare and Nelson Keys. Paul Murray is booking.

Hipp Show on Way

New Hippodrome show, tentatively titled 'Give Me a Ring,' at last in active rehearsals, after several postponements. Show is from German musical film.

Understood it opens cold. Cast is pretty big. Show likely to be ready third week in June.

'NUTS TO YOU' GETS $31,000 AT $1.65

Chicago, May 29.

About $31,000 was picked up by 'Nuts to You' at $1.65 in the Oriental. Whether this was in competition with legit trade or a diversion of muzuma that might have flowed to the cinema is anybody's guess. Palace felt that the cheaper priced tickets to the Oriental were purchased at the expense of their vaudefilm. It is probable that the Oriental's policy and 3,200 seats constitute competition to both groups of theatres.

Lenore Ulric comes in Monday night (29) in 'Angel,' cut down from 'Hard-Boiled Angel.' Katharine Cornell's 'Alien Corn' is due at the Harris June 4, while the Studebaker has found a tenant in 'Hats Off,' which appears to be a revue of largely amateur membership and Northwestern University roots.

Estimates for Last Week

'Family Upstairs' Cort (C-1,100; $2.20) (22nd week). No telling how long this one can be pushed with the World's Fair as a fresh source for those two-for-ones. Around $3,000.

'Nuts to You,' Oriental (R-3,200; $1.65) (2nd week). First seven days around $31,000, which is about breaking even with name-studded show reported guaranteed $20,000. Matinees have been $900 and under but nights holding up. Less than what was hoped. Third week unlikely. Next attraction uncertain. Followed a custom increasingly common in Chicago of stamping higher-priced ducats to sell under printed amount as demand for cheapness exceeds allotments. Estimate here includes first seven days and opening sell-out.

'On the Make,' Garrick (F-1,276; $2.20) (6th week). Auspices making some coin. $4,000.

'Piccoli,' Erlanger (C-1,318; $2.20) (2nd week). Marionettes' trade continued pretty good. Around $8,000.

'Pigeons and People,' Grand (C-1,207; $2.20) (2nd, final week). Cohan following assures good fortnight any time. Second week around $9,000.

'Shuffle Along,' Illinois (R-1,335; $2.20) (5th week). Going out to become a tab for picture house touring. Negro revue opened this house for first time this season.

'DINNER,' FRISCO'S ONLY LEGIT, CLICKS $19,000

San Francisco, May 29.

'Dinner at Eight' is the town's only legit, and the Belasco & Curran piece looks a cinch to follow its money record set up in Los Angeles. First week deemed sure to strike $19,000, a pretty piece of change.

Columbia had 'Alice in Wonderland' back for one day after doing dates at Fresno, Stockton and other valley towns for Fox-West-Coast. The Reginald Travers production which has done so well here may be booked around Los Angeles by Ralph Pincus.

Future Plays

'Carrots and Peas,' intimate revue by Mitchell Hodges and Fred Ford, to be put into work for summer showing. Authors, who do radio continuities, will stage piece themselves.

Second **'Nine O'clock Revue'** opens May 30 at the Music Box, Hollywood. Revised from 'Jig Saws,' which played the Geary, San Francisco, earlier in the month. Cast: John T. Murray, Vivien Oakland, Eddie Lambert, Ernest F. Young, Helen Clive, Doris Whitney, Tut Mace, Don Carroll, Virginia Kaml, Don Julian & Marjorie, Carla Laemmle, Linda Marie, Joe Neimeyer, David Lord, Ted Burge, Emerson Frome, Mary Ann Darling, Hermes Pan and Al Terry's orchestra.

'Capital City, 1933,' by Richard Bohnen, listed on Elizabeth Miele's tryout season at Summit, N. J.

'Life Wants Padding,' Irving K. Davis' play, is to get a summer tryout by Al H. Woods, with a view to fall production. Sir Alfred Butt may also produce in London.

CAST CHANGES

Dorris Groday will replace Mitzi Mayfair in 'Take a Chance' June 5.

Charles Purcell will have the role in 'Shady Lady,' originally assigned George Houston.

Mady Correll has replaced Lee Patrick in the revival of 'June Moon.'

Hampden Ends Season For Pittsburgh, $3,500

Pittsburgh, May 29.

Considering the fact that he hit town on two of the year's hottest nights, Walter Hampden didn't do so badly in his brief engagement at the Nixon last week. Played Wednesday and Thursday in 'Caponsacchi' and Thursday afternoon in 'Hamlet,' getting around $3,500, with plenty of help from cut-rate school tickets.

Hampden wound up season at Nixon, with house going dark until early September. It wasn't a bad season at all. Town's only legit site got around 30 weeks in all, including five with road-show pictures, which is the best showing in some years.

Next season's activity has already been started by American Theatre Society committee, with prospectuses and subscription blanks already out for 1933-34 series of six plays. It'll be three from the Guild and three from other producers, according to current announcements, with 'School for Husbands' first on list.

LAST ALA. LEGIT QUITS, GOING INTO VAUDFILM

Birmingham, May 29.

The last legit house in Alabama is to go vaudefilm this week. The Jefferson, formerly the Erlanger, is installing sound and will play pictures and stage shows at a price of 15 cents.

The Ambler Stock Co. last week closed an 18-week run with moderate success and will remain in Birmingham to furnish the stage talent.

Hartwig's Studio Leave To Run Summer Stock

Walter Hartwig has been given a leave of absence over the summer from the Fox studio to reassume direction of the new Ogunquit Playhouse at Ogunquit, Me., which was specially built for him for his summer rep season of 10 weeks commencing July 1. In September the legit stager returns to the Fox (Western Avenue) studio in Hollywood under Sol Wurtzel as a full-fledged director. He went out as a dialog director on Germans to work with the imported Paul Marti

Hoke Profit, Class Loss

Lincoln, May 29.

Ray Weaver is dickering with a tent show company to open within the next two weeks on a lot in Council Bluffs, Ia.

Weaver will continue to have his finger in the operation of Glenray Stock here at the Liberty, which he hopes to continue through the major portion of the summer.

Playing a steady program of hokum stock and vaude, the Glenray company under his management has enjoyed phenomenal success and has lasted 18 weeks to a profit. The previous company, attempting to do class legit, lasted about as long, but didn't do so well.

Courting 'Merry Widow'

Hollywood, May 29.

Donald Brian is around town and figures on going into the lead part in the 'Merry Widow,' which will be revived at the Biltmore shortly.

Brian played the part during the New York run of the operetta.

Current Road Shows

For Week May 29

lien Corn,' Forrest, Philadelphia.

'Broadway Rhapsody,' Suburban Gardens, New Orleans.

'Business Before Pleasure,' layhouse, Hollywood.

'Counsellor at Law,' itan, Los Angeles.

'Dinner at ,' Shubert, Boston.

'Dinner at Eight,' San Francisco.

'Family Upstairs,' Cort, Chicago.

'Hard Boiled Angel,' Grand Opera House, Chicago.

'Her Majesty' and **'Amber Wi ,'** Seattle.

'Nuts to You,' Oriental, Chicago.

'On the Make,' Garrick, Chicago.

'Riddle Me Thi ' Princess, Chicago.

'Shuffle Along,' Illinois, Chicago.

'The Middle Notch,' Music Box, Hollywood.

'The Only Girl,' Biltmore, Los Angeles.

'The Piccoli, Erlanger, Chicago;

'Caponsacchi' and **'Hamlet.'** Empire, Syracuse, May 29-30; Capitol, Albany, May 31; Parsons, Hartford, June 1; Shubert, New Haven, June 2-3.

'Yoshe Kalb,' hiladelphia.

Shows in Rehearsal

'The Ghost Writer' (Hopki and Heyer), Masque.

'Shady Lady' (George Meyer), Fulton.

'Shooting Star' (Crosby Gaige), Selwyn.

'The Climax' (Shuberts), Elliott.

'Counsellor's' L.A. $6,000, Assures Eight-Week Run

Los Angeles, May 29.

Past week found the legit situation generally not so hot, although 'Counsellor-at-Law' as the exception continued to draw a good gross, with Henry Duffy deciding to hold the Elmer Rice play at the El Capitan in Hollywood another three weeks at least. It pulled in $6,000 for its fifth week. Four weeks is considered a good run at the El Capitan, with the eight stanzas now planned being exceptional.

One new show, another co-oper, opened at the Hollywood Playhouse Tuesday (23). This is 'Business Before Pleasure,' with the dialog brushed up and starring Alexander and Nat Carr. Although in at $1.65 top, most of the revenue is coming through a 25c service charge on passes. Opening week did $2,100, with 10% of this amount going for house rental.

Although receiving excellent notices from the critics, 'The Only Girl' folded Saturday after two slim weeks at Erlinger's Biltmore, the second stanza doing only $6,000. Although nothing is set, there is dickering to shoot the revived Victor Herbert musical into the Columbia, San Francisco.

George K. Arthur's co-oper, 'The Middle Watch,' at the Hollywood Music Box, continued a fair draw on the 25c service charge on passes, with the past week hitting an estimated $1,400.

Estimates for Last Week

'Business Before Pleasure,' Hollywood Playhouse (1st week) (C-1,152-$1.65). First full week around $2,100, with the co-opers getting little more than buttons because of the advance campaign and production cost.

'Counsellor-at-Law,' El Capitan (6th week) (CD-1,571-$1.65). Good draw at $6,000, with this may now be scheduled to go eight weeks at least. Otto Kruger gets an additional two weeks' leave from Metro to continue in the show.

'The Middle Watch,' Music Box (4th week) (C-965-$1.65). Run nearing its end, with George K. Arthur likely taking over the Playhouse after 'Biz Before Pleasure.' Last week all right for the co-opers at $1,400

'The Only Girl,' Biltmore (2d-final week) (M-1,656-$1.65). Disappointing at $6,000, with the future of the musical doubtful.

'GIRL' REPLACEMENT

Los Angeles, May 29.

Eleanor Hunt replaced Evelyn Rhue last week in the cast of 'The Only Girl,' current at the Biltmore.

She plays the role of Patsy.

Flock of Broadway Bow-Outs Puts List Below June 1 Ebb Last Year

Start of June this season is running neck and neck with the same week last year. Heavy crop of closings last Saturday and this week will drop Broadway's list to 15, at most. Last year there were 17 shows at the time, real difference being that there were more runs about to wind up, while currently there are more repeats and revivals.

Repeat date of 'Of Thee I Sing' drew better than expected, with grosses around $16,000 at $2.75 top, and it is holding over beyond the two weeks announced. 'Both Your Houses,' the prize winner, brought back for a single week, is staying a second week, having gotten $10,000—profitable. 'Counsellor at Law' did well enough, too, at stopped Saturday.

'When Ladies Meet,' another repeat, folded Saturday following union trouble, at which time '$25 an Hour' stopped at the Masque and the Gilbert and Sullivan season ended at the St. James. 'They All Come to Moscow' will stop at the Lyceum Wednesday.

trike Me Pink' heads the closings due Saturday, chief grosser stopping because its leading player (Jimmy Durante) will leave; it is finale also for 'Forsaking All Others,' Times Square; 'Run Little Chillun', Lyric; 'Both Your Houses,' Barrymore, and possi 'ing,' Imperial.

A heat wave last week, when the temperature reached 86 degrees, dropped some grosses to new lows. No premiere carded this week. For June 12 the listing is: 'Shooting Star,' Selwyn; something called 'Not Tonight Baby' (no house named), and revival of 'Climax,' postponed from this week.

Estimates for Last Week

'Best Sellers,' Morosco (5th week) (C-830-$3.30). May stay for while but summer holdover doubtful; house and show same management; slightly over even break at $5,000.

'Biography,' Avon (25th week) (C-830-$3.30). Will play through June and perhaps longer; off with field last week; $7,000; lowest figured to date but profitable.

'Fly By Night,' Belmont (1st week) (C-500-$2.20). Presented independently (Charles E. Sullivan); written by Richard F. Flournoy; also called 'Under Canvas'; opens Wednesday (31).

'Forsaking All Others,' Times Square (13th week) (D-1,057-$3.30). Final week; did moderately well most of way at $6,500 average; $4,000 or less last week.

'Gay Divorce,' Shubert (27th week) (M-1,395-$3.30). Another month to go and then Chicago; last week lowest since opening with gross dipping under $11,000; hurt by heat.

'Goodbye Again,' Plymouth (33d week) (C-1,042-$3.30). Will play through this month (June) with Chicago likely following; around $4,000; gets by through percentage arrangement.

'Mask and the Face,' Guild (4th week) (C-914-$3.30). Another week to go; about $8,000; strictly subscription money.

'Music in the Air,' 44th St. (28th week) (M-1,395-$3.30). Renewed ticket deal will keep this musical another two months; business off like all others but over $11,000 indicated.

'One Sunday Afternoon,' 48th St. (15th week) (F-969-$3.30). Should last through summer; modest cost comedy grossed around $6,000 last week; profit both ways.

'Run, Little Chillun', Lyric (14th week) (D-1,046-$2.20). Final week; colored novelty missed clicking but got by moderately; around $5,000 lately.

'Strike Me Pink,' Majestic (13th week) (R-1,700-$3.85). Final week; sustained hot weather dropped gross to $23,500 last week but could hold over; withdrawal of Jimmy Durante closing show.

'Take a Chance,' Apollo (27th week) (M-1,720-$3.30). Olsen and Johnson replace Jack Haley and Sid Silvers next week; continues another month and then Chicago; $15,000 estimated last week.

'Tattle Tales,' Broadhurst (1st week) (R-1,118-$3.30). Presented independently (Frank Fay, Barbara Stanwyck), coast revue toured to Broadway; opens Thursday (1).

'They All Come to Moscow,' Lyceum. Closes Wednesday at which time three weeks will be completed; continued after bad start for film rights.

'$25 An Hour,' Masque. Closed suddenly Saturday; played bit less than three weeks.

Repeats and Revivals

'Uncle Tom's Cabin,' Alvin; Players Club revival with all star cast; opened Monday; slated for two weeks.

'Of Thee I Sing,' Imperial; holding over this (3rd) week; business up around $16,000.

'Both Your Houses,' Barrymore; holding over although announced for one week; around $10,000 and profitable.

Gilbert and Sullivan revivals, St. James (Erlanger's), closed last Saturday.

'When closed Satur pute.

'June Moon,' Ambassador; revival.

'Another Language,' Waldorf; revival.

'It's a Wise Child,' Hudson; vival.

'ALIEN CORN' IN PHILLY LOOKS LIKE $18,000

Philadelphia, May 29.

This week winds up the legit season in Philly although one more booking is announced and a couple of others are reported for the summer months.

This week's two re-lighted houses are the Forrest and Chestnut (two U.B.O. theatres here), former with 'Alien Corn' and latter with Maurice Schwartz' 'Yoshe Kalb.' Both engagements limited to a single week, although latter might decide to hold on if attendance warrants. Announced booking is 'Shady Lady,' musical comedy tryout coming to the Chestnut (and not the Forrest as previously announced) on June 5. Both Garrick and Forrest are rumored as having musical bookings too.

Sale for Miss Cornell's 'Alien Corn,' was very big although not bulking as heavy in advance as 'The Barretts.' With a $3 top—a rarity here now—Cornell vehicle should get $18,000 without difficulty.

O'Shea's Milwaukee Co.

Milwaukee, May 29.

Oscar O'Shea players opened a summer stock season at the Davidson last night (Sunday) with 'Mary Comes to Stay.'

O'Shea is well known here through previous connections with Garrick and Shubert stock companies. Among those in his company are Esther Evans, Jay Collins, Emmett C'Shea and Cecille Elliott.

A 35 cent top has been established.

Inside Stuff—Legit

Reports from the coast that widow of the late Flo Ziegfeld, would present 'Ziegfeld Follies', were partially confirmed at the Erlanger office. Erlanger estate has a proprietory interest in the title along with the Ziegfeld estate. If the deal has been consummated it was arranged by Miss Burke and Saul J. Baron, attorney for Erlanger's estate. Relations between Baron and Judge Mitchell Erlanger have been strained since the estate was bested in court by Charlotte Leslay Fixel, the showman's common-law wife, who has since remarried.

Miss Burke may use Ned Wayburn and Bobby Connolly as stagers, if the 'Follies' reaches the boards. A. C. Blumenthal, who handled the Ziegfeld show matters during his illness and after his demise, announced a 'Follies', but apparently dropped the plan. Max Hart sought the title rights, his proposition probably now dependent on the result of the Burke-Baron negotiations.

Crosby Gaige points out that although Paramount has invested money in the production of 'Shooting Star', the play written about the life of the late Jeanne Eagels, shortly to be shown at the Selwyn, the bidding for the picture rights will not be curtailed. If there is any bidding for the rights, Par must top any other bid if it wants to do the screen version.

Impression appeared to be that the Par interest in 'Star' was a violation of the Dramatic Guild rules. Technically that is not correct, but the deal was turned down once.

Vic Monroe, assistant stage manager for 'Strike Me Pink', Majestic (N. Y.), was ordered to Saranac last week. A throat ailment apparently not correctly diagnosed, caused him to whisper for the past several seasons.

Sam Ledner, stage manager of the show, raised $500 among the company and out front employees, which was presented to Monroe. Latter was with George White musicals for eight years and last season was backstage with Ziegfeld's 'Hot Cha'.



Poil de Carotte

(Continued from page 15)

others, and net result is an entrancing film.

Robert Lynen, a kid who never before had professional experience, is 'Poil de de Carotte.' Literally that means 'Carrot Hair.' He's an unhappy youngster. Born unwanted, when his father and mother were already at the parting of the ways, he's the butt of all arguments. His mother is portrayed as a completely mean woman. She beats the kid at every possible turn and makes his life miserable. The father is no help, either, because he's a tired, completely egotistic person who can't be bothered noticing whatever isn't directly under his nose. So the kid finally decides the only thing left is suicide. He hangs himself, the father saves him, and the two go off hand in hand to talk over what they can do about the mother.

Not a very pretty story, but it's handled simply and with force. Lynen sets himself immediately as a kid actor. No child, anywhere, has surpassed this performance. Harry Baur, as the father, also turns in the best work of his career. And he's probably France's best character actor. Catherine Fonteney, as the mother, is effective. She's from the Comedie Francaise and knows how.

Maybe it's not possible to dub the picture into English, 'th most obvious way of handling the film for local consumption. It's being sold here as for 'adults only,' which is silly. It may eventually be remade by a Hollywood company, although the Coast is still leery of kid stuff.

Kauf.

LIBELEI

('Young Love')
(GERMAN MADE)

Paris, May 9.

Original German version with French sub-titles, now being shown for a run at the Studio de l'Etoile. Story by Arthur Schnitzler. Directed by Max Ophuls. Cast includes Magda Schneider, Loutze Ulrich, Willy Eichberger and Liebeneiner.

This Viennese love story is heads and shoulders above the rank and file of usual screen entertainment. It is particularly impressive because of the earnestness and sincerity with which it is presented. There is no striving for novelty or sensation; instead, the director has unfolded the poignant revelation of a youthful love, too perfect to last, with telling simplicity and flashes. It is seldom that the work of a great writer is transferred to the screen with such sympathy and understanding. Max Ophuls is not just a master of technique, but an artist.

Though the romance deals with the evanescence of youth, it is evident from the beginning that tragedy must shadow such heights of happiness. Fate brings together a handsome young officer of dragons, who has had a disastrous love affair with a baroness, and the sweet, soulful daughter of an old musician. In their walks through the streets of Vienna during a snowstorm and a sleigh-ride in the Semmering forests, the ardent young couple swear their undying devotion. But they cannot control the forces of life which involve the soldier-lover in a duel over his first boyish flame, the baroness. He is killed, and when his sweetheart receives the dreadful news, unable to go on without him, she throws herself out of the window.

COUGAR

Sidney A. Snow production and state rights release. Features Jay Bruce. Based on mountain lion hunt in California. At Cameo, N. Y., week starting Saturday, May 20. Running time, 70 mins.

This is an interesting camera record of an expedition into Caly hills in quest of cougars, or mountain lions, and other game indigenous to the western United States. Better than most film accounts of hunts or expeditions, and besides attracting attention of grownups should be great for the kids. Latter were preponderately in evidence at showing caught here.

RKO's freak Cameo is billing picture as 'Cougar the King Killer.' This may be literally incorrect in deference to the African lion, but for purposes of the b.o. it is desirable to add something to 'Cougar,' as it appears in main title of picture. Few people, particularly in the east or south, may know what cougar is.

Even in the west the animal is more generally known as the mountain lion. He's not the largest of North American animals, but comes close to being the most vicious.

Like his more notorious African brother, the American lion gets a kick out of killing, and many states pay hunters to wipe them out. This camera record is of one of the hunts of Jay Bruce, California lion killer, with the offscreen narrative well done by Snow, credited as producer.

Action starts with arrival of small expedition in lion country, and after various minor captures of cougars, mostly kittens, and other animals and snakes, comes to a climax with shooting of a big mountain lion. Other captures are alive, with closeups of Bruce getting the mean little animals by the throats. He gets rattlers the same way.

While the photography is much better on the whole than is to be found in the average picture of its kind, now and then it is unfortunately jumpy when something exciting is going on. Fight between a rattler and king snake is also glossed over, with actual attack not on film. Battle of the dogs with a big cougar also not well caught in closeups.

This is the sort of animal picture that can bear exploitation with good possibilities of making money in the right theatres. It's not a big first-run item, but in the medium and lesser operations has better than fair chances.

Cameo engagement aided by personal appearance of Bruce and one of his dogs.

Educational not so long ago released a short subject based on a farmer's capture of a cougar. Prior to that Educat released a feature similar to 'Cougar' called 'Trailing the Killer.'

Char.

SCARLET RIVER

Radio production and release. Stars Tom Keene and features Dorothy Wilson, Creighton Chaney and Rosco Ates. Otto Brower, director; David O. Selznick, producer; Paul Lewis, associate producer; story and script by Harold Shumate; Al Sherman, art; Nick Musuaca, camera; Fred Knudtson, editor. Cast: Ed Kennedy, Billy Butts, Hooper Atchley, Betty Furness. At Loew's New York, N. Y., one day, May 25, on double bill. Running time, 63 mins.

Basically this is western No. 1, the one in which the rascally foreman connives with the villain to bankrupt the poor gal and cop the ranch. But this time it has been mixed up quite a bit and with good photography, well-chosen settings and satisfactory sound it's a pretty good western. Added angle of a picture company working on the threatened ranch, with the hero of the troupe doing the rescue work, is going to help and will permit this release to take a chance where a straight western would sell no tickets. Sold from the picture angle it should click with B houses.

Production scenes are well handled to give a good idea of how it's done, with a complete duplicate outfit used. Opening comedy bit, a trifle overstressed, has a real estate picnic swarming into the vast open spaces just at the wrong moment, which is why they go to the ranch.

Dialog is none too brilliant, but it tells the story, there are the usual outdoor shots, apparently in new territory, and the interior photography is better than that in most westerns.

Keene gets good support from Creighton Chaney and Hooper Atchley as the menaces, and Dorothy Wilson makes a personable and useful love interest, with Roscoe Ates in for comedy without his stutter and just as funny. Not a knockout, but an efficient job.

Chic.

28 Jours de Clairette

('Clairette's 28 Days')
(FRENCH MADE)

Paris, May 10.

Directed by Andre Hugon for Gaumont. Opened originally at the Olympia. Cast includes Armand-Bernard, Mlle. Mireille, and others. Adapted from the musical comedy by Antony Mars, Hipolyte Raymond and Victor Roger by Andre Hugon.

Intended as a merry little film operetta laid in picturesque settings of the Paris of 1889, but the gaiety is much too forced.

Clairette, a fascinating little milliner, marries Monsieur Vivarel. She is jealous of Berenice, the former mistress of Vivarel, who has become a modiste since being abandoned by her lover. When Vivarel is called away to serve his 28-day military duty in the 33d Hussars, the two women decide to follow him.

Clairette, being the niece of a fencing master, is well versed in handling arms, an disguises herself as a young adjutant, while Berenice passes herself off as Vivarel's wife. The real wife plunges into a series of reckless deeds of impossible bravery in her vengeance, and her adventures, gay escapades and the blunders and many mixups which ensue furnish the comedy situations.

In her male disguise Clairette fights a duel with one of the soldiers. She is put in prison, but escapes in feminine attire. In the end Clairette's enraged and outraged husband is brought to terms, and Berenice finds consolation in the hommage paid her by a captain who in private life is a wealthy wine merchant.

Mlle. Mireille as Clairette is frequently diverting as a comedienne and is a talented musician. She is the composer of one of the most popular songs of the moment in France, 'Couches dans le Foin.' She has originality and personality, but, unfortunately, she is not star material in appearance. Armand Bernard does his best with the role of Vivarel, but the character is not particularly interesting. The balance of the cast is undistinguished.

Picture rises a little above the mediocre, but the story, music and settings had possibilities for something much better than has been achieved.

THE NUISANCE

Metro production and release, starring Lee Tracy. Directed by Jack Conway. Original story by Chandler Sprague and Howard Emmett Rogers; additional dialog by Sam Spewack and Bella Cohen. At the Capitol, N. Y., week May 26. Running time, 81 minutes.

Joe Stevens	Lee Tracy
Dorothy	Madge Evans
Dr. Prescott	Frank Morgan
Floppy	Charles Butterworth
Calhoun	John Miljan
Miss Rutherford	Virginia Cherrill
Kelley	David Landau
Mrs. Mannhei	Cora Sue Collins
Willy	Herman Bing
Beaumont	Samuel Hinds
Fred	Syd Saylor

'The Nuisance' is a bright little picture that should get moderate grosses but prove a b.o. winner in toto because of the modest budget this Larry Weingarten-Metro production evidences. (In line with a new studio policy, the MGM associate producers now get billing.) Lee Tracy is starred and now he's still a bit light for solo marquee draft, he has been building his draw and this should send him over.

Title is a bit obscure. 'The Ambulance Chaser' might be a more fitting label. (Wasn't that the title of a play by the Spewacks, who are now credited for the dialog?)

Tracy is the enterprising ambulance chaser who combines his Blackstone skill with out a little shrewdness in wresting big damage awards from the traction company of the anonymous city, where the surface car company has established a special crusade against its particular legal nemesis.

Romance interest is via Madge Evans as a special investigator for the traction company to lure Tracy into disbarment. Tracy's staff includes a besotted, lovable medico (well done by Frank Morgan) who can make healthy spines appear curved as the convincer for the jury on the plea of vast internal injuries following accidents.

David Landau as the car company's special detective, and John Miljan as its attorney, figure convincingly. While Charles Butterworth, one of his characteristic sap roles, bolsters things in general on the comedy end.

Tracy's own style is as breezy as ever. He's still given to long-winded speeches, probably for the best reason that he—with the possible exceptions of Lionel Barrymore and Walter Huston—is about the only man in pictures who can throw a number of 'sides' in one breath and keep 'em interested. However, there's more action to this'n, plus a more than average romance angle involving Tracy and Miss Evans. That, too, has been a handicap for this breezy player, his seeming inability to sustain love interest, although it's improved more than reasonably well here.

Film will have to be sold for best exhibitor benefit, but the script furnishes plenty of fodder for that, through a series of ingenious ruses depicting Tracy's system in besting the law. Film has been variously known as 'The Chaser,' 'Accidents Wanted,' 'Ambulance Chaser' and 'Never Give a Sucker a Break,' its last label.

Abel.

Mille et Deuxieme Nuit

('The 1,002d Night')
(FRENCH-MADE)

Paris, May 17.

Preview of G. F. F. A. picture produced by J. N. Ermolieff. Directed by Alexandre Volkoff, with dialog and story by Fernand Divoire. Starring Ivan Mosjoukine and featuring Tania Fedor. Others in cast: Germaine Brune, Laure Savy, Nathalie Lissenko, Nita Alvarez, Carla Darey, Neni-Yo, Sinoel, Georges Cathelat, Maurice Schutz and Gaston Modot.

Another Arabian Nights type of production with fantastic adventures, colorful costumes, harem scenes, dancing fetes, and plenty of fighting on horseback and on foot. Reminiscent of the early days of silent, crowded-action films, offering no new technique and no especial interest except as a spectacle for the eye and a vehicle for Mosjukine to look handsome in Valentinoesque raiment.

But because of star's great popularity and what will be interpreted in neighborhood houses as lavishness of production, picture has good chances of making big money in the Provinces. It would certainly create a stir in America, but has some value for foreign countries where costume fantasies are still well received.

Mosjoukine has the part of a heroic Prince Taher, who is chief of the guards at the court of the cruel sultan, Amrou (Gaston Modot). The beautiful blonde sultana (Tania Fedor), with modern coiffure and plucked eyelashes, loves him desperately and is loved in return, but the noble Taher endeavors to resist temptation rather than complicate matters further in the already corrupt court. The Prince is ordered arrested and escapes on horseback, jumping off a high cliff and swimming out to a fisherman's boat.

He goes to live in a rocky cafe with a band of merry vagabonds. The fisherman's fiancee is taken from the slave market to the palace, and the Prince and his followers set out to rescue her. In the free-for-all that ensues, the sultana, who thinks the Prince has fallen in love with the slave girl, learns that he still cares only for her and she visits him in the dungeon where he is confined by the sultan. The latter discovers his consort's attempt to free Taher and a duel is fought between the two men. In the end, Amrou is killed by his own creatures, and happiness results for the sultana and her Prince, and the fisherman and his sweetheart.

Photography is good and the dancing is really noteworthy. There are a few daring flashes of nude girls on the auction block and the slave-market sequence. Mosjoukine plays with dignity that makes him every inch the prince, but the earnestness he gives to his role makes it seem out of tempo with the other story-book characters who support him.

Tania Fedor has moments of serious acting, but looks out of place in the sultan's palace.

LA FUSEE

('The Rocket')
(FRENCH-MADE)

Paris, May 12.

Via Film Production. Directed by Jacques Natanson. Scenario by Henri d'Eslanger from the story by Mmo. Steinhof and M. Aime Simon-Girard. Starring Firmin Gemier, with Marcelle Geniat, Pasquali, Edith Mera, Lapadu Galas, Yamine Crispin, William Aguet, Simone Lancret, Louis Gauthier, Micheline Bernard and Regine Dancourt. First at the Gaumont Palace and this week at the Rex.

Firmin Gemier, former director of the Odeon theatre, is one of the very best French film actors and does splendid work in this story of the skyrocket career of a French business man who starts life as a humble canner, and after being promoted to the head of a little factory in a picturesque fishing village, finally becomes a powerful business magnate in Paris with advanced ideas about social service.

Sudden wealth and power change the habits and point of view of each member of the ex-canner's family, and when overexpansion and the world crisis ruin him completely in the financial world domestic troubles crowd in on him thick and fast.

His son marries against the father's wishes, his daughter becomes the mistress of the banker who had befriended the working man when he was poor and advanced the money for his ambitious undertakings, his wife dies suddenly.

Broken in spirit and fortune, the head of the house if Girbal is about to kill himself, but the indomitable courage of the man finally wins out, and he starts life all over again as a sailor on a little fishing boat, which is the son, Andred Girbal, has in business, has always retained for pleasure and will now turn into a means of a livelihood.

Not a big picture, but a very creditable attempt at something above the average of the usual French programmer, also a relief from the hackneyed triangular love plots or bedroom farces which prevail here. Good local color, interesting character development, able direction and very good support for Gemier are bound to put this production over as one of Via's best to date.

NIGHT AND DAY

(BRITISH-MADE)
(With Songs)

Gainsborough production and Gaumont-British release. Stars Jack Hurlburt and Cicely Courtneidge. Directed by Walter Forde; story, Jack Hurlburt and Douglas Furber; lyrics, Douglas Furber; music, Vivian Ellis; scenario, W. P. Lipscomb, Leslie Rowson, camera; George Gunn, sound; Ian Dalrymple and John Goldman, editors. At the old Roxy, N. Y., week May 26. Running time, 74 mins.

Jack	Jack Hurlburt
Mrs. Bobday	Cicely Courtneidge
Vivian	Winifred Shotter
Jules Martin	Francis Lister
Mr. Brown	Peter Gawthorne
Mr. Bobday	Ben Field

In England this was titled 'Jack's the Boy.' New title is probably to sex it up a bit, but there's no s. a. It's a story which probably appealed over there, but here it carries few laughs and less interest. Good photography and some snickers, but not enough of the latter to make it a safe bet even in the daily change houses. Won't be big money anywhere over here.

It offers two stage favorites whose names mean nothing on this side of the water outside New York, and whose style is too essentially musical comedy for U. S. screens. Not helped any by its musical features, but they probably won't hurt much, either.

Hurlburt is the son of a Scotland Yard inspector. He wants to join the force, but his father does not trust him. He enlists as a policeman, messes up a jewel robbery, but, with the help of Miss Courtneidge, gets the loot and helps convict the gang, the master mind of which is his rival for the ingenue.

Told mostly in the fashion of the stage, which makes for stiffness and lack of illusion. Broadly farcical and liable to break out with song or dance at any spot. They use the exceedingly antique ladder gag. It's a long ladder and it messes up traffic effectually, but it belongs to the old one-reel days over here.

Hurlburt is part of the time a light romantic figure and the remalnder one of the underdone detectives Mack Sennett used to do for Biograph. Comedian has a nice personality, and Miss Courtneidge has a real sense of humor. She might be a hit over here with the proper opportunity.

Mounting is excellent, lighting good, sound fair, and dialog bad.

Chic.

Moi et L'Imperatrice

('Me and the Empress')
(FRENCH VERSION)

Paris, May 10.

An Erich Pommer Production for UFA. Scenario by Robert Liehmann. Directed by Frederich Hollaender, who also composed some of the musical numbers. Dialogue by Bernard Zimmer. Starring Lilian Harvey and Charles Boyer. Also in the cast are: Pierre Brasseur, Daniele Parola, Pierre Stephen, Devilder, Nilda Duplessy, Carette, Michel Duran, Julius Falkenstein, Leardy and Verly and others. Opened at the Marignan-Pathe May 8.

A gay and attractive screen operetta laid in the period of the Second Empire. Picture has some quality of charm, color and entertainment which made 'Congress Dances' popular and should get across in any language or country. It is the last European production in which Lilian Harvey appeared before her trip to Hollywood.

As Juliette, coiffeuse to the Empress Eugenie, Lilian carries most of the weight of the entire film, but though so much footage would be ill advised for most stars, Pommer has chosen an artist whose pretty shoulders are quite equal to the burden.

The love interest begins by a meeting between the little court dressmaker and the Duke (Charles Boyer), who falls from his horse and is severely wounded. He calls for Marianne, his first love, but instead Juliette arrives and sings to the Duke, whose eyes are bandaged.

He can never forget the lovely voice, and as soon as he recovers is seized with a fever to find the owner of the dulcet tones. The search calls for a number of beautiful court scenes, interesting intrigues and episodes that almost involve the Empress in a scandal, due to a case of mistaken identity.

The music of Offenbach, Lecoqq and Audran is thoroughly delightful, and Frederich Hollaender proves his versatility by contributing a ravishing waltz of his own.

Boyer, seen recently in more heavy roles in 'Tumultes' and 'I. F. L. ne repond plus,' proves himself opposite Harvey equally at home in comedy as in his more intense dramatic roles. Cast is good support throughout.

WIVES BEWARE

(BRITISH MADE)

Jacques Haik production and Regent release. Stars Adolphe Menjou. Original dialog by Harold Dearden, Harry Gerrard, photographer; Thornton Smith, settings; Helen Lewis, editor. Harry Harris, asst. mgr. Cast: Margaret Bannerman, Jane Baxter, Claude Allister, Rene Ray, Jean Cadell, Henry Wenman, Kenneth Kove, Spencer Trevor. At Loew's New York, N. Y., one day, May 16, on double bill. Running time, 61 mins.

Another of those British quota pictures directed by Fred Niblo and using Adolphe Menjou and Claude Allister. That's something for the marquee, but there's still nothing for the screen. Idea is only fair, the development poor and the dialog flat. Sound indifferent, photography spotty, and in spite of careful production this does not show up. Packs a few laughs, but not enough. Can't rise above the second-raters and will need powerful support from shorts where not on double bill.

Concerns the man who marries the wrong girl with the jilted sweetheart coming to the latter's support when the husband gets tired. Comedy angle is a fashionable physician who is popular with husbands because he is quick to diagnose amnesia when hubby plays hookey. That's a good idea, but it is not worked out well.

Menjou is the usual philandering type and walks through his assignment. Allistor is better off as the physician, and there's a dead pan comedian for just a bit who could wow them in a real chance. Margaret Bannerman, as the discarded love, gives a nice performance, but is handicapped by being poorly photographed at times. Jane Baxter, an ingenue, is worth watching as she seems to be a comer.

Chic.

KARMA

(INDIAN-MADE)

London, May 17.

An Indian and British Productions, Ltd., picture, released through Gaumont-British. Directed by Franz Freer Hunt. Cast: Devika Rani, Himansu Rai, etc. Length, 6,000 feet approximate. Previewed, Tivoli theatre, London, May 10. Opening at arbie Arch Pavilion, May 15.

This all-Indian production was made, as far as the interiors were concerned, in the Stoll studios, London, where the synchronization was also put through. It is being put into the Marble Arch, presumably as some sort of an imperial gesture, and has the backing of the English India Office and a number of influential societies. As such it looks like receiving a certain amount of word-of-mouth publicity.

The actual picture is slow, unconvincing, and very vague; the real issues of the story not being cleared up at the finish. It is a sort of modern American romance, done against an Indian background, even complete with a themo song.

It has possibility of booking on novelty values in higher class picture houses here, but the general booking for the fans is highly doubtful. Its entertainment values are of the slightest.

Chap.

Pulps Away Down

With the market carrying a total of 77 pulp magazines two years ago, number now publishing is down to 30, out of more than 50% due to depression. Of those remaining, the average paid for stories is one to three cents a word. Reports are current in the pulp publishing field that in addition to trimming down on buying new material, the price to be paid will be further cut.

Since the squeeze began arriving a couple years ago, pulp mags have been using everything possible which they had bought in previous years but never got around to publishing. This has added to the difficulties of writers, including those with reps, in sustaining themselves through the pulp field.

Sumner Gets Slapped

particular and the public in general voice a mighty 'Amen' the opinion of the judge who heard agent Sumner of the Vice society argue against the propriety of publishing 'God's Little Acre.'

When the matter broke a number of writers, not particularly interested in the Viking press, but vitally concerned over the narrow censorship the society sought to impose, wrote the judge in protest.

In handing down the decision dismissing the case, Justice Greenspan expressed the opinion that possibly the protestants were better qualified to pass upon literary merits and proprieties than the man who made the complaint.

P. A. on Flying

Jay Blaufox, known in the producer-distributor and theatre fields as manager and pub-advertising man, has finished a book on flying that will be published in July by Adventure House. It's all about aviation and instruction, entitled 'Let's Fly.'

Blaufox writes from experience as a flier. He was a lieutenant in the Royal Flying Corps during the late war. Blaufox has done considerable writing for the magazines.

ion Hands

Morrow has set a half dozen of its ace mystery story fictioneers to work on a single book for a summer splash. Not a collaboraton but a six-pointed contribution. John Rhode started the tale, after which it was carried along in turn by Dorothy Sayers, Gladys Mitchell, Anthony Berkeley, Helen Simpson and Millward Kennedy. Book will be called 'Ask a Policeman.'

Dollar Poetry

Moss & Kamin, the New York booksellers, who have also tried their hand at publishing with a number of limited editions at more or less fancy prices, will go in for a series of popular-priced books.

Volumes, to consist mostly if not entirely of poetry, will sell for one dollar. First will be a collected group of pieces by Jeanette Derby. Title is 'Rigadoon.'

Again Tamar Lane

Tamar Lane, former publisher of 'Film Mercury' an 'Opinion,' has issued a new trade weekly, 'New Film Times,' which went on the stands May 20. Sheet is published in Hollywood with E. M. McGray as business manager and a column by Joseph F. Poland, screen writer. First issue, eight pages.

irst-Hand for Turkey

Tsmet Sirri, young Turkish newspaperwoman, is visiting Hollywood and sending to her native country a series of stories on the studios and picture colonies. She represents 'Le Levant' and 'Halkin Sesi,' both of Smyrna.

Takes Four Vols.

Little, Brown is bringing out the Lloyd George War Memoirs. It'll be published in four volumes, two this Fall and two either next Spring or in the Fall of '34.

Beats Peg Joyce

Lieut. William T. Comerford, U. S. N. R. F., whose record besides having been married 14 times, includes appointment to the U. S. Shipping Board during the Harding administration, is negotiating with several publishers to handle a book he has written, entitled 'My First 14 Wives.' Macauley, Dodd-Mead and Claude Kendall are houses reported interested, but each has indicated story would have to be toned down a little before publication.

Lieut. Comerford is working on another book, 'Dream Ship,' based on the adventures of a yacht he took around the world to strange ports.

Now Bosses Milk

Another former newspaperman has been appointed to an important postion in New York State Administration. He is George A. Hastings, named assistant secretary of the new State Milk Control Board and, as such, placed in charge of its New York City office.

Hastings was engaged in newspaper and publicity work for sometime, serving as a member of the staff of the State Charities Aid Association for 15 years. He later was an administrative assistant to Herbert Hoover, and then was selected as director of the White House children's conference which the former President sponsored. Hastings is one of the few quondan newspaper scribes now in the State service who is a Republican.

Mostly Talk

Wilson Collison, who recently has given more attention to Hollywood, but who authored 'Getting Gertie's Garter,' 'Up in Mabel's Room' and similar stage fare between nearly a dozen novels, is back in print with 'One Night With Nancy.'

The night in question is spent by the guests at a house party in an effort to discover who startled Nancy after she went to sleep. The entire action transpires in the early morning hours and in one room in which the guests are assembled. Some brisk dialog and an occasional inventive bit, but it's scarcely a standout. Published by Macaulay.

'Spectator' Gives In

Oscar Cooper, for years general manager of the 'Motion Picture News,' formerly a film trade weekly, has been made circulation manager of the 'American Spectator.' At the same time the 'Spectator' has confided its advertising desk to Amy Vanderbilt, after holding out against accepting paid space.

Publisher Shot

A disgruntled employee, Edwin Davis, shot and killed E. Gail Patterson, business manager and assistant publisher of the Los Angeles 'Illustrated News,' when the latter intervened while trying to save the life of John W. McGuire, head of the paper's purchasing department, whom Davis had attacked. McGuire's condition has been critical.

Col. McCormick's Speeches

Col. Robert McCormick, head man of the Chicago 'Tribune,' is a frequent luncheon and dinner speaker these days in the Windy Burg. McCormick likes best of all to deliver a good ripsnorting harangue on how he drove all the reds out of Chicago 'Tribune' territory. His second favorite theme for speechifying is the high cost of government.

Not Right Away

There will be no selection of a new head to succeed the late Ormond G. Smith as president of Street & Smith until the estates of Smith and his brother, who followed him in death, are settled. Information is from an authoritative source. In the interim the vast publishing organization is functioning exactly as before.

'Century' Editor Dies

Clarence Buel, 82, who was one of the editors of the 'Century' magazine for 42 years and who was responsible for the series of memoirs by Civil war generals which is reputed to have brought the magazine $1,000,000 and 100,000 new readers died at his New York home May 22 after a long illness.

He retired from active work in 1913.

Best Sellers

Best Sellers for the week ending May 27, as reported by the American News Co., Inc.

Fiction

'Zest' ($2.00) ..... By Charles G. Norris
'Grand Canary' ($2.50) ..... By A. J. Cronin
'As the Earth Turns' ($2.50) ..... By Gladys Hasty Carroll
'Store, The' ($2.50) ..... By T. S. Stribling
'White Collar Girl' ($2.00) ..... By Faith Baldwin
'American Gun Mystery' ($2.00) ..... By Ellery Queen

Non-Fiction

'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'British Agent' ($2.75) ..... By Bruce Lockhart
'Marie Antoinette' ($3.50) ..... By Stefan Zweig
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'House of Exile' ($3.00) ..... By Nora Waln
'Looking Forward' ($2.50) ..... By Franklin D. Roosevelt

Bad to Worse

Henry Marcus, who Mark Henry used to be a figure in amusement trade journalism, including a period on the 'Clipper,' has turned mag publisher with a quartette of publications. The string includes two sexy pulps and a couple of 'art' mags, similar to the periodicals which Marcus helped to get out when with the now defunct Ramer Publications.

The Marcus pulps are 'Bed Time Stories' and 'Tattle Tales.' It's Marcus' belief that the terms demanded by the first-line mag distributors in New York can't profit the publishers except in the case of a mag with unusual sales. Besides, his publications have better sales possibilities in the sticks, anyhow.

Another 10 Best

William Lyon Phelps, this month, picked the best novels of the last five years. He says they must be good to be remembered, since the average life of a novel is only one year. He has a yen for murder thrillers, liking particularly this type of fiction because it makes readers forget all else. This is his first ten under the heading of thrillers: 'Bulldog Drummond Returns'; 'The Black Circle,' by Mansfield Scott; 'Somewhere in the House,' by Rufus King; 'The Strangler Fig,' by John S. Strange; 'The House Opposite,' by J. J. Farjeon; 'Under Cover Man,' by John Wilstach; 'The Murder on the Bus,' by C. F. Gregg; 'Adele and Company,' by Dornford Yates; 'Gangster's Glory,' by E. P. Oppenheim; 'Birds of the Night,' by Austin Moore.

Another Club

At a luncheon of representatives of book publishers and sellers held at the Hotel Duane last week, plans were completed for that informal club for the entire book industry sponsored by Barbara Frost. Decided to call the club the Book Center, rather than the Publishers' Center, which was the working title, with location at the Duane.

Headquarters of the organization have been readied, and there will be an open house for the publishing end tomorrow (31) afternoon and evening. Booksellers will look in on Thursday.

ight for 'Storm'

ivic Liberties Union, encouraged by the failure of Sumner to get a decision in the case against 'God's Little Acre,' has decided to fight for freeing of Peter Neagoe's book 'The Storm.'

Neagoe, a Rumanian-American who is among the foremost modern American writers, published his book in Paris and it has been exceptionally successful over there, going into three printings almost overnight. Customs officers, however, have forbidden it for New York. If the Civic Liberties Union wins its fight to give the book a free right of way it will be republished in New York, probably by Harrison Smith.

Hustling It Out

Macaulay will bring out John Wilstach's 'The Fate of Fay Delroy' this summer instead of holding till fall. Rise of Fay from Winter Garden showgirl to star might hit move song cycle. Melville Ellis, Wilson Mizner and other old Broadway celebs are in novel. Rejuvenation, scientific, makes heroine a star again after going passe, then daughter steps in as understudy. Paramount has read mms for Claudette Colbert.

Forms Chatham Press

Another son of a popular novelist to become a book publisher, following the action of Stanley Rinehart, of Farrar & Rinehart, is Leon Bercovici, whose pater is Konrad Bercovici. In association with Ernest Reichl, young Bercovici has formed the Chatham Press.

Unlike Stanley Rinehart, however, who is publisher for his mother, Mary Roberts Rinehart, young Bercovici will not have his parent on his list. Bercovici's idea is to issue humorous books only, and the elder Bercovici doesn't write in that fashion.

More Poems

'Without Music,' a book of satirical poems by Dwight Fiske, with an introduction by Robert C. Benchley, will be published early next month by the Chatham Press, formed to sponsor satirical verse. This book has 52 full page illustrations by Scott Wilson. Dwight Fiske is an entertainer, at the super-night clubs, at present holding forth at the Mayfair Yacht Club, where he recites his poems, while playing appropriate music.

im Meets F.

Jim Tully, east currently for new story deals, left Monday (29) for Washington, D. He had an appointment to give the President one of those Tully interviews. 'Red Book' commissioned Tully to make the attempt.

Chatter

Major Hamilton Gibbs back from France with part of a new novel.

Harry Donnenfeld will move his mags away over on the east side.

S. S. Van Dine's 'The Dragon Murder Case' has a Friday, 13, publication date.

Upton Sinclair sent a copy of his book on William Fox to every Congressman and Senator.

Scenario writer for many years, Nell Brant has just had his first novel, 'Fountain Boy,' published. Vanguard Press is publishing.

Vickery & Hill, who publish 'Good Stories' and 'Hearth and Home,' are to merge the two this summer, continuing the 'Good Stories' title only.

William Randolph Hearst does not permit any man to address him by his first name. Publisher is 'The Chief' to all his newspaper and magazine employees.

Radie Harris, in addition to her 'Sunday Mirror' (N. Y.) film column is doing a screen chatter col. for 'Screen Book,' monthly.

Chinese Pack 'Em

(Continued from page 1)

director changes script in time for next performance.

Cast does not study lines, or business, but ad libs throughout with only a general idea of what it's all about. Only reminder is a bulletin board with bunch squares

Squares are synopses of acts.

Real Femme Lead

New company is headed by Sun Pao Qual Wing, leading male actor of Canton, and Sai Lai Hai, leading fem ditto. Latter bore a baby before embarking 'Frisco-ward, and when not on stage can be seen nursing or girdling the infant. Troupe differs from the Mei Lan Fang type of cast in that their plays are modern in theme and dress. Other style (Fang) plays traditional drama 400 to 500 years old, using rich, old-style costumes and no fem stars, males doing a female impersonation, as does Fang, when dames are necessary. Modern troupe no mix-up like that because Americanized Chinese attending here want their sex straight. Particular passion with these ticket buyers right now is an ingenue with boyish bob who plays parts wearing golf knickers and sweater.

Audience is noisy and all over the place, grabbing better seats as emptied, seemingly regardless of the show, but chiming in on laughs as they pop. Chinese prop man not as glorified in these modern shows as in old-fashioned ones, but is merely tolerated.

Musicians sit at stage right and are venomous in beating brass out of tympani and wind out of flutes. Since Chinese instruments are based on allee samee principle, musickers constantly change seats to double in brass or wind; distracting to laymen but not to Chinese audience.

Price scale a howl to whites, but reasonable to Orientals. Show starts at 7:30 p.m., when admish is $2.50. At 8 it's $2; at 8:30 it's $1.50; at 9 a buck; at 9:30 four bits—then slides off by dimes and nickels until closing time which is around midnight. Big opening house regardless of cost, as most customers can't read programs and want to get whole plot from the beginning.

CALENDAR OF CURRENT RELEASES

(Continued from page 38)

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1, Rev. May 9.

Uiani, Uiani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Dir. Alexander Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda, Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrich Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heins Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to address—

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th St.
Capital Film Exchange, 630 Ninth Ave.
Embassy Pictures, 729 Seventh Ave.
European Film Corp., 154 West 55th St.
Filmcholce, 33 West 42d St.
Foreign American Films, 111 W. 57th St.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales Corp., 729 Seventh Ave.
Germania Films, 22-23 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Harold Auten, 1560 Broadway.
International Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg Co., 729 Seventh Ave.
J. H. Whitney, 360 East 72d St.
Kinematrade, 723 Seventh Ave.
Madison Pictures, 111 West 57th St.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th St.
Quality Pictures, 630 Ninth Ave.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film Corp., 274 Madison Ave.

A Drummer's Lament

By Burton Crane

Aol Hotel, Sept. 2.

Dear Sam,

Just to be mean, I'm going to tell you this happened and make you wait for your news. Now, don't skip ahead, you dumb-

I had to get up
and I made Rounds wake
He opened one eye and wanted to know what. I told him. He had to find Agnes during the day and ask of Pete to get to the - eral before 3:30 or we couldn't get married there'd be a lot of trouble. You see, I didn't trust what would happen with Molly unless I were married to somebody else. Even then, I wouldn't trust myself too far. Anyhow, that's the way I felt at the time and I'm not so sure now that I ought to change my ideas.

Rounds swore but promised to do what I wanted. Incidentally, I warned him that he'd darned well better be moved to another room before night came on if he wanted any place to sleep. He wasn't very polite about that but he also promised to move just before he dropped off to sleep again.

Well, I might have known. At that hour in the morning cruising taxis are few and far between and I'd pretty nearly walked all the way down to the Shimbashi station—about a mile and a half—before I got one. Then I didn't know enough Japanese to make a rate with the driver and he charged me one yen to drive three blocks.

I was cursing the whole Japanese nation by the time I got on the train for Yokohama.

Well, sir, I reached the port city, as they call it in the headlines. I reached the port city and then I didn't know what to do. Finally I got a taxi driver who had a pretty good idea and off we went. Goodness knows where we went, but I didn't want any of that at that hour of the morning. But the madame could speak some English and she helped me out, redirecting the driver. By this time it was about quarter to seven and I was scared to death that Molly had arrived and that I hadn't been there to meet her. I don't know what I was scared about, for I certainly didn't intend to marry the girl, but I was scared just the same. I'd made up my mind to tell her that I was getting married that afternoon and to send her back home as quickly as possible — on her money, if any.

Finally I got to the dock. It was empty. There wasn't a sign of a ship. Nobody could speak any English and I swore up and down to the driver he'd brought me to the wrong place. But he'd taken my money and wouldn't give it up, so I waited around. After about a half hour, along came a young foreigner, a shipping man. He was waiting for the same boat. We waited together. Finally he left me and went out in a launch when the ship came through the breakwater. I waited alone for a couple of hours more. Along about 10 o'clock the ship came in and there was Molly hanging over the rail waving a handkerchief and looking all pink and gold and delicious.

I went on board and Molly kissed me. I think I must have kissed her back, too. Then she kissed me again and I kissed her again. About that time I began to get a guilty conscience. I don't know what it is, but I seldom have a guilty conscience except when I'm enjoying myself. Ordinarily, in a case like that, you can just tell yourself, 'What the hell?' but this seemed different.

'By the way, Molly,' I said, making my voice just as casual as I could, 'I'm getting married this afternoon."

'I'm so glad, Eddie,' , and kissed me again.

At first I thought that was an awful nice way for her to take it, but later I got to wondering.

Anyhow, I helped her ashore with her bags, arranged with a transfer man to have them taken up to Tokyo and put her on board a train. I went along, too.

And all this time Molly was talking. Of course, this is all old stuff to you, Sam, but it was brand new to me. I'd never heard anything at all about Molly's getting an appointment as a stenog in the American Commercial Attache's Office. I'd thought she was coming out here to marry me. It had never occurred to me that ther'd be any other reason for the trip. I think that news of hers would have been an awful relief if I hadn't noticed she was wearing my engagement ring.

Well, she kept pattering on, asking me how the band was going and what I was doing to amuse myself and it kept getting harder and harder for me to break in and tell her just how matters stood. I think I told her I spent most of my time reading when I wasn't working and, Sam, I haven't read anything but a newspaper since I left Seattle. That's ow fussed she had me.

You know, without half thinking of what I was doing, I'd told the transfer man to send the trunks to the Yamagata hotel, perhaps because it was the only hotel I knew the name of outside the Imperial, which isn't in our financial class. So, without any to-do at all, we got off at Shimbashi and went up to the Yamagata.

That bum Rounds was still asleep. I stuck my head in the room and asked him. 'Did you find Agnes?' and all he answered was, 'Don't bother me.' I looked up the other boys, but no one had any idea where she was and, brother, I was up a tree.

The rest of that morning was plain, unvarnished hell. I still hated to tell Molly how things stood and that I was looking for another girl to marry that afternoon. I figured it would be easier on everybody if I just married Agnes first and explained afterward. I wasn't so darned sure I wouldn't weaken if I told Molly first.

I went down town looking for Agnes, to the Nikkatsu building and Shochiku and pretty nearly everywhere. Molly went along, too, because she said she wanted to see Tokyo. I took her to the Commercial Attache's Office and thought I'd get rid of her there, but we got an invitation to lunch which, somehow, I couldn't dodge. Molly introduced me as her fiance, too. I just smiled. If Harold Lloyd could have seen that smile of mine—honest, that was from the heart, Sam.

During lunch I sneaked out and phoned the Yamagata. Trelawney had met Agnes and he'd told her about the changed time for the weddi all the other boys along to act as witnesses, or bridesmaids, or something.

I could almost smile when I went back to finish my ice cream and coffee. Really jolly, I felt. I told a couple of jokes and Molly patted me under the table reprovingly, but she smiled just the same.

We went sightseeing again that afternoon and I kept watching the clock. At 3 o'clock I took Molly back to the hotel and told her she'd better get unpacked. As soon as she went upstairs I jumped into the cab and drove back downtown to the Consulate General. If you get married in Japan, you see, a vice-consul goes along with you to the office of the ward and sees that you're registered. Then he hands you both certificates which say that he has seen you properly married under the laws of Japan and that ends it. You don't have to have a religious ceremony unless you want to.

But Agnes hadn't arrived at the Consulate General, so I hung around, looking at magazines about American machinery and wondering how anyone ever lived to be of age it time always went that slowly.

A tall young fellow named Bingham, who said he was a vice-consul, came over and asked me what I wanted. I said I wanted to get married and was waiting for the girl. He told me to make myself

(Continued on page 63)

Welcome to
An Old Stand-By
ERNIE HOLST
AND HIS ORCHESTRA
Opening May 31 at New Yorker Hotel Lexington and broadcasting under NBC auspices. You can be sure Ernie will play these hits:
"Hold Me".
"Love Songs of the Nile"
"Sweetheart Darlin' "
"I'm Thru Saying I'm Thru"
"Remember Me"
"We're Together Again"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

Fiorito's L. A. State Date Must Have Men Standing By—Union

Los Angeles, May 29.

Musicians' local has served notice on Fox West Coast that the engagement of Ted Fiorito's band at Loew's State for two weeks, opening June 22, will not be permitted unless union men are put in the pit as the house orchestra. This is the first time that the union has applied the rule, in force for some time, requiring stand-by men when an out of town band is brought in. Minimum requirement is four men at $78 each weekly.

West Coast will comply with the demand in order not to upset the bookings.

Ritter Quits Berlin

Murray Ritter is leaving Irving Berlin to go into the agency business with the Curtis & Allen office. He has been in the music business for 20 years, the last 14 as general professional manager for Berlin.

Ritter will stay in New York, but in the fall he'll probably transfer to the C&A Hollywood office.

Buddy Morris West

Buddy Morris, gen. mgr. of the Witmark and Remick firms, leaves tomorrow (Wednesday) for the Coast where he will sit in on Warner screen musicals.

His stay will extend ir weeks or more. Morris was due to make the trip a month ago but awaited the arrival of his second child, another daughter, which occurred Sunday (28).

Even Stephen

Place Pigalle, swank New York nitery, has called it a season. Enric Madreguera orchestra will make another connection for the summer.

Vanity Fair, new nitery, opened with Jay C. Flippen as prime draw and Mickey Alpert, the recent Boston importee, as m. c. Alpert shifts from the Lido, which he reopened a fortnight ago, but which closed in a week.

Dave Dreyer on Spec

Hollywood, May 29.

Dave Dreyer is here for Irving Berlin Music Company to attempt to make studio connection. Likely it may be made with RKO Radio.

JELL SERIOUSLY ILL

George C. Jell, in charge of the master works for Columbia Phonograph, is in a serious condition in Roosevelt hospital, New York, as the result of a ruptured blood-vessel.

Jell, one of the pioneers of the business, has been with Columbia for almost thirty years.

MAY REVIVE DAN'S

Chicago, May 29.

Coffee Dan's, but probably under a new tag, will be reopened here to get in on the World's Fair. Spot has been in camphor nearly a year.

Oscar Weil, Danny Barone and Morty Hyman are forming a three-way partnership to handle the place.

ORR-JONSON ON OWN

San Francisco, May 29.

Harvey Orr and Ronald Jonson, couple of ex-Sherman, Clay men, have opened up a publishing house on their own.

They start their New Era Co. this week.

THE ALLEY RESTS

Tin Pan Alley called it a four-day holiday from Friday night to Wednesday morning this week, over Decoration Day.

All but the Warner Bros. group, which regarded itself too busy.

Goodhart-Hoffman Spli

Hollywood, May 29.

Looks like the team of Al Goodhart and Al Hoffman was permanently split with the departure of Hoffman last week for Seattle. He'll jump to New York from there. Goodhart is at Metro.

Last tune the pair did together was 'Who Walks In When I Walk Out?' in collaboration with Ralph Blue. Feist is publishing.

NIGHT CLUB REVIEWS

PABST CASINO

(WORLD'S FAIR)

Chicago, May 24.

Old Heidelberg Inn has a more easily accessible location but otherwise it appears at this writing that the Pabst Blue Ribbon Casino has more assets as regards size, set-up, surroundings, and general atmosphere than any dime-dance spot on the Century of Progress grounds. Moreover, it certainly has the most ambitious schedule of all. There will be Ben Bernie and Buddy Rogers, alternating between the Casino and the College Inn in the loop, there will be Guy Lombardo to play special matinees, and there will be Tom Gerun's orchestra to fill the interludes for what will be an all-day-and-most-of-the-night operating schedule.

This orchestral overhead sounds like part of the national debt. But to absorb it there are some 3,600 seats spread through a large indoor pavilion and out onto a wide verandah which is also a boardwalk running for several hundred yards along the eastern side of the lagoon and commanding a sweeping vista of the mainland part of the Exposition. Blinking with special lights, cooled by lake breezes, landscaped by specially planted full-size trees, with gondolas floating by on the lagoon, this boardwalk cafe is going to be one of the class rendezvous not only of the Exposition but of the town. It is immediately classified as opposition to the Marine Walk of the Edgewater Beach hotel 10 miles to the north.

There are dance floors on two sides of the band stand, which is open on both ends. One floor is indoors, the other is outside with a canopy. Actual location of Pabst Casino on the tip of the Island, near the 23rd street foot-bridge, has perhaps certain disadvantages in that it must be approached on foot from the mainland. Since no taxicabs are allowed it means taking a rubberneck bus to the nearest stop or making the jaunt by slow-moving wheel chair. That, however, seems a minor obstacle.

At a preview given four days before the Fair and the Casino were due to open it was apparent that much remained to be done but the premises were 95% ready and the organization was well advanced toward the degree of fast-stepping, smoothly-coordinating efficiency requisite to an enterprise of such magnitude. Hotel Sherman is operating the Casino with Pabst Blue Ribbon in partnership. By the graciousness with which the preview was handled, the catering evidenced to at least 1,500 people that the kitchen had met its first test with extreme neatness and dispatch.

Ben Bernie made his Pacific Coast broadcast at 11 p.m., thereby becoming the first advertising program to originate in the World's Fair. Bernie is going to have a busy summer with that trip back and forth between his two jobs. His air popularity will make him one of the draws of the Exposition for visitors, while his established Chicago following can choose between dining to his music at the Casino or breaking a club sandwich at the College Inn at a more advanced hour.

The Casino, in any event, seems a cinch click. *Land.*

ST. MORITZ, N. Y.

New York, May 25.

S. Gregory Taylor's St. Moritz hostelry has a swank aura, an attractive roof and Central Park frontage on the 31st floor, a crack band, one of the town's truly brilliant dance aggregations in Leon Belasco—and bum service. Dinner session on the roof is a week-end; over two hours easy. It's murder if planning to catch a show or a train.

That Belasco orchestra has been NBC'ing to some very good effect from the St. Moritz grill, with the result the roof, especially with the sudden onslaught of the humidity, undoubtedly created a bull market for the sky high dining room. But that's the secret of proper catering—being able to meet all emergencies and fill the demand.

Lots of other lil' things wrong with that St. Moritz roof. It's laid out in corridors and wings; not one area. There are three separate wings, not to mention the terraces. If dining on the terrace overlooking the park, whether or not hearing the music probably doesn't matter, but if spotted indoors, the magnavox system doesn't work and if the sub-band, a gypsy ensemble, isn't functioning, one might as well be eating in Lindy's.

Belasco is the prime draw, of course. He's a versatile maestro, vocalizing Russian, French, Spanish, German and contemporaneous airs, all highly in accord with the continental standard of the hotel. But that service! *Abel.*

Eli Dantzig opens on the roof of the St. George, Brooklyn, in June for the summer.

Edgewater Beach Club

Detroit, May 29.

Latest of the class spots to open, and should be the most successful. Tops anything the other spots offer, with only the handicap of being further from town. Spot is not new and has always been known as smart. This season should not hurt the rep. Happy combination of music show, food and room offer ideal combination for those who go places.

Unusual item is the orchestra. Lou Forbes, who stopped them cold when he was director at the Michigan theatre, has gathered some of the outstanding men in this town, and has an aggregation that tops anything that has played this town on club dates for several years.

Band is slightly handicapped by the smallness of the room. Number of men (11) might be considered too much band for a small spot.

For the inaugural show only three acts are used and they are oke. John and Edna Torrence are playing their first local club date and go over better, if possible, than at their local theatre dates.

Larry Vincent as m.c. and Bobbie Cook as singer complete the show, and both deliver. Vincent uses some smart lyrics and works at a midget piano. Bobbie Cook does pops and gets over nicely. Spot is under the management of Frank Colker, *Lee.*

HERE AND THERE

Dinty Moore is now at the New Terrace Garden ballroom, New York.

Sid Lippman remains at the coanut Grove, Los Angeles, despite the departure of the Phil Harris band. Lippman stays as musical director for the Ambassador hotel.

Jack Mass has been added to the Hollywood staff of Witmark.

Ozzie Nelson takes his stand June 22 for the summer at Handel's Duck Farm, the Lynbrook, L. I., roadhouse taken over recently by N.T.G. and Nick Blair of the Paradise.

Joe Candullo unveils at Pelham Heath Gardens, Pelham, N. Y., Saturday (3).

Ted Eastwood now head arranger for the Warner Bros. publishing group.

Frank Kelton, gen. mgr. of Shapiro-Bernstein, is making it a couple of weeks in Chicago contacting the New York bands in and around that town's summer spots and world's fair.

Fletcher Henderson has the Hollywood Garden, Pelham, N. Y. for the summer, with June 8 the opening date. He'll have a CBS wire four nights a week.

Irving Aaronson is set for Jacob Reeis' Park Casino, Brooklyn, June 9.

Ted Lewis replaces Guy Lombardo at the Dells, Morton Grove, Ill., following the former's departure from the Hollywood, New York, June 14.

Will Osborne settled down at the Post Lodge, Larchmont, N. Y., Saturday (27) with a CBS release.

Edgewood Inn, on the Albany-Pittsfield Road, and destroyed by fire in March, reopened last week, 'Uncle Harry' McDaniel's orchestra, officiates.

Connecticut Collegians playing at Green Lantern Inn on Saratoga-Schenectady Road.

Eddy-Burtson band is set at Feltman's, Coney Island, for the season.

Ralph Morris, only member Art Kassel's orchestra not leaving Chicago for Marigold Gardens, Culver City. His wife is ill and he's joining Phil Levant's orchestra.

Ben Pollock gave notice to the Chez Paree, Chicago. He expects to stay in the Windy City, but at another spot.

Frankie Masters' orchestra follows Charley Agnew into the Netherlands-Plaza, Cincinnati.

Ted Fiorito's orchestra will play a one-nighter at the Civic auditorium, San Diego, Calif., June 21. David Hillman, of Hollywood, booked.

Inside Stuff—Music

Under its contract with the British Performing Rights Society, Campbell-Connelly cannot make any special deals with Joe Morris or any other publisher, when giving an American firm one of its songs, other than the publication rights. The copyright rests with Campbell-Connelly and cannot be assigned to any American music firm. All that can be leased are the publication (i.e. sheet music, sales, etc.) rights for the North American countries to whichever is the American licensee.

The ASCAP keeps a separate accounting of the performing rights, with the copyright users making special accounting on a point system, so that the American Society can accurately account to the British Society on all British-owned copyrights. The British Society in turn disburses the moneys on its own basis of royalty dividends.

This deal between ASCAP and British Society is by treaty, and the contract is reciprocal, as the British Society similarly accounts, on a separate special docket, for the American tunes which are leased to the English publishers.

Joe Morris Co., which recently took over the tune, 'Can't We Meet Again', has no different arrangement with C&C than when Robbins, Keit-Engel or any other American pub took over one of the C-C numbers.

Under the present plan of allocation for the tunes that Walter Donaldson and Gus Kahn turn out for Warners' 'Footlight Parade,' they will go to Remick, while songs from the Eddie Cantor-United Artists' 'Roman Scandal' are slated for the Witmark catalog. That will make it two even for the WB publishing affiliates and give Remick, the screen compositions click, a chance to strengthen its rating with the American Society of Publishers, Authors and Composers. Witmark got WB's '42d Street' score with the ditties from 'Gold Diggers of 1933' assigned to Remick.

To date the tunes from '42nd Street' have sold an aggregate of around 370,000 copies. 'Shuffle Off to Buffalo' and the title number account for about 75% of this distribution. It is estimated that on the final tally the four songs from '42nd Street' won't better a 425,000 total.

Gus Arnheim and Abe Lyman, who've been feuding for a long time, ever since Arnheim was Lyman's pianist-arranger, are going their separate ways with Lyman going back to the Cocoanut Grove, Los Angeles. Arnheim shifts to the St. Francis hotel, San Francisco, after a season at the Beverly Wilshire hotel, where Arnheim inaugurated a supper dance policy after that ultra Beverly hostelry spurned it for some time.

When Lyman left, Arnheim succeeded him at the Grove.

As an exploitation tie-in with WB's 'Gold Diggers of 1933' Brunswick made a special imprint of the picture's score and turned over to Remick gratis 1,000 pressings for distribution among film exhibitors.

Platter contains dubbed excerpts from Guy Lombardo and Victor Young recordings with Kenneth Roberts, CBS announcer, doing the spiel on the screen musical and its songs and making note of the Brunswick connection. Brunswick is a former Warner Bros. subsidiary.

The continued success which one music publisher has enjoyed with a reputed ignoring of the non-payment restrictions for radio and other talent, is leading a couple of the other firms to wax equally careless.

Some frankly state that maybe he has the right idea in plugging songs the public will buy rather than exploit smart song material that pleases the artists, but can't intrigue the buying public.

Hearst rags came through with their usual chunks of free space for the Marion Davies 'Peg O' My Heart' film. Robbins Music with 'Sweetheart Darlin' planted in the film got an eight-column streamer in the Chicago 'American' on the song with full and detailed credits on publisher, composer, lyricist. In fact everything but the price per copy was mentioned.

Charley Straight's expulsion from the Chicago musician's union was accompanied by a fine of $6,000. Straight was charged with underscaling and yanked out of Old Heidelberg Inn at the World's Fair.

However, from report, underscaling was not charged against the Old Heidelberg date, but is said to date from a previous nite club booking.

First published song ever written by Richard Whiting was 'Killarney Rose', introduced by Fiske O'Hara in one of his shows in 1913. Now O'Hara has been spotted in 'Paddy the Next Best Thing' at the Fox studio, for which Whiting is writing the tunes.

Illie Livingston and Abner Silver have a new ditty titled 'My Design for Living.' Other songs that borrowed their handles from stage or screen productions were 'Farewell to Arms,' 'Three On a Match,' 'Cabin in the Cotton' and 'A Bedtime Story.'

Lew Brown asked the other publishers for a $2,500 advance on 'Pass Your House.' Robbins and others were willing to pay $1,000. Brown is reported having given it to Bobby Crawford sans any advance as a gesture of co-operation.

MUSIC MEN TO FAIR; CHI AS PLUG CENTER

Joe Santly will be among the first of the New York music men to shift to Chi during the World's Fair for the anticipated big music doings at that time. Santly will become Willie Horowitz's assistant for Robbins.

Other of the Broadway tinpan alleyites will similarly augment the Chi branch staffs when the Fair makes that spot the key plug centre for the nation's tunes.

Lindy Asks Permit

Washington, May 29.

FRC has received an application for an air license from Charles A. Lindbergh.

He's seeking permission to broadcast at six points between 333 and 12,480 kilocycles with a 12-watt transmitter.

Beasley Set

Hollywood, May 29.

Sherwood Beasley's orchestra goes into the Club Ballyhoo, following Earl Burtnett, who will one-night it through Texas.

Beasley combo also goes remote over KFAC.

Chi Expo Helping N. Y. Recording Labs

New York recording labs are busy turning out ballyhoo disks for commercials with exhibits at the Chicago Century of Progress. Instead of using live spielers, the firms have availed themselves of a mechanical substitute composed of a set of recordings, a disk repeating machine and a loudspeaker.

In ordering the ballyhoo imprints, the exhibitor customers advised the recorders that since the disks were to be played repeatedly they would have to be made of the best materials available. In almost every instance each stencilling has called for 100 pressings. About the most elaborate set of recorded sales talks was that turned out for the Baltimore & Ohio railroad with this series combining travelogs, educational bits and a variety of sound effects.

SOSNICK WITH A&P

Chicago, May 29.

Harry Sosnick's orchestra will officiate at the Atlantic and Pacific Co.'s free show at the Expo until July 1 when Harry Horlick will bring in his A&P Gypsies.

Sosnick may continue throughout the summer if two orchestras are deemed necessary.

Labor Saving

Hollywood, May 29.

Three current songs with similar melodies are 'Tell Me Tonight,' 'Farewell to Arms,' and 'A Fool in Love.'

Radio station bands receiving requests for any of the three during an evening are satisfying the fans by playing the first of the trio they come to in their books.

COLUMB. TAKES ELASTIC OFF BANKROLL

Encouraged by something of a pickup in the disk business during May, Columbia Phonograph has advised its recording department that it may proceed to loosen on money for talent. It means that guarantees will up and that talent which quit recording because of terms will resume plattering.

In line with the new spending policy, Ben Selvin, Columbia's general recording manager, was dispatched to Chicago last week to line up available name bands and radio warbling and comedy attractions.

Increase of disk sales has come in recent weeks, and has been particularly noticeable in the foreign language catalogs turned out by American recorders. This is interpreted by the trade as an indication that the laboring element, the chief source of consumption here, is once more obtaining the means to appease its musical fancies.

Perking Up

Bakersfield, Cal., May 29.

This town, 100 miles from Los Angeles, is rapidly becoming a spot for night life. Latest to get under way is the New Idylwilde Pavillion, just outside the limits on the Fresno highway. Wylie Skykes' orchestra provides.

Roosevelt Club, four miles south, is whooping things up with the Rhythm Boys, while the Nanking, located in the heart of town, is featuring Mimi de Val and Maurice. All spots doing fairly.

Band Union Orders Refund to Dance Debs

Los Angeles, May 29.

After a hearing board of directors of the Musicians' union ordered Jess Kirkpatrick to return a $77 check to the Junior Auxiliary, local deb organization. Union originally ordered the girls to give Kirkpatrick the sum as payment for rehearsals after his band's dance date was cancelled.

Debs contended, and proved to the union's satisfaction, that Kirkpatrick walked out of rehearsals because he considered them too exacting. Al and Art Beale's combo played the dance, which was a charity affair at the Biltmore. Danny Dowling staged the numbers.

Johnson's N. Y. Vacash

Hollywood, May 29.

Instead of going to Honolulu for a vacation, as planned, Arthur Johnson hopped the Chief Saturday night (27), headed for New York. Johnson got leave from Paramount due to setting back the start of Chevalier's next picture, 'The Way to Love' for a rewrite of the story.

Picture was scheduled to go into work next week, but it will be on the hook for some time.

Dancehalls' 4 Bands

Chicago, May 29.

Two dancehalls under McClinnin sponsorship, at the Century of Progress Exposition will employ four orchestras. Apparently set are the aggregations of Jack Russell and Fritz Miller for the Dance Ship and Eddie Neibauer and Herb Carlin for the pavilion near the 12th street entrance.

Both spots are practically ready to start their seasons.

$150,000 Weekly Talent Payroll For Nite Clubs, Beer Gardens As Expo Makes Chicago Hum

Chicago, May 29.

Weekly payroll for nite club, cafe, and beer garden talent in Chicago at the present time runs around $150,000. And all of the restaurants within the World's Fair itself have not yet expressed themselves as to policy.

Leading dine-dance spots, in point of costly orchestral and specialty talent, give a vivid picture of money prospects for the summer. These estimates are believed to be reasonably close:

Blue Ribbon Casino-$14,000.
Chez Paree, $8,000.
Dells, $7,500.
Congress Hotel, $6,000.
225 Club, $5,000.
Lasalle Roof, $5,000.
Palmer House, $3,500.
Lincoln Tavern, $3,500.
Edgewater Beach, $3,000.

In the case of the Blue Ribbon Pabst Casino, located within the Fair grounds, and the College Inn, joint operation of both these places by the Hotel Sherman will employ Ben Bernie, Buddy Rogers, Tom Gerun, plus Guy Lombardo for special matinees. Cost of Bernie's radio commercials is figured in the total as the purpose of this is largely to help attract customers to the beer garden.

Dells has Lombardo plus a tango group and floor shows. Chez Paree and 225 Club use expensive headliners, such as Harry Richman, Sophie Tucker, etc. Congress hotel treats itself to Vincent Lopez in one room and Leo Reisman in the next. Such spots as the Lasalle hotel and the Palmer House have completely gone ga-ga on talent by former conservative standards of both places.

Many Others

In addition to these leaders the nite life of Chicago during the World's Fair is well provided for in a variety of spots, all of which will probably have more elaborate entertainment than heretofore. Included in this category are such places as the Blackhawk, Bismarck hotel, Old Heidelberg, Club Royale, Club Shalimar, Frolics, Villa Bouche, Vanity Fair, Via Lago, Granada, Playground and the Drake, Blackstone, Stevens and Auditorium hotels. Drake, for example, is installing its first floor show. Auditorium has a dance band for the first time in 20 years, and the Stevens has Paul Ash. Cafe de Alex, in the Fair grounds, will probably use Don Pedro orchestra.

All in all the demand for orchestras and entertainers is terrific right now. Whether all of the places can or will make money, or whether a small group of favorites will get most of the cream, remains to be seen. A bearish note in the bullish nite club market is the closing last week of the Folies Bergere with no announced intention of reopening.

ORGANIST'S PUBLICITY

Philly Papers Play Up Hustler's Marital Troubles

Philadelphia, May 29.

Horace Chopi Hustler, theatre, church and radio organist, is having his marital differences aired in local papers. Whether a divorce results or not, he will not lose his air job, says I. E. Jackobson, program director of WPEN.

According to Mrs. Hustler, her husband obtained secret divorce from her five years ago, of which she knew nothing. They were reconciled soon after and lived together until this winter. She has petitioned the Montgomery county courts to set aside the divorce as irregular, although announcing her intention of remaining separated from her husband.

FILM MEN ASK MPPA TO CLEAR ANZAC MIXUP

American picture producers have called upon the Music Publishers Protective Association to straighten out the tangle which their Australian reps are in with music men over there. Plaint from Australia is to the effect that the publishers there are demanding their end of synchronization money before the government okays U. S. product for release.

John G. Paine, chairman of the MPPA board, has passed this info along to his association with the request that they help solve the jam by paying their publisher agents in Australia what's coming to them. In a letter describing the producers' predicament, which Paine has sent to the MPPA membership, he quotes from a communication received by Educational Film Exchanges from Australia.

'The position,' writes Educational's Australian rep, 'is apparently that Paine has failed to account to our local copyright owners for their proportion of the fees. This really does not help us here because under our local laws, Edwards (head of the Australian publishers association) can claim fees from us as the importers of the films into this country, irrespective of whether Paine has received the fees or not.

'No doubt, Edwards has decided the easiest way for him to collect what he wants from Paine is to put the pressure on us here, and unfortunately he is in a position to do so, and if he definitely demands a payment of these royalties we shall have no alternative but to pay him here and leave it to you to collect through the producers a refund from Paine.'

Paine's letter points out that he, as agent for the MPPA, was under no obligation to pay Edwards, or the Australian publishers, anything. His function, explains Paine, is to pay the American publishers, and if these had contracts with the Australian music men whereby they were entitled to a cut in world license fees it is up to the publishers here to make immediate settlement so that the picture producers who have paid for the music won't continue to be harassed by the Australian publishers.

S-B'S U DEAL

Hollywood, May 29.

Shapiro, Bernstein is intcrested in publishing songs from musical pictures and may strike a deal with Universal to release numbers from the latter's future films.

Single production with music at U's coast studio so far set is 'Orchid Girls,' formerly 'Lilies of Broadway.'

Girl Organist Appeals

Albany, May 29.

Bettye Lee Taylor, radio and theatre organist, has filed an appeal from a supreme court order setting aside a $20,000 verdict and dismissing a $100,000 complaint against Albany and the New York Central railroad.

Miss Taylor was injured when her automobile skidded on ice into an abutment of the New York Central overpass in Albany. A jury awarded her $20,000.

Musical Realty Plugs

Riis Park, realty development at Neponsett, Long Island, has spotted Irving Aaronson and his Commanders for the summer as a name band ballyhoo for the real estate venture. A big beer garden (outdoors), in which the Trommer's brewery people are reported interested, goes with the venture; also a WOR wire.

Manhattan Beach, N. Y., a Joseph P. Day realty promotion, for years has been using the Harold Stern band as a musical bally and has re-engaged Stern for the 19th consecutive summer.

RADNOR SUING FAMOUS

Martin Radnor has filed suit against Famous Music Corp., in N. Y. Supreme Court, Buffalo, alleging infringement. Radnor, in his action, contends two songs, 'The Love Parade' and 'My Dream Lover,' were taken from three numbers composed by him.

The songs which Radnor alleges infringe on his own compositions were composed by Victor Schertzinger for the Chevalier-Paramount film, 'The Love Parade.' Wattenberg & Wattenberg is counsel for the defense.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

New York court issues an attachment on the salary of Raoul Walsh to insure payment of back alimony due Miriam Cooper.

Laurence Schwab quotes payrolls of his five hits. They are: 'Desert Song,' $9,040; 'Good News,' $9,435; 'New Moon,' $10,125; 'Follow Thru,' $9,760; and 'Take a Chance,' $10,745.

Charles Nelson, who quit the prize ring to be ordained Bishop of the United Christian Church of America, puts the bee on a dance marathon in Astoria. He married a couple on the floor Friday night, to pulmotor the affair, which had been running for 72 days. When he found the bridal couple had not been paid their promised $100, he made a protest. That started a riot. After the police left, the marathon was all over.

Associated Press report says that Noel Coward has drawn $45,000 in royalties the past season. To help shoo the wolf, he also got $17,000 for playing in 'Design for Living,' plus a cut on the profits.

Latest Park ave. gossip has Tommy Manville, the asbestos kid, about to marry Nina Pearson, former showgirl. She was mentioned in that playful rumpus in an Havana cafe last winter when Lil Damita objected to the attention Nina received from Lil's boy escort.

Milton Aborn dropped his summer opera season, but may resume in a few weeks.

Arthur Lubin will try out Hurlburt's 'Greek Fragment' on the coast. If he likes it, it will be brought east in the fall.

N. Y. Court of Appeals sustains lower bench in refusing use of 'Tiffany' as a trade name by the film co.

Hudson River Day line has purchased the Buccaneer, an old schooner which has been used in a number of pictures, and will refit it as a floating theatre, anchored off Tarrytown. Will give two shows weekly, using one of the run boats for transportation from N. Y. and other river points.

Wiman & Weatherly considering a musical for the fall with Jack Haley and Fred Allen. Cole Porter to look after the songs while Bertrand Robinson will write the book.

John Tasker Howard swats Toscanini at the annual meeting of the Federation of Musical Clubs in Minneapolis. Charges that the conductor has played only four works of American composers in seven years.

Fay Webb Vallee has applied to the Supreme court for particulars in the suit of Katherine Leon for alienation.

Herman J. Biberman has bought George O'Neill's 'Something to Live For.' Will try it out in Westchester this summer.

Mitchell Parish and Frank Perkins will write original scores for the Bobby Sanford boat shows.

Brookfield (Conn.) Players will open their summer season July 1.

Jack Curley offers Dempsey $275,000 for the receipts of the Schmeling-Baer fight, but the ex-champ declines.

Police rule against shirtless trunks at Coney Island; but magistrate dismisses the first four picked up. Says it's all right at Miami so why not here?

Dorothy Hall back in town from London. Says she'll appeal to Equity for two weeks pay and sue Peggy Fears and Blumenthal if she doesn't get it.

Memorial Day exodus smaller than last year. Hotel men at resorts urged Monday be included in the holiday, but couldn't put it over. Four-day stretch would have made for big takings.

Al Woods takes on 'Life Wants Padding' which has been held at times by Morris Green, Crosby Gaige and Arch Selwyn. Will try it out this summer and may give it a run in the fall.

Brookfield Players now a corporation with Virgil Geddes prez. Summer theatre in the Connecticut town of that name.

Leo Singer, of Singer Midget fame, plans to produce a musical version of 'White Horse Tavern,' based on the English translation by the late Sydney Rosenfeld from the German of Blumenthal and Kadelburg. This is the source from which Sir Oswald Stoll derived 'White Horse Inn.' Singer will have a new version made.

John F. Grainger, of Marmaroneck had already been granted a divorce from his wife in the White Plains court last week when Tillie Post, a dancer, told the court of parties. Justice gave the wife a week in which to submit counter charges.

Third chapter was written in White Plains court Friday (26), when the judge refused to sit further in the case and both attorneys refused to ask for a new tribunal. Seems that the previous week the judge sent the couple into his own chambers to talk it over. Mrs. Grainger's lawyer claims that what happened is condonation of the charged offense.

Irving Berlin and Moss Hart back from Bermuda with suntan and the first act of their new musical, 'As Thousands Cheer.'

John Hay Whitney and Cornelius Vanderbilt to take up colored picture work. Form Pioneer Pictures, to work in Technicolor and pick up a big block of Technicolor stock. Merian C. Cooper will make the first production, using Radio studio.

Alfred Codona, premier aerialist, hurt when he fell in the Garden with the Barnum-Ringling circus, fears he may be unable to go back on the bars.

Howard Lindsay goes abroad. Partly vacation, partly to find a quiet spot in which to adapt 'She Loves Me Not' for Wiman & Weatherly.

Joan Blondell made an honorary member of Veterans of Foreign Wars last week while she was at the Albee, Brooklyn.

Two New Yorkers grab the bacon at Nat. Fed. of Music Clubs at Minneapolis. Edward A. Kane gets the voice award and Miss Byrd Elliot is the best woman 'cellist.

Luella Gear, of 'Gay Divorce,' buys the rights to 'Coralito,' Spanish play. Done into English by Albert A. Snowdon from Felipe Sassone.

Elizabeth Miele leaves Sharon for a summer theatre at Summit theatre at Summit, N. J. Starts July 17.

New York Phoenix theatre, a new group, will open the summer theatre at Danbury, Mass.

Leopold Stokowski takes a 31% cut from the Phila ork. Men get only a 9% drop.

Julius P. Witmark of the Witmark music publishing family went through two marriage ceremonies with Aline Prince to make the hitch certain, but he's bringing only one action for separation. Mrs. Witmark counters with a similar action alleging desertion and adding that he told her he was in love with another woman.

Bullet catching trick the highlight at the annual dinner of the Soc. of Am. Magicians at the McAlpin last week. Dons by Ted Anneman. Said to have been done only half a dozen times in the past 100 years, which is an error.

'Climax,' due in this week, shoved over to June 5.

Radio City planning an amusement center in the RCA building. Sort of glorified Coney Island on the six upper floors. Frank W. Darling, late of Playland, in an advisory capacity.

Atlantic City considering turning over part of its $15,000,000 convention hall to the railroads for a joint terminal. Needs revenue.

Harry Rosenthal, of 'June Moon,' failed to appear in West Side Court Wed. (24) to answer claim of Alfred Jensen for interior decorative work. Judgment by default.

Katharine Cornell tells newspaper men in Boston she will not make a film, denying renewed report.

Frenchmen giggled so much Marlene Dietrich goes back to skirts.

Magistrate Greenspan dismisses the charge brought by the Vice Society against Viking Press for publishing 'God's Little Acre.' Intimated he thought Agent Sumner was a bit narrow.

Hippodrome, which dropped vaude last week, to go to grand opera July 3 with the Chicago Opera Co., Alfredo Salmaggi directing. Will open with 'Aida' at 25-50c.

Richard Wayne, former picture actor, settles out of court his suit to recover $300,000 from his wife under an agreement she made to pay him $1,000 a month for life if he would quit the real estate business he had established after he left the screen. She paid $84,000 and then stopped.

'Mr. Prohack,' new play by Arnold Bennett and Ed Knob, to be one of the tryouts at Westchester this summer.

Mrs. Katherine Page, former cabaret dancer, killed by gangsters when they put George Kennedy, alleged speak owner, on the spot Tuesday (23). She had been living with him, police say.

Johanna Rischke, German dancer, who is suing Richard Reynolds and other because she alleges he persuaded her to give up profitable jobs to come to America and then deserted her, in court to examine the defendants before trial.

Beer is back but not the growler. N. Y. Commission against sales in bulk. Immediate consumption or home in bottles, but no 'can.'

Estate of the late Tex Rickard so depleted the bequests cannot be met. Cut about 60%. Estate included holdings of 51 stocks now declared to be valueless.

Street roller skating so popular in Brooklyn the favored 'rinks' are kept wet down to discourage the practice and give motorists a chance.

George M. Cohan tells inquirers that rumors he would stage a musical before Christmas are all wrong.

Mrs. Edna Kourt, who had Lew Brown in court accused of kicking her in a landlord and tenant row, failed to appear before Scarsdale justice Thursday (25) and charge was dismissed.

Union Navigation Co., new excursion line to Coney, advertising the service by offering prizes to those who made the earliest trips on the old iron steamboats. Found a couple who dated back to 1877. One man made a solo trip a year earlier.

'American Plan' by Seff and Lazarus will be the opener for the summer season at Red Bank, N. J.

Paramount hooks up with the 'Mirror' to handle its Search for Beauty contest in the metropolitan district.

Current story has it that Russell Harrison is negotiating with Warner Bros. for the chorus of 'Gold Diggers of 1933' for a new version of 'Ballyhoo.'

Dick Leibert, Radio City organist, buys a home at Long Beach.

Donald Novis out of the Roxy show Sunday. Laryngitis.

Helen Kane to appeal the $40,000 judgment in favor of Irving Trust.

First nude bathers of the season get soaked $5 per. Charge was not nude bathing but dunking in a park after sundown. Pulham Bay Park.

Walter Prichard Eaton to take over Prof. Baker's drama course at Yale.

Coast

Lew Cody favored in an L. A. Superior court decision when it ruled that the actor's dog was not of a vicious nature as charged in the $1,800 suit filed by Anita Goodwin, who alleged in her complaint that the animal had run from an alley and bitten her as she was passing Cody's Beverly Hills home. Plaintiff was ordered to pay court costs.

Ernest Laemmle, film director and nephew of the producer, sentenced to serve 15 days in jail after he pleaded guilty to seven traffic complaints issued against him during the past year.

Marie Diamond, film mag writer, granted a divorce from James J. Diamond in L. A. Superior court. Former testified that her hubsand once threw her down a flight of stairs.

Ferrell Beckner, film studio employee, found not guilty in L. A. Superior court of manslaughter and drunk driving charges. Action was brought against Beckner following the alleged traffic death of a six-month old girl.

A decision favoring the L. A. Railway Corp., handed down in L. A. Superior court in the $115,000 damage suit filed by Mara Tchouklewa and Elena Oundigeff, Bulgarian actresses. Plaintiffs alleged in their complaint that they received serious injuries when the auto in which they were riding was struck by a street car.

Sadakichi Hartmann, actor and poet, pleaded not guilty, in L. A. Superior court to charges of illegedly stealing a taxicab. Hartmann testified that due to color blindness he was unable to distinguish the cab from his own car.

Frankie Darro, juve actor, favored in an L. A. Superior court decision in a $27,563 damage suit filed by Leon Holmes, juve actor. Latter alleged in his complaint that he was injured when Darro's car, in which he was riding, overturned.

Ray Davidson resigned as publicity director for the Hollywood Bowl Association, after serving in that capacity for eight years.

Lois Laurel filed suit for divorce against Stan Laurel, film comedian, in L. A. Superior court, alleging cruelty.

Officers of San Diego, Cal., vice squad arrested 19 men, following their raid on the San Diego Kennel Club. Those held were charged with alleged bookmaking and gambling.

Harold Lloyd appointed honorary referee of the 1933 National Air Races, as announced by the managing director of the classic. Event will be held in Los Angeles in July.

Thieves broke into the Hollywood home of William Stewart, writer, and stole five Oriental rugs, valued at $2,487, according to a police report.

Monroe Owsley, actor, named defendant in a $75,000 heart balm suit filed in L. A. Superior court by Catherine Allen. Latter alleged in her complaint that Owsley agreed to marry her and then refused his alleged promise.

Raymond Hatton, actor, filed a voluntary bankruptcy petition in the Federal court, L. A., listing his liabilities at $43,059 and assets of $5,830.

Dora Koch, school girl, arraigned in L. A. Superior court on charges of allegedly breaking into the beach home of Harold Lloyd.

Memorial services for Ernest Torrence held at the St. James Episcopal church in Los Angeles. Eulogy was delivered by Rupert Hughes, novelist.

Raymond A. Soch, film studio painter, accused by police of fleeing from his automobile after it collided with another last April, resulting in the death of Charles M. Pond, musician, surrendered himself to L. A. police, asserting he did not know what had happened following the accident.

Homer 'Slim' Gordon, Hollywood gaming house owner, and Ernest Barnett released on bail pending their hearing in L. A. Superior court on charges of allegedly robbing Edwin A. Rice of $900 in cash and checks, after the latter was reported to have stolen that amount from Mrs. Shirley Hall.

Despite protests of the Hollywood business leaders, John B. Quinn was granted permission by the police commission to operate a 'game of skill and science' in Hollywood. Game is 'lotto.'

Marie Pergain Jennings, pianist, granted a divorce from William R. Jennings, indie theatre owner, in L.A. Superior court. Former testified that her husband criticized everything she did.

Clay M. Greene, author and playwright, informed by his 'Frisco doctor that he probably will be bedridden for the rest of his life, as a result of injuries received in a fall.

Settlement out of court closed the $25,125 damage suit filed in L.A. Superior court by Burr McIntosh, radio entertainer and philosopher, against Fred R. Johnson and Fred E. Aldoux, construction engineers. Former alleged in his complaint that he suffered injuries when struck by a falling beam while passing a Hollywood building, which the defendants were wrecking.

Midwest

St. Louis has completed all plans for grand opera next season. The high C's will soar in a $5,000,000 civic auditorium to be built for winter opening.

After several delays a further requestment for postponement of the trial of Ralph O'Hara was denied by Judge Fardy in Chicago. O'Hara is accused of the murder of Fred Oser, Motion Picture Operators' Union rebel.

Adele Schwartz, 20, sued for divorce and won it charging that Milton S. Schwartz, radio merchant, was an incurable vocalist on account of once having been with a dance orchestra. His singing drove her nerts.

Aaron Lebedeff leased the Kedzie theatre, Chicago, to present Yiddish drama and operetta. Lucy Levin will be prima donna.

Irene Pavloska, opera singer, said be to sick in a Los Angeles sanitarium, sued in a Chicago court for $9,000 back alimony from Dr. Maurice Mesirow. Judge gave doc five days to show cause why he shouldn't be jailed for contempt.

$36 Show

(Continued from page 1)

for one turn and each also single. In addition, the four them do two blackface skits for the complete bill. Three of the four can play piano, and the single man is handy with brush and paints for the posters after the show gets to town.

They make week stands of the tanks, playing town halls, schools and fire houses. Most of the hose houses have some sort of an auditorium, often replacing the town hall. One recently played had a second floor hall and a saloon with real beer in the basement. Not 3.2 but the sort of stuff that has been current in the Pennsylvania mining district throughout the prohibition period.

With many mines closed, business has been off in spots. In one town the gross for the week was $52, but the nut only runs around $36. A following one-niter yielded $5.60 on a 10c admission, but medicine and candy sales ran to another $5, and the theatre didn't share on the latter end.

Show is now under canvas and expects to do better if the single woman, who's got something of a temper, doesn't blow the troupe and take the single man with her. And the guy is a swell sign painter.

Eatery Books Blues Singer

Hollywood, May 29.

Jane Jones, blues singer, has been booked into the Hollywood Art club, a screen colony naborhood eatery.

She will be accompanied by a five-piece jazz band, opening (29).

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
Maurice Chevalier
in "A BEDTIME STORY"
Plus RKO Vaudeville

RKO 86th ST. at LEX. AVE.
Wed.-Frl., May 31-June 2
"Song of the Eagle"
and
"HELLO, SISTER"

RKO 81st ST. ON B'WAY.
Wed.-Frl., May 31-June 2
'Song of the Eagle'
with RICHARD ARLEN

LOEW'S STATE B'WAY at 45th St. 25¢ MON. to FRI. 10 A.M. to NOON
—On Screen—
LIONEL BARRYMORE
"LOOKING FORWARD"
Stage—BENNY RUBIN, Others

LEE TRACY
"THE NUISANCE"
—On the Stage—
Cotton Club Revue, with Ethel Waters, Buck and Bubbles, Duke Ellington & Orch
B'WAY at 51st St. CAPITOL

Where O'Hay Went Native

(Continued from page 1)

the successor to the late George Bellows. Carl Woolsey gave up acting to come to Taos and paint. Recently his exhibitions in New York, Los Angeles and Chicago aroused the admiration of critics. Of the more modern painters whose works awe the art critics and puzzle the public, Victor Higgins, Ward Lockwood, Emil Distlram, Eleanora Kissel, E. L. Blumenschein and D. E. Brett live and work in Taos, as do Elmer Turner and Leon Gaspard.

Writers, too, make their homes here. The great D. H. Lawrence wrote 'Lady Chatterly's Lover' in this town. Edna Ferber did 'Cimmaron' in Taos, Willa Cather, who has a home on the outskirts of the town, wrote 'Death Comes for the Archbishop' around this locale. Dorothy Brett, whose 'Lawrence and Brett' is currently a best seller, is a local resident.

All these people have achieved fame, and are, in their various lines, national figures. But it remained for Broadway to supply Taos' best known citizen — Captain Irving O'Hay. Since the death of his pal, Ernie Carr in 1929, O'Hay has been missing from Broadway. With Ernie, he had fought in 10 wars.

The pair had been gun runners in South America. They toured the United States in a truck. Acted, hunted and knocked around together for years. The passing of Carr was a hard blow to the captain. He roamed around aimlessly for several years; finally putting the brakes on in Taos.

Just a Boy

At 62, O'Hay looks at least 20 years younger than his age. Around here he's a happy guy. A one-man combination of Chamber of Commerce and Rotary club. He tours the adjoining states, as far east as St. Louis, lecturing the virtues of Taos, with the same vigor as he stumped and yelled in the Equity strike, later at Hollywood's attempt to organize the actors five years ago, and at those Friars club Saturday nights.

O'Hay has always been an actor, never a good one—he admits that—but always an actor. He's Taos' leading man now. In the two years he has been here, he has spent $20,000 building an auto camp. Not a flock of cabins, but a model camp that would be an attraction in any city. It's a hotcha spot in the desert. That's all the former Broadwayite can speak of, his camp. The place is equipped like the new Waldorf. Some of his former pals should get a load of him on his knees showing the box spring mattresses to prospective guests.

In this town, 75 miles from the nearest railroad, O'Hay gets lonesome for some of his own pals. His Indian and Spanish friends are okay for hunting and fishing companions, but when he wise cracks, they no savey. That's tough on O'Hay.

He always was a sucker for a horse race. He still is. There's no track within 1,000 miles of Taos, but Cap is training a race horse. The nag, given to him two years ago by James Fitzimons after it had pulled a tendon running as a two-year-old, is kept in the rear of the camp. O'Hay has worked on the tendon for the last year and now believes the horse is ready to race again. He'll try it at Caliente next season. He advises all the boys to get down on it. The name 'Fair Orby.'

According to scientists, Toas (pronounced to rhyme with louse), is one of the first known places of habitation in America. Archeologists have unearthed relics which date 3,000 year. Because the Taos Indians have some words in their language similar to Chinese and have Mongolian features, scientists believe they originally came from Asia. They are peculiar among Indians in that the men do the work. They farm their reservations, pool what they raise on a community basis and sell the surplus to the whites. The tribe, less than 1,000, have $57,000 deposited in the local bank. When the depression got noised around, they worried about their bank account. Three of the tribe rulers went to the bank, demanded to count their money. None of the old bucks could count over 20. After the first day of counting, they had handled $1,200 in silver, decided the bank was okay and have not been back since.

100 Years, No Change

Taos is much as it was 100 years ago, they say. There is nothing to remind a visitor that he is in America of 1933. The only modern convenience is electricity. Everything else is from the dark ages. Town is filled with characters who's pasts run not unlike O'Hay's. His new pals were tough muggs in their days. The Harberts and Witts were in the Oklahoma land rush. Jim Baring was a pal of Wild Bill Hickok. Harry Anderson was with Billy the Kid the day before the Kid was killed. This was Kit Carson's home. He's buried here and his grand-daughter runs the town's only tea room.

This new mob of inhabitants, the writers, sculptors, painters, batik designers, O'Hays are a queer mixture when sprinkled with the natives. The new ones go native as soon as they hit the town. Broadway should get a load of O'Hay as a big westerner. He's the nuts. But he's a happy guy. He figures that if he stuck to acting, he'd be washed up by this time. As is, he's a big shot in a small burg. That's something.

Only one thing hurts him. When he first arrived here, he'd mention Al Jolson, George M. Cohan, Jim Corbett and other celebs. The natives winked and humored him. One day a native called him aside, told him the town liked his personality, but for Pete's sake, lay off trying to be a big man. Everybody knew he wouldn't know Jolson if he fell over him. That hurt the Capt. A few of the celebs had to visit him before the town decided he was on the square. He never mentions them any more. He's too busy making speeches about the virtues of Taos.

O'Hay is Broadway's loss, but certainly Taos' gain.

Wasted Swank

Chicago, May 29.

Century of Progress Exposition hired a special artist and spent $250 to make a doggy parchment official hand-embossed invitation to President Roosevelt. Now the President is too busy to come to the World's Fair.

They wish they'd sent a telegram instead.

1ST L. A. SUDS FLOOR SHOW WITH RUSH BIZ

Los Angeles, May 29.

First full-fledged beer garden to open here with complete floor show at pop prices is the Red Mill, which has just got going in Spring street, operated by Charles Alphin, vet showman, and former picture exhib.

Garden comfortably accommodate several hundred patrons at rustic tables, with plenty of floor space provided for dancing. Policy is semi-grind, with the floor show doing one complete routine matinees, and as often as biz requires after nightfall.

Music is provided by Ernest Frederick's five piece combo, which will be increased to seven in the next week. Twelve chorines perform on a series of steps leading from the orchestra stand.

Principals include Babe Allen, Texas LaMont, the Argentine Trio, dancers; Little Eddie Lewis, crooner, and others. Light lunches and beer and wine are served at tables by attractive waitresses. Biz started big, with Alphin already figuring on how he can increase his floor space to take care of the demands.

Ringers!

New York sports' writers are getting up their own team with Ed Sullivan behind the bat and Norman Curtis and Eddie (A.P.) Neil as pitchers. Benny Rubin, who, like Curtis, isn't a scribe, will be at short. Curtis is a singer, associated with Howard Marsh, and also an athlete. He finished fourth in the decathlon at the last Olympics.

Rubin, like Joe E. Brown, is a baseball nut, having played with the coast teams while in Hollywood.

ARNOLD REUBEN BANKRUPT

Arnold A. Reuben, gen. mgr. of the Reuben's 'sandwich to an institution' eaterie, personally took the bankruptcy veil in the U. S. Court last week.

Schedule carried his liabilities as totaling $116,080 and assets, $5.

Hollywood's Funny! Even 'Kicking Over' Is a Joke at Times

Hollywood, May 29.

Bizarre pact made years ago between Donald Henderson Clarke and Joseph Jefferson O'Neil having to do with their eventual funerals, was recently renewed at a dinner reunion between these former New York ace news writers who have gone Hollywood.

Clarke and O'Neil, now respectively at RKO and Columbia as writers, have been named as among the best reporters New York ever turned out. Be that as it may, Clarke and O'Neil used to thumb a mocking nose at life during news gathering days, with Clarke carrying on the gesture in his recent books. Among other things they were fed up with solemn funeral orations. So they agreed, with a third confrere already passed on, that as each kicked the bucket one of the survivors would give the 'lowdown' on the deceased as an appropriate elegy. No dominie or priest to officiate.

Don Clarke did the 'lowdown' honors at the burial of the first one to go. Now, as Joe O'Neil puts it, he and Don are sort o' shaking dice with fate to see who'll call '30' on the other.

Tex. Gets Racing

Dallas, May 29.

Horse racing and betting has received sanction of the Texas legislature and when signed by Gov. 'Ma' Ferguson, the bill becomes operative in 90 days, in time for fall fairs.

President Otto Herold, of the State Fair of Texas and his staff stand ready to revive that institution's old reliable drawing card, while Col. W. T. Waggoner will put full steam into his operation of Arlington Downs, a lavish investment on the Dallas-Ft. Worth midway.

Money Troubles Taking Balto Arena to Court

Baltimore, May 29.

After about six months of operation the widely heralded sports arena of town, controlled by the Casino Amusement Corp., finds itself in receivership proceedings. Uptown spot, known as the Sports Centre, is being proceeded against by the Anchor Post Fence company, which wants $244.04 and claims the defendant is insolvent.

Sports Centre was intended to be the sports arena of town, but never really got started. Did okay during the winter with ice-skating, but since the spring has fallen into a bad slump.

NBC Takes RKO

Two league ball games Sat. (27) NBC beat RKO 16 to 9, Warner (Brooklyn) tied with Columbia 1-1, game called at end of fifth inning. Someone forgot to get a permit for field.

Standing of the Clubs

	W.	L.	Pc.
Columbia	3	0	1.000
NBC	2	1	.667
Warner	1	1	.500
RKO	1	2	.333
ERPI	1	2	.333
Fox	0	2	.000
Warner (Bklyn)	0	0	.000
Van Beuren	0	0	.000

And Tennis, Too

Motion Picture Tennis League has been reorganized for the new season with eight teams, Fox, Paramount, Electrical Research Products, Inc., Columbia, Warner, United Artists, Monogram and Universal. Matches are listed by league President Milton Lowenburg, of Columbia, and Milton Scott, of ERPI, treas.

Fox beat Universal in first match, winning two singles and a double. Matches scheduled for next week are Paramount and Warner, ERPI vs. United Artists, Columbia vs. Monogram.

SING-SING TAKES WB

Warner Bros. ball team were beaten by Sing Sing Mutual Welfare League team, 10 to 4. Game at Ossining, N. Y., on Sat. (27).

About 300 loyal Warner home office rooters made the trip by bus, with Ralph W. Budd, Ed Selzer and Estelle Schrott in charge.

5th Ave.'s Runway

One of Fifth avenue's modiste shops in the 50's has borrowed from the exploitation ways of the 14th street cloak and suit district and has its mannequins on parade in front of the entrance.

Like the situation prevailing in the downtowns the ambulating display is getting little attention from the women, but the boys do everything except pitch a tent to linger. The 5th Ave. Association figures to be horrified.

DAY AND DATE, WARING SWAMPS BILL TILDEN

Lynchburg, May 29.

Day-and-dating Waring's Pennsylvanians and Big Bill Tilden's tennis barnstormers in Lynchburg (23) was fatal—for Tilden's show.

Tilden, Hans Nusslein and Bruce Barnes, net aces, burned plenty when their bill at the country club failed to draw more more than a $160 gate. Vince Richards, who was to have appeared with the troupe, dropped out, left regrets, and went back to New York.

It was Tilden's third time here—the other two being solo appearances—and his smallest draw. Pennsylvanians, who were billed throughout this section including Roanoke, packed them into the Paramount all day and could have held over.

Portland Dog Racing Draws 17,000 Crowd

Portland, Ore., May 29.

Jack Fisher and O'Connor of Belmont Park, Cal., launched whippet racing here. Investment is $86,000 to lay out trackage, etc., in Multnomah stadium, but that sum seemed warranted by first night attendance of 17,000 persons.

Greyhound races are run with automatic rabbit, with pari-mutuel betting and bookmaking on the side.

The Fisher-O'Connor combination tied up with the Mutnomah Kennel Club to give the venture a local touch in the interests of dog fancying. But patronage is interested in canine form only when its money is on the event.

Likely to be some political agitation to stop the dog racing, but the present law makes it legal, and it's here to stay for a while anyway.

MARRIAGES

Dorothy Jo Welch, non-pro, to Robert Eddy in San Bernardino, Calif., May 24. Groom is former Warner Bros. writer.

Gilda Gray to Hector B. De Saa, May 24, at New York. Groom is a Venezuelan coffee planter and they'll go there after she cleans up her vaude dates.

Helene Costello to Arturo Dunbar, Los Angeles, May 27. Second ceremony, to ratify a marriage in Havana before decree against Lowell Sherman became final.

Isabel Connor to Charles Smith, May 13, in Los Angeles. Smith is an agent with the Schulberg-Feldman Hollywood office. ride a nonpro.

Arthur E. Lake, Los Angeles theatre manager, and Helen Dorothy Brown, Syracuse nurse, Syracuse, May 27.

BIRTHS

Mr. and Mrs. Richard Pearl, son, at Los Angeles, May 17. Father is general sales manager of Republic studio.

Mr. and Mrs. Herbert Marshall, daughter, London, May 25. Mother is Edna Best.

Mr. and Mrs. R. B. Poucher, son, May 24 in New York. Mother is Florence Russell, secretary to Walter Douglas.

Mr. and Mrs. Edwin H. (Buddy) Morris, a daughter, at the Nursery and Children's hospital, New York, May 28. Father is v. p. and gen. mgr. of the Warner Bros. music publishing interests.

Mr. and Mrs. Virgil Jonansen, daughter, at Good Samaritan hospital, May 28. Father is actor.

'I'm Telling You'

By Jack Osterman

TEMPERATURE WENT UP TO 86 LAST WEEK WHICH IS BETTER THAN MY STOCKS DID. (That crack should help Jackie's credit rating!)

Watch for the Opening

Well your humble columnist is about to open his own night club. In a couple of weeks the Club Osterman will throw open its doors on the site of the former 5 O'Clock Club or, to be explicit, 151 West 54th street. We like the idea of the venture because we figure, being our own boss, it will be a novelty owing ourselves.

Smart Kid

Mack Gordon took his youngster, Jack, to see 'Strike Me Pink.' After the three hour entertaiment the kid remained in his seat. Mack asked, 'What are you waiting for?' The song writer's offspring answered, 'For the pictures!'

Nice Job

Max Hayes forwards the story of the Jewish wife complaining to the judge about her husband's non-support. When the hubby, beard and all, appeared in court he told his honor that he only worked in the summer time. 'What's your occupation,' asked the court. Rosenbloom replied, 'I'm a Turk in Coney Island.'

New Angle

Willie Harris is burnt up since beer returned. Prices are down so much a customer asked him for an estimate on a Tom Collins.

You Never Can Tell

The other morning we grabbed a glimpse of a street cleaner on Broadway with a monogramed belt and a wrist watch.

The Proper Answer

Bill Demarest asked his tailor what the well dressed man would wear in 1933 and the tailor told him, the clothes he bought in 1928.

Depression Gag No. 99999

Rumor has it that things are so tough doctors are operating on each other to keep in practice.

Critic to the End

Kelcey ('Women's Wear' and man—about—Sardi's) Allen relates the tale of the undertaker who had to bury a critic, but gave up the job when he couldn't find a grave on the aisle.

More Truth Than——

And Harry Hershfield ponders whether it was better to have lost with Goldman & Sachs or to have succeeded with Morgan.

Things You'll Probably Never See

Barbers that don't ask you at the finish of your shave, 'Don't you want a massage?'...Lindy's without a music publisher eating ...George White with a red tie... Jed Harris with a shave...Morrie Gest without a black hat...And Osterman without a cigar (as long as things keep up okay.)

Overheard

A lady to her girl friend, 'Let's go to see Gilbert and Sullivan's 'Patience.' Reply, 'I hate medical shows.'

Ostermania

We saw Warners' 'Gold Diggers' preview the other day and in the story a boy backs a musical for 15 grand...well, that's not inflation.... Frank Cary's Coconut Grove opens this week in Greenwood Lake... Emil Boree is the only actor that ever doubled from the Paramount to the jail...In broadcasting studios they give auditions to audiences as to when to applaud ...and a terrific novelty happened in our house the other night, we turned on the radio and DIDN'T hear, 'Stormy Weather'...ARE YOU READING?

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

CHATTER

Broadway

Eddie Cooke's moving offices.

Lady sandwichmen in the Square now.

Jim Tully here for Baer-Schmeling fight.

Basil Maduro now a customer's man with a brokerage firm.

Dan Dogherty is talking about buying a cabin cruiser that sleeps four.

Earl Wingart now is reported to have the gout instead of just an ailing foot.

Belle Livingstone back on Broadway on the site of the old Club Richman.

Milt and Frank Britton with a WEAF wire into the Village Grove Nut Club.

Herman Shumlin and Nick Holde due back Wednesday on board the Champlain.

Even the nudes in the burlesque theatre lobby frames are wearing clothes now.

Funeral of Barney Flood at St. Malachy's Saturday morning tied up Broadway traffic.

From Atlantic City Jim Kahn claims Max Baer is developing a Jim Jeffries crouch.

Henry Spitzer fell and wrenched his back badly. While laid up, his mother died in New York.

'Stormy Weather' is not only a new song hit, it has also given the straw skimmer biz a tough start.

'Design for Loving' skit out of 'Strike Me Pink' one night last week when Hope Williams was indisposed.

Signed to write for Hal Roach, Royal Cole leaves New York Friday (2) to start work; set by Joe Rikkin.

Charles Gartner and Luigi Luraschi have split the office space formerly occupied by five Japanese title writers.

Myrt lum, Hollywood business counsellor, back to the Coast after some eastern confabs with professional clients.

Everybody figured the novelty of nuds would be worn off by now, but the unloading of a beer truck still draws a crowd.

Joe Shea is still recuperating from a tonsil removal. Felt well enough to do some rowing off Travers Island Sunday.

Chaney and Fox mention the White House on their stationery since dancing for the President's wife at lawn parties.

'3.2 Corner' is name of new wet spot at 50th street and Seventh avenue. Site was formerly a corner of Winter Garden stage.

Ad card of the Schmeling-Baer fight shows both men with right legs thrust forward. Mixup in plate work. Neither is southpaw.

John McGrail is looking over his real estate in Boston. He is the only film p. a. known to have two apartment houses in his own right.

King's Terrace now has Gladys Bentley, naughty Harlem songstress, as the big feature, augmented by lotsa ad space 'n' everything.

Charlie Morrison, trading in his old car, wound up with a German Opal, which is a cross between an Austin and a Doberman Pinscher.

The Waner brothers of the Pirate outfield have advance contracts for vaude in the fall, but they're off if Pittsburgh doesn't win the pennant.

A hamburger stand adjoins the RKO Cameo on 42d street. So the Cameo's marquee this weeks reads, 'Mystery of the Ages—Hamburgers, 5c.'

L. Robert Broder, who resigned from RKO recently, has gone into private law practice with Murray Brensilber, formerly of O'Brien, Malevinsky & Driscoll.

Lester Thompson, form Fox exploiteer, sailed Friday (26) on the SS Santa Elena for San Francisco. It's his home town and he plans to rest up for the summer.

News cameraman posed Seaman Watson tending bar (his racket in London). Pretending to pour a bottle of ale, he refused to remove the cap until assured somebody else would pay for it.

At Garden's wrestling bouts last week wrasslers were thrown at Paul Gallico, News' sports columnist, half a dozen times from the ring. Show was funnier than anything on Broadway.

Joe Lee planted a couple of sign toters advertising the Rialto theatre's picture in the Communist demonstration on Sixth avenue, and the parade looked like a ballyhoo stunt for the flicker.

Jobby frame display at Loew's State for Benny Rubin's a. shows three former chorines in some of Rubin's picture who have since graduated in solo prominence. They are Ann Dvorak and Mary Carlisle, who were together in the line of one film, and Conchita Montenegro, who was a chorine in one of Rubin's Spanish-style talkers.

Jack Dempsey's bally of the Baer-Schmeling fight is the nearest thing to a Tex Rickard campaign that has been seen since the latter's death. Dempsey, who likes to pull practical jokes, peroxided Sam Taub's dome to make him a blond. The pal's hair turned color—but it's a dirty, dark straw tinge.

Australia

ric Gorrick

Dancing booming.

Tom Mix expected here.

'Cavalcade' still a smash.

MGM pictures into General Theatres.

Empire, Sydney, lease house for Par.

John Nolan (Fox) fast recovering from serious illness.

'Bring 'Em Back Alive' is doing remarkable business.

Dante, magician, will tour Europe following his local engagement.

Expected W-T will import several current American hits this season.

'Rasputin and the Empress' is in for a run try for Fullers in conjunction with MGM.

'Madame Butterfly' will be premiered by Dan Carroll next week at the Prince Edward.

'Sign of Cross' will quit after six weeks. Figured on 10 weeks, but trade fell away quickly.

Ralph Doyle will replace William Scott as head of RKO. le was formerly in charge of United Artists.

Stuart F. Doyle, head of British Empire Productions, will shortly have three studios in operation, under his direction.

'A Bit of a Test' premieres in Melbourne this week with Mary Gannon and Bromley Chalenor featured, George D. Parker will produce for W-T.

'The Mummy' failed to click big in Sydney. 'Cohens and Kelly' other picture on bill, was given a boost in the ads above 'Mummy' following on slump in trade.

'Jack's the Boy' has reached its fifth month in Melbourne. Run, although slightly broken, is considered a record for an English picture. 'Day and Night' American release title.

Phyllis Barry, currently a success in Hollywood, at one time played in revues with Jim Gerald for the Fullers. Gerald's brother-in-law married Miss Barry's mother some years ago in Sydney.

Stanley Crick and Stuart Codde are the two men responsible for the success of 'Cavalcade' in Australia. John Nolan, who came from America to handle the picture, was taken suddenly ill some weeks prior to the opening date and had to go into hospital. Crick and Codde handled all the advance exploitation in conjunction with Herbie Hayward of G.T.

Vienna

rich Glass

Fritz Kortner to settle at suburb, Neuwaldegg.

Max Hansen and Lizzi Waldmueller honeymooning.

Maestro Panizza to get four weeks' contract at State's.

Whitsun novelty at Akademie called 'Women Do Dictate.'

Gustav Froehlich asking 2,000 bucks per week and likely to get it.

Criminal bankruptcy of 29-year-old Lustspiel theatre director, Sedlacek.

Austria Verlag drops dead, leaving composer Herbert Frank among mourners.

Willy Forst shortly to produce and star in trilingual musical pic based on screen play by Walter Reisch.

Fritz Kreisler rejects Vincent's offer to arrange German performances of Sissy in U. S. Anti-German feeling would kill.

Hirtenberg's cartridge king affiancing Hedy Kiesler, who vowed to quit stage and screen. Hilde Schulz replacing her as Sissy.

Rudi Lowenthal, still drawing checks for Maedchen in Uniform' as member of Carl-Froelich-Kollektive, blowing trumpets for Fejos, Annabella and Gustav Froehlich.

Syracuse

By Chester

Gus W. Lampe, manager of the Eckel here, which recently reverted to Schine Enterprises, will double as district manager for the Gloversville circuit.

Al Clarkson proved the city's first circus herald of the season, dropping in last week to arrange for a two-day date for Sam B. Dill's circus, June 8-9.

Eddie McBride, assistant to Harry Shaw at Loew's State, called in to circuit headquarters in New York.

Andy Roy, manager of the Paramount, celebrated a birthday last week.

William J. Tubbert, city manager for RKO, is telling the Rialto that Arthur Tracy is a regular since the street singer came in a day earlier that he might broadcast a Keith program from WSYR.

After Doris Kenyon becomes Mrs. Arthur E. Hopkins, bride of the Syracuse horseman and realty broker, on the Coast, June 14, the two will divide their time between Central New York and California.

Marriage of Minna Gombel, former Syracuse stock idol, and Joseph W. Sefton, San Diego, Cal., banker, may have surprised Louella O. Parsons, but it scarcely did Syracusans, who knew of the romance a year ago.

Eleanor Kinney, once treasurer for the Sanford Skinner stock at the Empire, secured a week's leave of absence from a local business house that she might preside over the Empire's box office for the two-day engagement of Walter Hampden this week.

Seattle

By Dave Trepp

Sid Silvers, Seattle , signed by Fox films.

Blue Monday Jamboree for personal at Civic Auditorium.

Tom Olsen over from Spokane, for new assignment with Evergreen.

Whalers sign up for shots in Bering sea for 'Tugboat Annie,' sequences.

Larry McCann heads 5-piece orchestra on Emma Alexander steamship plying Seat. to L. A.

The New Yorker is newest night club and swanky. Floor show and beer. Jack Lawson is president; Chas. Hardy, sec-treas.

Playland, amusement park, opened Saturday, with free admish to grounds. Will Logus is manager; George Mitchell, press agent.

Pittsburgh

By Hal Cohen

George Green, the cafe man, has turned gentleman farmer.

A name band that once got $3,000 weekly here is playing a one-night stand at $200.

Irwin Rose, Pittsburgh boy, now has his own band at the Frolics club in New York.

Joe Feldman had a birthday last week. WB's advertising director here still under 30.

Rosey Roswell tries out all of his radio gags on his young son. Kid no lafee, Rosey no telee.

Dave Rubinoff ran into a session of bad weather at the Willows and had pretty tough sledding.

Morty Henderson has his first car, a second-hand Renault he picked up for next to nothing.

I. J. Hoffman paid a flying visit to town last week and some summer economies looked for shortly.

Steiner Sisters, from nearby New Kensington, now at the Club Lido in New York as the Odette Sisters.

'Gold Diggers of 193?' has been set for the Stanley June 9, sharing opening with Hollywood and Broadway.

Norman Frescott around for a visit, with sudden bookings postponing his proposed Mediterranean cruise.

Katharine Roberts in town laying groundwork for next year's American Theatre Society subscription series.

Minneapolis

By Les Rees

Willie Hoppe a local visitor.

John Shattuck, veteran local newspaperman, dead.

'Shim-Sham-Shimmy' dance all the rage in dance halls here.

Earl Burtnott and 12-piece orchestra now at Marigold ballroom.

Dave Brill from Majestic New York home office here for a few days.

More night clubs operating here now than at any time in the city's history, but business not so forte.

W. A. Steffes has purchased 1,200-seat Bijou, loop dime fourth-run house, from Charles Terry. May install vaude.

Nary a single theatre closing reported to Film Board the past week, while two houses in territory reopened, a good omen.

Gayety, stock burlesque house, eliminating matinees and giving only one performance a day during spring and summer season.

'Gold Medal Flour' had John Dillson, Shubert theatre stage director and actor, broadcast a Minneapolis baseball game from Nicollet park.

'She Done Him Wrong' copped biggest gross in two years at Lorring, second ace Publix neighborhood house, despite rain and hot weather Sunday and Monday.

John J. Friedl and Walter Winchell, Publix division and advertising managers, respectively, in Duluth for opening of musical comedy tab season at Lyceum.

Eddie Ruben, Pantages lessee, states in newspaper interview that Alexander Pantages has made no overtures to him to include his house in proposed vaudeville circuit.

Prague

Drinkwate. may stay Capek's.

'Ten-Minute Alibi' at Kammer theatre.

National theatre likes 'Counsellor-at-Law.'

Sil-Vara's 'Girlhood of a Queen' still drawing.

Armand Tokatyan Don-Jose-ing in 'Carmen' in spite of indisposition.

Otto Kanturek, Ufa's cameraman, exiled here and founding 'Okay Films.'

Vinohradske Municipal theatre wants O'Casey's 'The Plough and the Stars.'

The Fenix movie theatre is now running a military film with pacifist leanings, prohibited in Germany, 'No One's Land,' by the German author Leonhard Frank, assisted by the German regisseur, Victor Trivas.

A number of leading actors, driven away from Germany, will shortly appear in a revue to be presented at the Osvobozeni theatre, filled with hits in the Czech and German languages, satirizing present world conditions.

In order not to arouse antagonism in Austria and in the German sections of Czechoslovakia, Vlasta Burian, the noted Czech comedian, has been asked by the Czechoslovak film authorities not to appear in films (his best and favorite role), in which the officers of the former Austro-Hungarian army are most amusingly satirized.

Irene Eisinger, a refugee from Germany, until recently a prominent singer of the Berlin City theatre, and who filled a prominent role in Rhefnhardt's presentation of 'Die Fledermaus,' and appeared in film, 'Zwei Herzen,' has been engaged for the next season at the New German theatre of Prague. Madame Eisinger lately appeared at this theatre in Mozart's 'Don Juan.'

Coney Island

Al Koondel back from coast, taking in sights.

Walter (D'Dea of RKO Tilyou breaking in new tux, promoted from chief of service to assistant mgr. Harold Spiro new c. of s.

Arthur McMahon working on new restaurant and beer garden with Eric Sloane, cinema designer, finishing paintings on walls and Indian huts.

Japs have monopoly on poker game. Surf ave. has Ogawa and Ideas on Bowery two families wouldn't reveal their names, but use their kids to help spiel crowd.

Goodyear blimp flying around at night with neon lighted plug for product. Couple of 'knishes' peddlers on Surf avenue, attracted by sight, agree that it's a good way to advertise.

Meeting of Chamber of Commerce, George F. Kister was appointed chairman of committee for fireworks. The merchants decided on having display earlier this season, probably starting first Tuesday in June.

Feltman's Alpine garden opened Sat. (27) with an electrically controlled movable stage built by Wm. F. Mangels Co. Imported from Europe are Original Damhofer Troupe from 'White Horse Inn,' Hofmann comedy duo, from Munich, and 'Excel' Schrammel orch.

Selig Hochelser on Bowery called King of Weight Guessers still wears high hat that he started in business 37 years ago. Gags and uses tape measure o his victims. On Sat. (27) Al Smith weighed in at 179. Says that 'out of town people go for his convincing spiel but New Yorkers are tuff chumps.'

Luna Park opened Sat. (27), with Rex Billings general manager, Charley Miller charge of personnel, Sylvester Sullivan, p.a. New attractions are Menteo's Marionettes, 'Hell Freezes Over,' Roland Cloni in charge of Roller rink, Larkins' 'No. 13 Spook St.,' Hustrei Family high-wire act, Johnson's 'Hollywood' and 'The Animal Kingdom.' The Willow Grove has been converted into beer garden with free concert music. Reduced scale of prices should be big help.

Paris

By Beulah Livingstone

Joe Seidelman of Paramount in town.

Harold Smith, Will Hays rep, back from Madrid.

Francis Mangan's Tillerettes have all returned to London.

Or-Film will produce a French picture called 'Miss Gangster.'

Lily Damita wearing male attire, a la Dietrich, but only in the house.

Minott Saunders, out of Acme and N. E. A., is returning to the States.

Atwater Kent entertained a big party of radio moguls at the Ambassadeurs.

Gail Gali, Egyptian conjurer, added to the night entertainers at Bricktop's cabaret.

Dinah has at last found a name for her new Montmartre nitery; it is called the Regal.

Rita Georg of 'Katinka' entertaining the entire cast at a cocktail party at Mon Paris.

Jack Payne orchestra here from London for two concerts at the Treatre des Champs Elysees.

Playwright Ben Levy is staying on at Capri, where he is still beauing Constance Cummings around.

Charles Delac given a welcome reception at the Chambre Syndicale on his arrival back from U. S. A. and Canada.

Tilly Losch, Viennese dancer just returned from her American tour, is to debut here with Georges Balachine's Ballet of 1933.

Ronald Colman acting as host to Ruth Chatterton and George Brent on an all-night tour of the new Montmartre dance clubs.

Some French creditors unable to collect from Bob Wyler have written to Will Hays for advice as to how to proceed in the matter.

Beth Berri and Ryllis Hasoutra swapping experiences of their dance tours through the Orient at Lacey and Priscilla's Kastner's 'at-home.'

Richard Wallace likes Paris so much he has cancelled his return booking and will wait over for Lewis Milestone's arrival from Hollywood.

Dorothy Farnum, homesick for her Palais Royal flat, has received permission from British Gaumont to write her scenarios here and report in London every two weeks.

Antoine Rasimi is working on a brand-new idea for his revue. It is to be the first fusion of theatrical and screen specialties and is heralded as the 'cabaret-cinema stimultaneous spectacle.'

Jean Rene Chadefaut, professional dancer, arrested for robbing and drugging women who skipped the light fantastic with him in swanky cafes while he skipped with their jewelry and purses.

'La Tete d'un Homme' ('The Head of a Man') voted the best French detective story of 1931, and decidedly the best French crime picture of 1933, was originally written around a chance remark of the late Harry Crosby at a Montparnasse bar.

Buffalo

Si

Acamedy in difficulty with change in operation rumored.

Keith's dropping 10c picture policy for Italian vaudeville with two shows daily.

Half dozen local ballrooms and dance halls closed following intensive police campaign.

'Face on Ballroom Floor' yanked from current week's double bill at Lafayette after first two days' showing.

Vaudeville out of Niagara Falls Strand after four weeks' trial. Both Cataract and Strand straight pictures.

Great Lakes dark for summer, Erlanger (legit) also. Plenty picture house summer closings reported contemplated among both first run and nabe houses.

Lorenzo's well-known theatrical eatery haled into Federal court by ASCAP claiming copyright violation and asking $250 for illegal musical reproduction of 'Cop on the Beat,' published by Irving Berlin, Inc.

Stroudsburg

J. Bartholomew

Coutts Burlesque Circuit booking the Plaza Show the last half of the week.

London Criterion's Orchestra opening the season Memorial Day at Saylors Lake.

Colgate College Vikings Orchestra has been booked for the summer at the Oak Grove House.

Cleo's, oldest dance hall in this section, presenting Webb Cook and his Mimic Club orchestra.

Lew Stanley and is California Nighthawks are playing a summer session at the Kresge hotel.

Queena Mario, Rose Bampton and Wilfred Pelletier of the Metropolitan Opera Company will spend the summer season at Buck Hill Falls. Richard Crooks, also of the Met, together with Mrs. Crooks, will spend some time there. Earle R. Lewis, treasurer of the Metropolitan, has been spending his summers there for years.

CHATTER

London

New Burling Club changed hands.

Maurice Elvey at the Cafe de Paris.

Walter Forde taking the wife to lunch.

Walter Mutch nearly finished the milk diet.

Three Waltons off to Copenhagen for a month.

Red Davies directing pictures at Twickenham.

Harry Hall to America, studying radio technique.

Ian Hay recovering from appendicitis operation.

Monty Banks and Dan Fish a-golfing together.

Fay Compton and Phyllis Konstam eating together.

Anna May Wong making cabaret debut at the Embassy.

Nancy Price advanced opening of 'Strife' to avoid clash.

Thelma Todd making personal appearances at the Empire.

Sudden vogue in Corbell books among the highbrows here.

Constance Cummings back from Italy, holidays and all that.

Ralph Wells, erstwhile director, now on staff at Twickenham.

Claude Allister one of highest paid comics in British studios.

Helen Page, Kimberley and Page, down with ptomaine poisoning.

William Mandel entered for British golf championship in June.

Gladys Tudor-Owen press-agenting the 'Gallows Glorious' thing.

Pearl Osgood off to Venice for the newly formed Windsor Film Co.

Jimmy Grainger off to Paris, combining business with pleasure.

MacQueen Pope still won't get ritzy, despite working in Mayfair.

Beatrice Lillie drawing theatrical celebs to the Monseigneur cabaret.

Henry Cotton in Norway having failed to win the British golf pro title.

Another rumor around that 'Green Pastures' will be produced here.

Cora Goffin third femme lead since opening of 'Once in a Lifetime.'

Vivien Van Damm scouring the seaside concert parties for new talent.

Sally Eilers attending the premiere of 'The Girl I Made,' at the Empire.

William Crull off to Paris for a couple days, mostly to see some relatives.

The Ambassador's club up for auction. Has lost around $600,000 since 1927.

Eve Beck, former protege of Dora Maughan, to play season at Chez Henri Club.

Tom Miller back from the South of France and not interested in show business.

Charlie Danvers playing English cabby role in new Warner film, making his 21st.

'Mother of Pearl' company, at the Gaiety theatre, sliced 25% during summer months.

Georgie Wood framing a unit for the sticks, in which he will star his wife, Ewing Eaton.

Heather Thatcher suit against Gloria Swanson for breach of contract to be heard soon.

George Atkinson being writted twice, once by the Empire and once by Mervyn McPherson.

L. L. Hitching, 'Dominon' of the 'Evening Standard,' resents being taken for juvenile lead.

Val Parnell and Harry Foster off to Paris to look the Ambassadeurs restaurant's show over.

Danny Malone, new Irish tenor discovery, given civic reception in Belfast, his home town.

Jesse Crawford after month at the Empire likely to play a few weeks on the continent.

Vesta Tilley celebrating her 69th birthday at Monte Carlo, where she is a permanent resident.

Gordon Ellis, general manager British Empire Films (Australia), here looking things over.

Joyce Wethered crowding Fortnum's class department store, while giving golfing exhibitions.

Gladys Cooper enacting her 'Rats of Norway' role swathed in bandages, following auto crash.

Joe Hanley, Warner's Special Berlin representative, is now a poppa. Junior is Joe Patrick.

'Burns' 'Fugitive' being serialized by the Sunday Dispatch synchronized with the release of flicker.

Tommy Arnold doing a summer revue for Howard & Wyndham at the King's theatre, Edinburgh.

Harry Taft, old-time comic, getting ready an English 'Ballyhoo,' which will be sold in the streets.

Variety Artists Ladies' Guild concert at the London Pavilion realized $4,000, including $500 from auction.

Dennis King negotiating for American rights to 'Richard of Bordeaux,' currently at the New theatre.

Eric Wollheim has carte blanche from Martin Beck to get option on any successful plays produced in Europe.

Another Kimmins, guy who wrote 'While Parents Sleep,' turned down Hollywood offer and now scripting for B.I.P.

Jimmy Finlayson just finished picture for Warners at Teddington Studios, and starting a new one immediately.

Fred Sanborn's wife gets $4 per week for bit where she comes on stage and extracts banana from the xylophone.

Charles Moore, the producer of the opera season at Covent Garden, is really Charles Inches, son of Sir Robert Inches.

Herbert Wilcox's house at Elstree catching fire, with British International Pictures fire squad putting it out.

Ernest Bettes taking the plunge with Eve Kench, non-professional, and Sam Eckman, jr., throwing a party in honor.

Frances Doble, Canadian actress suing Sir Anthony Lindsay-Hogg for divorce, following judicial separation last year.

Sidney Bernstein back from Turkey and claims no real harem dancers, with those around imported from Europe.

Lady Royds, widow of late Rear-Admiral Royds, and formerly Malise Sheridan, approached to play in 'Diplomacy' revival.

Paramount tightening up overhead at their Astorias for vaudeville, with $200 limit for three acts for summer season.

Piccadilly hotel celebrating its 25th anniversary, with Zanjiacomi, the general manager, sole survivor of the original staff.

Chic Endor and Charlie Farrell singing for the Prince of Wales at Ascot, with the Prince sending a Rolls Royce to get them.

Jack Taylor wants Hermione Baddeley. Thinks her a second Gracie Fields. Hal Roach has her signed, to begin work in August.

Maisie Ayling (Mrs. Sydney Hyman), after being given up by English doctors, fully recovered and lining up vaudeville work.

Dennis King, Thelma Todd and Jimmy Finlayson making personal at Empire, where 'Fra Diavolo' getting West End prerelease.

Separation from his wife and depression through his stage retirement are reasons given for suicide of France Piper, banjoist.

Due to 'Ballyhoo' taking up more time than expected at Leicester Square, acts in the vaudeville section only doing thrice daily.

Sir Alfred Butt's colt Young Lover considered strong hope for the Derby, having won the Newmarket stakes as an outsider.

'Radio Parade,' British International Pictures' latest film of British Broadcast stars, almost certain to be pre-released at the Empire.

Funniest sight at a recent play flop was the florist waiting to see whether the leading dame would pay off for her bouquets and smile.

Parnell, Zeitlin & Sherek just secured rights of 'Waltzes from Vienna' for Tommy Arnold, who intends making picture of the musical.

Dame Madge Kendal laying a wreath on Edmund Keane's memorial at the Drury Lane theatre, to celebrate the the centenary of his death.

Phyllis (Johanne) Clare reported engaged to Carroll Gibbons, the Savoy band leader, on several occasions, likely to take the plunge early June.

Leighton Brills, assisting Oscar Hammerstein 2d in producing 'Music in the Air,' will begin casting 'Ball am Savoy,' due at Drury Lane theatre in early fall.

T. A. Ramella, one of the heads of Cafe de Paris, opening Country Club and Road House at Bognor, adjoining Craigwell House, where the King sometimes stays.

There is 'close harmony' between Gaumont-British and Fox Films, even to the extent of exchanging news reels. Their respective publicity men—A. E. Newbould and Roy Simmons—often lunching together.

Canton

By Rex McConnell

Walter Radike, new manager at Lake Brady Park, near Ravanna, Ohio.

Frank Manchester, well known eastern Ohio park man, new manager at Summit Beach Park, Akron.

Walkathon due to start soon at Meyers Lake Park here in recreation hall with beer garden downstairs.

Palace switches to stage-film after several months of straight films, with 'Broadway on Parade,' all girl revue, on the stage.

Red Nichols and Pennies quit Golden Pheasant, Cleveland, this week to open summer season at Idora Park, Youngstown.

George Williams and his orchestra after more than 20 consecutive weeks at the New China in Cleveland takes to the road here.

Jimmy Dimmick's Sunnybrook orchestra goes into Craig Beach park pavilion near Youngstown to start the regular season next week.

Charley Koons and his original White Koons, with Georgia Lee of the stage and screen, shake off the the dust of Harrisburg, Pa., their home town, for tour of middle west ballrooms.

Hollywood

Joe Burke's in town.

Frank Shaw is new m. c. at the Cafe Paree.

Merrit Hulburd has rented Jack Holt's estate.

Ann Dvorak is truck gardening on her San Fernando rancho.

Marlene Dietrich sent Rouben Mamoulien a watch from N. Y.

Joe Mankewiecz has taken over Charles Farrell's Toluca lake house.

Milton Watt, last in the Fox publicity department, now at Paramount.

Downtown cafe with women chefs and bakers also advertises 'pretty girls' on the cover of its menus.

Sig Marcus of the Joyce-Selznick office and wife to the Grand Canyon for a two weeks' rest-up.

Ralph Abbott, for many years in the film distribution biz in Indianapolis, has arrived here with a view to locating.

Ernst Udet, German ace in Universal's 'S.O.S. Iceberg,' will be guested by the studio when he's here for the national air races.

There's a Japanese gardener named O'Hara at Fox Movietone studio whose swell still photographs adorn the walls of several execs' offices.

Bonnie Cashin, Fanchon & Marco costume designer, left for N. Y. where she'll sketch the clothes for the old Roxy shows for the next three months.

Ben Maynard and Hoot Gibson, Universal's flying cowboys, are going to settle a friendly score in the ether at the national air races. They have entered the events for a twosome contest.

Names of every established stooge in the industry were included in the lyrics of a comedy number titled 'I'm the Stooge of a Stooge Who's the Stand-In for the Chief Stooge of the Studio,' which was rendered by Con Conrad at the 'Jennie Gerhardt' company party given by B. P. Schulberg last week. Sam Coslow aided Conrad in the vocalizing. The ditty panicked the assemblage.

Birmingham

By Bob Brown

Nell McFarland had her appendix jerked.

Lollin K. Stonebrook father of a second girl.

Some talk that Highland Park may be converted into a night club.

Southern Radio News' resumed publication with Ed Willis Barnett editing.

Pineview Beach opened with De-Witt Shaw and Johnny Johnson is managing.

Ormond Black and Mary Collette Earle snatched a marriage license and used it.

Pearl McKinney back on the mike.

Adele Fort m de her radio debut the other night.

The gang at the Alabama eating lunch, drinking near beer and using their imagination.

The last straight legit house in Alabama goes vaudefilm this week. It is the Jefferson here.

Walter Ambler is still sticking around town and almost made his twenty-one weeks at the Jefferson.

Joe Giattina goes to Pensacola for a six weeks' engagement at one of the resorts there. Has been with WBRC for four years.

Portland, Ore.

Frank Krable bossing the Helling-Rialto.

Marc Bowman left Fox-Broadway to do continuity for KEX.

Homer Gill planning great guns for Fox-Liberty's new regime.

Gordon Wright new p. a. at the Liberty for Evergreen Theatres, Inc.

Frank Crabill to Tacoma with 'Sins of Love,' sex picture, with lecture.

Alex ...tager hiding out here while Pan deal is cooking to reopen the former RKO Orpheum houses.

Fisher and O'Connor running greyhound races at Multnomah stadium. Both from Belmont Park, Cal.

C. S. Jensen not worrying for publication about fate of the dark 3,500-seat Paramount, but there's a barrel of gossip.

Harold Simpson booking 50 Northwest houses for KGW's radio act 'Covered Wagon Days.' He says it's a natural.

Jack Gault changed ends from Fox-Parker to Fox-Liberty. Subsidiaries mean nothing in the checkered careers of a bustling p.a.

Al Finkelstein and Frank Christie of Evergreen Theatres, Inc., visiting the burg to check up on three Evergreen houses here, Liberty, Hollywood, Castle.

Bob Redd, KGW's program director, leaves the continuity writers gasping. Bob writes dialog while doing office biz in the a.m.; rehearses at noon; puts it on the ether at night, and then it clicks.

John Hamrick plans to close the Music Box and take over the Rialto. Latter was formerly a Publix house. Possible Hamrick-Pantages combination being talked about.

Oakland

'Be Mine Tonight' went into its second week to standees at the Roxie and will remain for a third at least.

Bill McStay, Dollar line p.a., is at his Alameda home after several months in the hospital, following a leg amputation.

The Premier, champ in and outer, is out at the moment, musical tab having failed to make the rent, and goes in again next Thursday with a black and tan tab from the Burbank in L.A.

Rumors current that Fox-West Coast will reopen the Paramount; and that Fanchon & Marco will try to get an Oakland house; and that Pantages has an idea for a vaude unit here. At present both Orpheum and Fox-Oakland are in the money with Grand-Lake and State holding their own.

The Fulton goes into vaude with a ten-act bill and no pics, promoted by Will Cowan, who has been with Fanchon & Marco units. George Ebey, who holds the lease on the Fulton, used to be an Orpheum manager some twenty years ago here and in Los Angeles, but has been identified with stock as long as that lasted.

Winnipeg

By Matt Corbett

Charlie Crupp and Myer taking over Excellent 1 films.

Jacob Ben-Ami and Berta Gersten gave farewell performances. Ben-Ami next will appear in 'He Who Gets Slapped' in English—as guest producer and to be surrounded by Little Theatre cast.

Summer dramatic course with tuition free to be held at Banff next August. By courtesy of Carnegie Trust Fund and Extension dept. of U. of Alberta. Elizabeth Sterling Haynes will lecture.

'No More Depression,' Christy Dunbar's play, makes world premiere at Dominion. Cast includes Lambert Rogers, Jimmy Coghill, Harold Needham, Gladys Hansen and Jack Thompson.

Spokane

By Ray Budwi

More than 70,000 attended the annual Sportsmen's and Tourists' fair.

Mme. Schumann-Heink did a nice opening at the Fox. The concert favorite is working four shows daily at a 40-cent top.

Special railroad rates have been offered for excursionists to the Wenatchee Apple Blossom Festival. Queen and attendants visited Spokane and vicinity as a personal come-on.

Burlesque is back at the Post Street. Police virtually closed the strip show about a month ago. Harvey Miller has opened with Sam Goldberg's Hollywood Revue in the old Ray A. Grombacher stand.

City council has withdrawn all restrictions on beer as a beverage. It now is for sale everywhere a license can be secured at any time of day or night. Night joints and 24-hour groceries especially will benefit with the removal of the Sunday and 12:30 a. m. closing ordinance.

James Lyons, owner and operator of the Granada, heads the Spokane theatre men's association, formed to rescind the daylight saving plan adopted this week by the city fathers. Object is to get 50,000 signers on petitions to bring pressure for a return to standard time.

Tom Olsen, former manager of the Fox and Orpheum theatres here, has gone to Seattle to take a new assignment with Evergreen Theatres, operators of the Spokane houses. Frank L. Newman, Jr., replaces Olsen at Orpheum. H. D. McBride operating the Fox.

Montreal

Bob Grannery orch on CHLP.

Joe Herbert m.c'ing at Chez Maurice.

Jimmy Oastler p.a'i His Majesty's.

Martha Allan leads and directs in 'Dulcy.'

Eddie English puts Verdun Palace on air thrice a week.

Local college exams over, dents disperse, movies suffer.

Amusement tax in city 1932 was $378,375 and estimated for 1933 at $336,320. Cost $12,000 to collect in 1928, when it was double that amount, and will cost $30,000 this year.

Loop

Avalon drops stage shows.

Earl Bronson in town playing the Majestic.

Sam Cummings headquartering with Aaron Jones.

Lou Reinheimer, local exhib, being congratulated on a new heir.

Number two WLS Barn Dance troupe will play Butterfield circuit.

Paul Whiteman took the Dusenberg out of storage and tuned 'er up.

Walter Winchell headlined at the College Inn Sunday nite and advertised big.

Correy Lynn repeating for his second summer at the South Shore Country Club.

Billy Gross, in vaude for past five years, greeter at the Lake Tavern, a beer parlor here.

Jack Russell will supply music for the so-called Dance Ship (terra firma) at World's Fair.

Jack Fine took his midgets on a parade and presented Mayor Kelly with key to midget village.

Mort Singer facetiously terms himself the Iowa corn king since acquiring theatres in that state.

Hook and ladder company put out a short circuit fire in the Garrick theatre's electric sign four stories high.

Henrici's is sprucing up with bright blue and yellow paint, the World's Fair colors, from roof to street.

H. L. Kaufman, president of Congress hotel, has bought Con Conrad's contract with Robert Royce. Latter a local fav.

Dora Maughan missed her chair in a local restaurant, took a brody to the floor. She laughed louder than anybody else.

Mrs. Potter Palmer, usually ultra-conservative, gave in for NBC and will give the social angle for the World's Fair opening.

J. L. Simpson, secretary to Believe It or Not Ripley, in town to look over the concession of that name at the World's Fair.

Leo Reisman will hold down the Pompeian and Hawaiian rooms at the Congress Hotel while Vincent Lopez officiates in the Urban Room.

Margaret Morton McKay, press agent, will marry one of her clients, Al Rice of the Maple City Four from WLS. Culminates two years of sparking.

Tom North handling Lincoln Tavern publicity. Roadhouse will have Five Maxellos, Baron and Blair, Sammy Walsh on top of Ted Weems orchestra.

Film Row has launched all-summer golf tournament to play every second Tuesday at different links. About 40 showed for event number one at Medinah. Jack Miller the prime organizer.

Elsie Miller from the Civic Players, Grand Rapids, will boss the Cabin theatre in the woods at Charlevoix, Wis., this summer. Actors will include Hal Easley, Elvira Baker, Dan Kellogg.

Lou Pollard has been added to the exploitation staff in the Middle West for 'Forgotten Men.' He is to work in association with Dan Roach handling the publicity for the opening of 'Forgotten Men' at Orchestra Hall.

Pabst Blue Ribbon Casino at the World's Fair was previewed by the entire social-literary-radio-journalistic mob. Among those present to hear Ben Bernie and to look the place over were: Ethel Barrymore, James Dunn, Buddy Rogers, Ed Lowry, Ashton Stevens, Katherine Krug, Mrs. Furber Marshall, Niles Trammel, Rollo Timponi, Mr. and Mrs. Ernest Byfield, Steve Trumbull, Al Williamson, Harry Rose, Ben Bloomfield, Chaz Chase, Margo Reutlinger, Amos 'n' Andy, Jackie Heller, Paul Whiteman, Margaret Livingston, Ulmer Turner.

San Francisco

By Harold Bock

Baby born to wife of Grant Maxwell, brother of Ted.

Mel Klein, Columbia booker, marrying Anne Natt.

Jimmy Savo holding over for deuce week at Warfield.

Dorothy Kay is on a boat bound for Manhattan and a job.

Tom Gallery's first fight show at Dreamland was warmly received.

Edgar Waite, ex-Roxy p.a., now with Benton & Bowles, back in town.

Grecat Raymond plans another tour of the Orient with his magic show.

First presentation of muny opera and ballet school set for June 2 at opry house.

Beer put Edna Fischer back on her diet, while Sally Hobson has gone off her'n.

Anthony Burke, former p.a. Palm Springs hotel, in same capacity for Varney airline.

Paul Lukas and wife up with Irene Billier, Budapest stage player, for a look-see at the town.

Bertha Matlock still in hospital after that tumble from a trapeze which fractured her pelvis.

Expo Opens Too Soon

(Continued from page 1)

will mould the cultural life of the next generation and brushing aside the nonsense of all the opening day, the facts seem to be that a group of Chicago business men have organized and carried through with considerable success an industrial and advertising exposition, Pillars and nucleus of the Fair are such corporations as General Motors, Sinclair Oil, Sears-Roebuck, Firestone, Kohler, American Radiator, Chrysler.

As for the Exposition itself, an estimate of its good and bad points can only be made in relation first to what other World's Fairs have been and secondly in relation to some acceptable criterion of what one should be. Old timers snort at the architecture which is modernistic without being functional, colorful without being beautiful. Veterans of the San Francisco expo and others opine that physically what this Chicago super-carnival lacks is the element of stateliness. Nowhere is there anything breathtaking in beauty or awesome in size or scope. Dozens of the buildings are literally match box shacks camouflaged with flamboyant paint.

Along about midafternoon Saturday many of the amusement concessions started to show unmistakable evidence of getting underway by nightfall and chances are most of the midway will unfurl banners before the Memorial Day week-end is over.

Places definitely operating from the first cannon included of course the rides, Seminole Indians, Lincoln Exhibits, Fort Dearborn (but not the 'Massacre' across the street), shooting gallery, African dips and other spots that have been operating Sundays for nearly a year. Python show, Flying Turns, Trained Fleas, Shuffiette, Skee ball, Handwriting Analyst, Walking Charlie, The Funnies, Duke Mills Freaks, Pantheon de la Guerre, stuffed whale, Admiral Byrd ship were also in readiness.

The Midway

Until the midway is in full operation judgment should perhaps be suspended but meafiwhile all that there is to see in exteriors is there to behold and it's not too impressive. It smacks of any ordinary amusement park and the rides are considerably smaller. In point of novelty the Midget Village operated by Jack Fine looks like a cinch to grab first prominence. This is a settlement in miniature peopled by midgets and dwarfs. It is in excellent taste and qualifies as 'cute.'

European Politics

Of foreign participation there is very little. Sweden, Italy, China, Japan, India, Czechoslavakia, Ukrainia are represented and there are Oriental, Belgium and Mexican 'villages,' but most of these are promotions of syndicates and not expressions of salute to Chicago and the U. S. from foreign governments. That can be easily explained by the answer that England is said to have given when rejecting an invitation. To appropriate funds for an American fair while their own people lived on doles would be bad politics. Chicago's second World's Fair remained bad European politics throughout the last two years.

One by one the Exposition had the nations of Europe cancel tentative promises to participate. To be sure Norway sent a sailing vessel which is tied up at a wharf on the lake and the Dominican Republic set up a miniature replica of a beacon light in their own country. England, too, went round about and sent over their crack train, 'The Royal Scot,' which, incidentally, is one of the most interesting exhibits in the large Travel and Transport group.

Bad Times Expo

verything is naturally a reflex from conditions of the past three years. It was an uphill fight all the way and divorced from all the Rotarian boosterism the men who steered it to completion have really done a job. It is certainly not what the more imaginative expect a World's Fair to be and globe trotters fresh from the French Colonial Exposition of two summers back may smile indulgently, but the great American yokelry will probably be sufficiently dazzled.

On the opening day it was possible to observe a remarkable and sudden overnight increase in the numbers of license plates from other states. Certainly so far as the area within 1,000 miles of Burnham Park is concerned all roads over the summer will lead to Chicago. Some points of similarity in outward aspect can be made between the Century of Progress and the Philadelphia Sesqui-Centennial of 1926, but with the important distinction that Chicago's is smartly managed and will be financial success by all present auguries.

Best at Night

One characteristic will be notable. This fair looks twice as good by night as it does in the glare of sunshine. Artificial illumination spreads a glamour and soft glow that enhances the whole effect. With a load of 3.2 under the belt to strengthen this illusion, people will likely recall the exposition most happily after dusk. It is not very astonishing to discover that most of the larger eating places have beer brewery connections or sponsorship. Pabst Blue Ribbon, Schlitz, Blatz, Miller High Life are among the brews who expect to dispense umpteen million bottles over the summer.

Old Heidelberg has the ideal location for luncheon. Near the Midway and flanked by an open air beer garden, the place is as atmospheric as Balaban & Katz. Waiters and waitresses in German attire and musicians and floor men in the tall boots and cheese box hats of dueling clubs all fit the environment.

Across the street is the Belgian Village, unfinished, but by common consent the finest and most attractive architectural specimen on the 425 acres of the expo. Real Belgian architects instead of Americans did the designing here.

Strip of land which the exposition occupies is narrow and the Greyhound rubberneck busses actually travel a backlot alley route so that very little can be seen. Bus has a series of stops and turnstile entrances. Fare is a dime and apparently, that's good for a round trip if remaining seated. But every time the passenger gets off it costs another dime to get back through the spanking machine.

A Wearer-

Wheel chairs for one person only cost a dollar an hour and become a necessity. Expo is a wearer-outer of shoe leather and especially so with the uneven pavements. Expo has been generous with guides which are planted every few feet. Right now they can't answer your questions, but they're new, too. Police brigade strutt about in crimson jackets and white pith helmets.

A bridge from the mainland to the artificial so-called northerly Island leads to the paradise for kids called Enchanted Island. A giant guards the entrance and shakes hands with youngsters. There are a wide variety of rides and amusements, all mostly a nickel. This concession was 100% complete, doing a good business, and pretty certain to have a dandy season. Provision is made to park children with special nurses so that mama and papa can go around unhampered.

Hollywood studio, Spoor's Spectaculum, Egyptian Hall are all on the island and all unprepared for the official opening. That applied also to the big money investment of the expo, the Skyride, whose cables extend over the lagoon from the mainland to the island. This $1,200,000 suspended slow motion bird's-eye view will start trips some time during the current week.

'Dead' Spots

There are several 'dead' spots on the grounds, notably the long expanse between the General Motors exhibits and the midway, which is occupied by a United States Army encampment and a tribe of Indians. Floppo of the so-called Press building when promoters couldn't make the grade also left a big, ugly hole, with nothing there. That needs landscaping in a hurry.

Of trees and shrubbery there is an abundance, but all were planted within the last few weeks and, of course, look it. World's Fair of 1893 had the benefit of a natural beauty spot, Jackson Park, and arranged its buildings accordingly.

There appears to be only one outdoor bandstand, that maintained by the Atlantic & Pacific Tea company, and a pretty arrangement in arbors it is. Sinclair Oil has the best commercial exhibit on first glance. This statement is admittedly made on a superficial first tour of the grounds, but seems likely their prehistoric dinosaurs that move mechanically will leave a vivid imprint on the public mind. Of course, that continuous belt manufacturing process in the General Motors building is something, too.

Everything at the fair is, of course, commercialized. Comfort station concession has caused some criticism already. So much so that in defense the 'free' places are marked with what practically amounts to boastful conspicuousness. A nickel admission to the regular stations is followed by a choice of private compartments for five or ten cents more.

Show business is getting a big compliment, unsolicited from the exposition. The angle is that this second largest city in the world, with a population of 4,000,000, but so bankrupt it can't pay salaries to its school teachers, is depending on a theatrical venture to help pull it out of the red.

Merchants, hotels, restaurants, railroads and other transportation companies, telephone and telegraph lines and kindred industries all hope to share in the Fair's success. The 5,000,000 or more visitors expected for the big show will, all Chi business men trust, contribute financially to their stores, eating places, etc., in addition to the money spent on the fair grounds.

But Theatres Hurt!

Ironically enough the business which stands the least chance of benefiting from the theatrical enterprise on the lake front is the theatrical business itself. Chi theatres figure to capture the attention of a few visitors, but the outlook is that the large majority of out-of-towners will find enough amusement on the Fair midway to distract them from Loop shows and picture houses. And in regard to the native Chi population, the Fair is direct opposition for the theatres.

But it is also true that this $21,000,000 theatrical enterprise lists not a single showman of standing among its executive personnel. The only showmen concerned with the Fair are the concessionaires, and, although their parts are minor as far as exec recognition is concerned, they're the boys who will drag in many of the shekels if the shekels are there to be dragged.

Stock exchange people, brokerage firms and investment authorities in New York and elsewhere are getting flocks of inquiries as to whether the Fair will benefit Chicago industrial houses, such as Marshall Field & Co. The queries are born of a desire to invest in Chi stocks in the event expert opinion sustains Chicagoan hopes.

The Fair represent an investment of $21,000,000 with the backers, in a financial way, and every Chicagoan, praying for a profit.

Some idea of where the people are to come from who will visit Chicago during the fair is to be had from the number of conventions listed. Nearly 800 of these gatherings are officially listed between June 1 and Nov. 1.

Hotel reservations are overboard for midsummer, indicated by the Elks seeking of accommodations. B. P. O. E. will have to quarter in Milwaukee, as it couldn't connect for the type of hotels desired.

Freak sidelight on World Fair was a last minute deal made by Maurice L. Rothschild, State street department store, to take space on the Venetian bridge to sell razors.

Sold 5,000 razors first day and had to close for lack of stock. Most of the concessions, however, did only fair.

Loop was deserted Sunday. Theatres very light. Oriental, with 'Nuts to You,' had only 14 rows filled. Everybody at World's Fair. Saturday night bad in the theatres, cafes and ballrooms. Loop hotels disappointed, not getting expected out of town registration over Memorial Day holiday weekend.

Tipoff—on Saturday night Ben Bernie's opening College Inn failed to go capacity, while the beer stube in Bismark, was crowded to rafters. Previous Saturdays lightly patronized. Beer Gardens at World Fair did tremendous business.

Legit attractions also suffered.

'Show Boat' in Chi

Chicago, May 29.

Cotton Blossom show boat is tied up in the lagoon at the World's Fair and will present 'Sweetest Girl in Dixie' from now on. Jack Sexton has the outfit.

Jack Sexton, Jr., Winnie Lorraine, Edna Cable, Max Devol, Guy Hitner, Margaret Slavin are in the cast.

EXPO'S 2D MIDWAY

Jantzen Beach With 8 Rides, 15 Concessions

Chicago, May 29.

What will amount to a secondary midway will not be ready at the Century of Progress Exposition until June 15 or thereabouts. This is the Jantzen Beach, behind the Adler Planetarium, where a boardwalk 1,700-feet in length is being built.

There will be eight rides and 15 concessions along the boardwalk plus a dance pavilion and a swimming tank 82 by 50 feet. At the request of the Exposition, Jantzen beach is foregoing its privileges of charging a fee for the sand beach itself.

Understanding political pressure was directed against any system of charging rental to use a public beach. Ordinarily this is known the 12th Street beach and some local aldermen squawked plenty at taking it away from the poor people.

OBITUARY

PAUL ERNST

Paul Ernst (66), author and playwright, died at his home at St. Georgen, Styria, Austria, May 18.

In his youth Ernst was an ardent admirer of the naturalistic school of literature, and his political belief was well rooted in socialism. In later years he became conservative and reactionary to the extent of fighting anything new and modern in every walk of life. The former personal friend of Arno Holz, Johannes Schlaf, Bebel, Liebknecht and Hauptmann turned viciously, almost with religious and fanatical zeal against socialism and any sort of naturalism, both on the stage, and in literature.

NORMAN JEFFRIES

Norman Jeffries, 67, died in Philadelphia, May 25, after an illness of several weeks. He was widely known in local theatricals in Philadelphia and Atlantic City as a theatrical booker and press agent, and more widely known as the creator of the 'Jersey Devil,' which made the front pages of the national press some years ago. The devil proved to be a kangaroo which was allegedly captured and placed on exhibition in a Philadelphia dime museum for which Jeffries was doing the press work.

He leaves a widow and two sons.

JAMES C. RODGERS

James C. Rodgers, 35 radio artist, died at the Hotel Taft, New York, May 26. He came from San Antonio two weeks ago to make some hillbilly recordings for a phonograph company.

Survived by his widow, daughter, father and two brothers.

ALBERT MAYO

Albert Mayo, 46, stage and screen actor, died May 20 in Los Angeles from a heart attack. Deceased is survived by two brothers.

HAL WILSON

Hal Wilson, 71, screen actor, died May 22, in Los Angeles, following a paralytic stroke. Wilson, who has been associated with the screen since the Vitagraph days, is survived by his widow and two sisters.

EMIL OBERHOFFER

Emil Oberhoffer, 65, who organized and for 19 years conducted the Minneapolis Symphony orchestra, died in San Diego, Cal., May 22. He had been ill with cancer for several months. He was buried in Minneapolis.

His widow survives.

CHARLES BLAINE

Charles Blaine, owner of theatres in Henryetta, and the Orpheum, at Okmulgee, died at Henryetta, Okla., last week.

Mother, 91, of Fred Balshofer, retired film producer, died in Hollywood, May 23.

Mother, 70, of Henry Spitzer, Harms general manager, died in New York May 27.

William Morris

COL. ZACK REGAINS '101', MAY GO OUT NEXT YEAR

Oklahoma City, May 29.

Col. Zack Miller survivor of the trio of Miller brothers who built the '101 Ranch,' near Ponca City, has regained possession of the ranch and 101 Wild West circus property. He is arranging for rodeo contests, with a percentage split of gate receipts among the riders and ropers.

Rodeo shows will be put on at intervals, with a possibility of the '101 Ranch Wild West' shows going on the road next season.

4 Towns Grouped for Rotating Chautauqua

Morrison, Ia., May 29.

A Chautauqua under a new plan will be staged during the summer months, a four nights course to take in the towns of New Hartford, Dike, Lincoln and Morrison.

Under the plan the Chautauqua would rotate programs during the four nights, assuring a Chautauqua for all the towns with a nut down to a minimum.

Like Sparks Parade

Reading, Pa., May 29.

The Sparks Bros. Circus, with Jack Hoxie and Dixie Starr; screen artists, on its payroll, motored into bad luck when its trucks reached Reading. It was raining before during and after the circus date, and attendance was poor.

This was the first circus to parade in Reading in several years. Regardless of a week's bad weather the show, with seven elephants, put up a very attractive parade.

LETTERS

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Outdoor Reviews

Sam B. Dill Circus

East Liverpool, O., May 29.

Sam B. Dill, pioneer of the motorized circus, heading a caravan bearing his own name, has jumped across a half dozen states since opening in Dallas, Texas, last month and is winding up more than a week in Ohio, on its trek into New York state and other eastern territory.

Second largest of the motorized shows, Sam B. Dill circus, now in its fourth season under the leadership of the veteran showman is getting money with its new policy of two bits top and a dime for the kids. At several stands since the opening four shows a day have been played, due to the tremendous response from the school kid tieup, contacted by Al Clarkson, general agent, at least two weeks ahead.

Clarkson has been successful in most every city on the route of the Dill show to have schools dismissed show day. When school term is over, plans have been made to tie up with the A. & P. stores from two to three weeks ahead.

Trick moves on a half hundred trucks, many of them being of the original fleet of General Motors units, made for Dill when he launched his first mud show, four years ago. While many of the elaborate tableaux trucks are missing from the caravan which greeted circus goers on the first tour, the Dill show still ranks as a top notcher in the list of motorized shows. Motor equipment is in A1 shape and there has been little or no delay experienced in making the long jumps.

Dill has retained the parade and is stressing this fact in his newspaper campaigns and billing, but it is an indifferent spectacle, less than three blocks long, a lone elephant and a half dozen gals mounted, augment the few open cages and a combination-band truck, which heads the procession.

Much more can be said about the performance, for it is a circus made up especially for the children. It is not a big show but it is satisfying for the youngsters. The list of performers is not imposing but they double in various acts and round out an attractive show. Canvas is all new and show makes a nice flash on the lot.

Performance gets away to a slow start, with all the fems (10 in all) doing a dance routine, instead of the customary tournament or opening spec. Swinging ladders follow immediately and show lasts for an hour and a quarter. It lacks punch a. the finish, where the Crandalls offer their mechanical riding turn, done at least a dozen years, with shows making this territory.

However, there are a few outstanding spots in the program, one being 'Buddy,' trained sea lion, presented by Walter Jennier. The act has been with the show since Dill took the highways with trucks and still is heaviest exploited item on the bill. A dainty miss, Mary Miller, does the best bit of aerial work, especially her high perch number, which concludes with a hundred muscle grinds.

Crandall Family of Riders, Connors Wire trio; Flying Goodwins, Helen McLaughlin and her high school horses, Cleo Cavanaugh performing horses, Ray Hilbert's dogs, with 'Queenie,' smallest of the group, holding the audience with a 30-foot leap into a waiting net, one slow working elephant. Some of the folks do as many as six acts during the performance. 'Rex,' canine picture star, is held as a concert feature along with Buck Steele's Wild West, which is as short on stock as it is on talent.

A seven-piece band, directed by one who is unknown to the established tented shows, does well, and what the band lacks in personnel, is made up by a versatile miss, unbilled, who toots a mean calliope.

De Alrich's kid show is good deal of a flop, so far as pulling in the natives is concerned for there is nothing on the inside to induce anyone to spend a dime. At this stand and at several previous there was no 'jig' band, the dusky syncopators having left a week ago. Dill said here he hoped to have a band on within a few days and this addition might have a tendency to stimulate business for the kidshow. There is a gal show, with a two bit come on, after one is admitted to the kid show, for men only. Workers here admit its the toughest year for this racket in a decade.

Advance is doing good work, using as much paper in towns of 10,000 to 25,000 as some of the railroad shows. The billers appear to be slighting the country routes but miss few windows downtown.

They are passing out plenty of paper, but the show profits by demanding a ten cent tax (not for the government) on all passes.

Dill is making most any town he chooses, since he is in the middle west ahead of all railroad opposition and has for some time been playing many of the regular Hagenback Wallace and former Sells Floto stands.

Personnel is much the same as in former years, with Dill as the big boss, Mrs. Dill handling the ticket office and acting as treasurer, Al Clarkson is in the advance, doing the contracting and Fred Bays is doing a nice job as announcing. Andy Kelly and many of the old Dill cohorts are still conspicious.

LUNA PARK

Coney Island, May 27.

Receivership for the average business just now is indicative of conditions rather than of shortcomings of the business itself. But not so with the outdoor amusement park industry, in which receiverships seem inevitable, for the amusement park industry in recent years has done nothing for itself to break its own fall into oblivion.

Luna in Coney Island is criterion of everything in the amusement park line, since Luna has always and still does represent the best in the park field. As a yardstick for the rest of the business, as well as speaking for itself, Luna measures the results of a generation of unprogressive, uninspired, shortsighted 'showmanship.'

This is Luna Park's 30th year. For the past three seasons the operators have taken a loss. Result: receivership. Again it may be said that a three-year loss and consequent bankruptcy is no unusual record today, but there remains the fact that this Luna Park and the many other Lunas all over the country have done nothing to fight the depression, except kneel down and pray that the Mile Sky Chaser would once again draw 'em in, just as it did 20 years ago. It's easy to see that even if prosperity had continued for the rest of the world, the outdoor amusement parks would have experienced their own private depresh regardless.

Luna's chief bid for modernity this year is a new coat of paint all over. The new paint also went for new titles on old shows and rides. Otherwise, the same old Luna, presenting no good reason for anybody's revived interest.

On its official opening night (Saturday the 27th), Coney Island, according to the ancients, looked more like the old Coney than at any time since Prohibition. Beer was the reason. The resort's main stem, Surf avenue, was well populated with strollers and they seemed to be dropping in on the street's independent attractions at a satisfactory rate. But inside Luna, where it costs 15c to get in, and where there are more 'free' shows, besides the regular extra tap concessions, than any indie Island layout offers at the same money, the attendance was not so heavy.

Surf avenue seemed to have 10 beer joints to the block. And cooch shows with the teasers right out on the sidewalk. Everything scrubbed clean and bright looking. There was too much opposish on the street, where it costs nothing to rubberneck, for poor old Luna.

If the Island in general stages a comeback this summer, beer will be the reason. They're selling it for all it's worth. Luna competes with the street in its own beer spot, called the Willow Grove, which dishes out a couple of singing acts and an orchestra with the suds.

Free acts include a spectacular aerial performance on a wire 100 feet or so above the midway by the Hustrel Family, and the park's abbreviated circus. The Fun House has been converted into a roller-skating rink, the park figuring to share in returns from the current ball-bearing fad. It's likely the rink may prove the park's big attraction as the season progresses.

The one item with any sort of a new slant is the Racing Cockroaches concession. It's a game layout with a novelty slant. More improvements along that line might be the solution. *Bige.*

40-Yr.-Old Jinx Repeats

Altoona, May 30.

The Walter L. Main circus, showing in Altoona for the first time in 40 years, Thursday (18) ran into trouble.

The circus herd of elephants was required to push trucks over a mountain several miles from here and at Tyrone, scene of a disastrous wreck 40 years ago, one truck ran off the road early Friday morning, rolling down the embankment with a load of camels, all of which were saved. Through a hook-up with local merchants more than 15,000 tickets to the show, on which the public paid 10 cents each, were distributed and a matinee and two evening performances were necessary.

CALL VICTORY 7700, THEN GO STARK MAD

Chicago, May 29.

Horrors of the Spanish Inquisition scarcely exceed the agonies of trying to make telephone connections with the World's Fair. By common agreement this is the acid test of patience, perservance and good nature. Skits in musical revues lampooning telephone service are mild understatements compared to what happens when calling Victory 7700 in this town.

World's Fair and the telephone company are both aware of the deplorable situation, but after several expansions of the switchboard have found themselves wholly unable to cope with the traffic that grew faster than every effort to meet it.

Possibly the worst thing about the whole ghastly adventure is finally getting the Expo switchboard and having the party busy on another line. Disregarding the punishment suffered in getting the Expo to answer the operators blithely declare: Your party is busy on another wire, please call back later' and cuts you !

Beating His Way, Rodeo Rider Killed on Road

Peoria, Ill., May 29.

Joseph H. Carter, 37-year-old rodeo performer, who received 95 cents after the Star 10 Rodeo and Texas Rangers show flopped at the Chicago Coliseum recently, was fatally injured near LaRose last week while beating his way back to his home town, Brookfield, Mo.

Carter's skull was fractured when the train he was riding passed under a viaduct.

Press Bldg. Blooey

Chicago, May

After two false starts that got as far as some cement—and a few steel girders the Press Building at the World's Fair has finally and completely gone floppo. Even if the necessary funds were forthcoming it couldn't be ready before July 10 or so.

Leslie Wheeler-Reid was doing the promoting.

Show Boat Season On

Dubuque, Ia., May 29.

The summer river excursion season on the Mississippi has started, the first of the boats being the Capitol, which will be spotted in this section.

Plantation Cotton Pickers, Detroit, Mich., orchestra, booked for the summer run on the steamer. Benny Sampson is directing.

Boats this summer are relying in the main on organization events to bring crowds, the moonlight events being given plenty of opposition by outdoor spots in all river states, floor shows and 3.2 percent beer, with free lunch making a whale of a difference to slim pokes.

Circus Routes

(Current week, May 29)

Al G. Barnes

May 29, Vallejo, Cal.; 30, Sacramento; 31, Richmond; June 1, Berkley; 2-3-4, Oakland, Calif.

Hagenbeck-Wallace

May 29, Steubenville; 30, Allegheny; 31, Indiana; June 1, Johnstown; 2, Altoona; 3, Lewistown.

Ringling Bros.-B. & B.

May 29-30, Baltimore; 31-June 1, Washington; 2, Wilmington; 3, Trenton.

Carnival Routes

(Current week, May 29)

Big State: Yoakum.
Cetlin & Wilson: Charleston.
Coleman Bros.: New Britain.
Copping, Harry: Warren, Pa.
Crafts 20 Big: Alameda.
Curl, W. S.: London, O.
Diamond Expo: Mullens.
Edwards, J. R.: Mansfield.
Friendly City: Oakland, Md.
Gibbs, W. A.: Osawatomie.
Glick, Wm.: Clifton.
Great Lakes Am.: Newark.
Landes, J. L.: Winfield.
McLaughlin, P. S.: Peckville.
Metropolitan: High Springs.
Modern Expo.: Clifton Heights.
Mohawk Valley: Amsterdam.
Pacific States: Salt Lake City.
Pearson, C. E.: Clinton.
Rubin & Cherry: Cumberland.
Royal American: St. Louis.
Shugart, Dr.: Paris.
Sis, J. Harry: Louisville.
Sol's Liberty: Logansport.
Southern Expo: Leavensworth.
Southern Tier: Ithaca.
State Fair: Tracy.
Sunset Am.: West Peoria.

Pride and Uniforms

Chicago, May 29.

'But you've got to give me a job, you've just got to. I've got a wife and children to support.'

An applicant for a job at the World's Fair was so insistent, so desperate in his need, that the personnel officer decided to give him a job.

He was told to go to a certain building and be measured for a uniform. Then came the denouement of the hard luck story, 'I'll do anything, absolutely anything,' replied the job-seeker, 'providing I don't have to wear a uniform!'

A Drummer's Lament

(Continued from page 56)

comforiable. Can you imagine me waiting comfortably, Sam?

Every time there'd be a noise in the hall I'd get up and look to see if Agnes had come. No such luck. Then I started kidding myself that I was calm and collected. I wouldn't get up and look, but wait and be surprised when she walked through the door. Even that didn't do any good. Look for her or not look for her, she wouldn't turn up.

Right as the clock was striking 3:30 there was a lot of shuffling out in the corridor. People getting out of the elevator. 'Here,' thinks I to myself, 'is Agnes.' But I sat as still as if I'd never a care in the world and waited to be surprised.

In walked all the boys from the band and Molly!

No sign of Agnes. Not a sign.

All the boys were grinning, I guess they'd made up their minds that I'd been pulling their legs and that I'd really meant to marry Molly all along. None of them had said a thing to her to show that he felt anything was wrong. Molly had come along with them as natural as could be when they called her and said, 'Better get your things on now, Eddie's going to get married in five minutes.'

So they all filed in and there was I, feeling smaller than a grace note to a drunken clarinetist.

I stalled around for another five minutes, but I could see that everyone was getting a bit impatient. Bingham kept going about his business, but every once in a while he'd give me a look through his spectacles as if to say, 'What's the hurry for, young man?'

It got to be 3:40 o'clock and we were all a bit restless.

'You've got to hurry,' said Bingham. 'If you don't get this over with pretty quick you've missed the boat for today.' He handed a couple of forms to a stenographer and asked her to fill them out. I gave her all the dope about me and then she looked up at Molly. And Molly, without batting an eyelid, gave her all the information about herself.

Bingham signed the blanks in a couple of places, slapped seals on them and hustled us out of the building and into a taxicab. Just before 4 o'clock we rushed into the Azabu Ward office and I did our names written down in the official book. Bingham handed us the certificates and said that, as far as he was concerned, we were married. That ended it, Sam. That ended it.

The Azabu Ward office was only just around the corner from the Yamagata, so we started to walk back and Bingham went a little way with us.

'Lot of Americans getting married in this ward nowadays,' he said. 'Had another this morning, a Japanese girl who was born in the States. A citizen, you know. Said she was a dancer. Named Agnes Nakamura. Married a Japanese named Kondo.'

All I could think of to say was, 'Oh, yeah?'

But Trelawney and Rounds were quite cut up. Each one of the idiots had thought she was going to marry him in spite of everything. Just as if I hadn't had the inside track!

So you see, Sam, it's all over. Molly and I have moved into this other hotel, where we have a little apartment, and everything's great. Molly has her job and I have mine, and, as for those debts of Agnes,—well, the other boys can whistle for them the same way I do.

And, honest, what I ever saw in that Nakamura girl is more than I can make out.

But as they say in Japan so, Sam, *shikata ga nai!* —*Id Mansfield.*

Balto Theatres Get 10-Block Protection In Anti-Carny War

Baltimore, May 29.

Carnivals meeting a heavy barrage of opposition from the local theatres with exhibs taking steps to keep the tents within limits. Action due to the sudden increase of carnivals in this vicinity.

More carnies in Baltimore this year than ever before, with most of the outfits that formerly flourished in the midwest heading into this territory, finding the coin bit looser here than in the shut-down inland factory towns. Glick, Sheesley, Johnny J. Jones, and Rubin & Cherry are just some of the top-ringers who have been around town already, with dozens of lesser lights in the offing.

Two plans of attack have been organized by the exhibs who haven't yet been able to keep the shows out of town entirely. First is the ruling by the city keeping all carnivals at least 10 blocks away from any established theatre. This provision alone keeps the shows on the outskirts of town, since it's hard to find a lot within the limits that's not within that 10-block zone.

Second in the move being made through the Better Business Bureau to prevent the carnivals from coming in under the auspices and under the guise of a charity bazaar. Carnivals have been in the habit of buying the name of some organization for auspices for as little as $50 and $100 and keeping the proceeds made under the rented name.

This will be done away with in the ordinance being introduced to the City Council next week, which, if becoming a law, would require that 85% of the gross receipts of any charity benefit go to the charity. That will just about wipe the 'auspices' gag.

STAGE SHOW UNDER TOP FOR COAST TRADE EXPO

Los Angeles, May 29.

W. B. Hunsaker will pitch his big top at Gardenia (suburb) June 1-2-3 for the annual Gardenia Valley Exposition, staged by the merchants of that community. There will be no rides or games in connection with the expo, with a free gate held out as a lure. Hope for 5,000 or more.

Night preceding the expo opening a banquet will be tendered by the Gardenia Chamber of Commerce in the big top, with covers for 700. Main show will comprise vaude acts and band concerts on the stage, with all hippodrome and arena events nixed.

N. Y. Fair Using Midway, But the Dirt Is Out

Syracuse, May 29.

New York State Fair, opening Sept. 2, will have a midway after all. Changing front, Director J. Dan Ackerman has signed a contract with the Max Gruberg shows, with guarantee against objectionable features.

Ackerman had planned to restrict the midway to rides.

World's Fair Legends

Chicago, May

Among the legends that have grown up among the public with regard to the Century of Progress Exposition, to such an extent that the World's Fair has sought to contradict and dissipate them are:

(1) That it will cost $90 to the fair.

(2) That there are no free comfort stations on the grounds.

(3) That Chicagoans can't get a job the fair.

AUTO SHOW IN SMASH

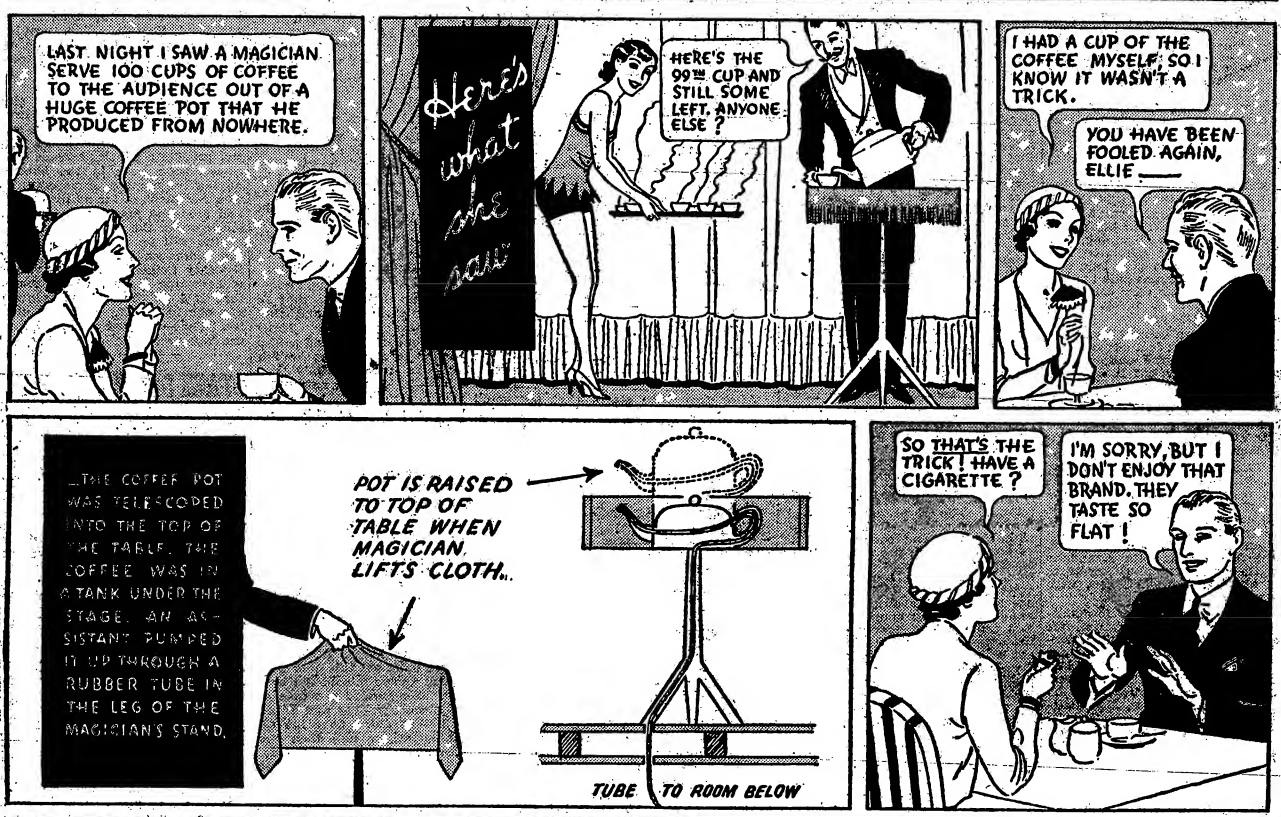
Kansas City, May 29.

Three trucks of the Wagner Brothers circus were wrecked about 100 miles west of here Sunday (21). The caravan was en route to Kansas City, where the circus is now showing in Fairyland park. The commissary truck, the power car and one of the animal cages were wrecked.

Sazadore Raidy, a performer, suffered an injured back and several other members of the show suffered minor injuries.

It's Fun to be Fooled..

TODAY'S MAGIC FEATURE:
Coffee...Hot and Delicious...Out of Thin Air!



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